Writing Instruction Manual & Micro-Insertions

For CoB Faculty

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Chapter 1: General Introduction

Writing as Process

Writing is a process. It is a series of steps leading to the goal of communicating an idea in a coherent and appealing way. We do not define good writing as simple mastery of a rigid set of rules. We define it as commitment to a process. When we teach writing our objective is to teach a process that students can personalize to some extent. Student should have a sense of what writing an essay, memo or email entails—how much time it takes, where and when they write best, how to effectively put pen to page, or fingers to keyboard, and the patterns of error they need to look for when revising their own writing. To become good writers, students must develop a writing process—a set of personalized habits—they carry with them from class to class and beyond school. It is with this objective in mind that we have designed the following instructional technologies and assignments. The materials we have collected for this manual come from different courses, sources, and reflect in some cases different styles of teaching. They nevertheless share a common goal: to make visible to students a process of brainstorming, outlining, drafting, and revision that when successful is invisible to the reader.

Teaching writing as process

Integrating writing instruction into the curriculum does not have to come at the expense of other content. This manual contains strategies for incorporating writing instruction into any classroom by presenting writing as a process. This approach integrates writing instruction into the curriculum by starting the writing process at the beginning of the semester and placing the responsibility on students to manage their own process and track their own progress toward final assignments. A simple and effective way to support students' development as writers is to consistently talk about writing as a process. The following four phases provide an additional framework for teaching writing that enables instructors to provide meaningful feedback efficiently.

Stage model of writing process

While writing is a fluid, nonlinear process, a stage model of writing is useful to break the process down into distinct parts to better articulate the specific skills and activities students will engage

in to write a paper. There are many versions of the stage model of writing, a basic model involves four steps: brainstorming, outlining, drafting and revising.

Brainstorming: also called *idea generation,* the first stage of writing exercise involves creating a list of topics related to the assignment or occasion for writing. While we may not explicitly engage in this step for many of our daily writing tasks (such as composing email), it is useful to separate this task for students. Brainstorming entails both inspiration to develop an inventory of topic ideas, and critical thinking to identify relationships among concepts and further develop ideas.

Outlining: also called *prewriting*, this stage involves the organization and development of ideas generated in the brainstorming process. This wide-ranging phase includes activities varying from sketching out ideas, to conducting research to fill in ideas, to outlining a firm structure for the final paper. Students engage in big picture thinking to organize their ideas and analytical thought to develop arguments.

Drafting: also called *composing*, this stage involves forming the outline or prewritten fragments into a coherent format, framing the essay for an audience. Students will flesh out their outlines, elaborating on sections with evidence and explanation. Students develop paragraphs with topic sentences, supporting details such as examples or data, and discussion. The essay will take shape by incorporating organizational signposts such as previews, transition sentences, and headings as appropriate.

Revising: also called *editing* or *polishing*, this stage entails multiple steps in the final phase of finishing the written product. In this stage, students engage in a close reading of their papers, focusing on paragraph-level organization and conducting line-level editing. This stage calls upon students' mechanical skills to identify and address grammatical errors and formatting issues. The revision process may include a review stage where students provide and respond to peer feedback.

Writing as Argument

Writing of any kind is a form of argument. When we engage in writing we are engaged in a persuasive act. Some documents such as position papers announce themselves as arguments while the argumentative aspects of other documents, such as newspapers articles, are muted. Even informational reports have a persuasive dimension due to the fact that authors must be selective about the information they include. When writing is approached as a persuasive act, the common rules of argument (e.g., know your audience; adapt to the situation; establish your credibility) become general rules for written communication of all forms.

To teach writing as a persuasive act requires a shift in the way we talk about writing with students. For instance, rather than tell students that their writing must be "clear," we give students a sense of the stylistic tokens of the kind of writing they will undertake in our class. This can be as simple as saying, "In this class, I expect you to state your thesis in the first page, to write in the active voice, and to cite scholarly sources exclusively." Or, "All assignments for this class should be written in the passive voice, should incorporate business professional vocabulary, and cite only the most recent data." The following lays out general guidelines for good argument that can be applied to any form of writing.

Audience

SJSU has adopted the "writing across the curriculum" (WAC) model of instruction. This model is based on the understanding that writing conventions vary from discipline to discipline and audience to audience, and that students should learn the style of writing most common to their field of study. In other words, students should learn to write for the audiences they will write for most often throughout their careers. The WAC model is premised on the idea that all writing is a persuasive act. To be an effective writer—for ideas to read as coherent and appealing—students must learn to be attentive to the conventions of their audience, be it an audience of scholars, policy analysts, clients, or the general public. When we teach writing as a set of inflexible rules we actually do students a disservice by reinforcing the belief that good writing is merely a matter of mastering the mechanics of grammar when what is appropriate and acceptable to one audience may not be appropriate to another.

For this reason, we enforce strict rules for writing in our courses, but we present those rules as representative of our discipline or of a specific genre of writing. In taking this approach, we are asking students to develop their "code-switching," skills, which they bring with them to the classroom but do not see as relevant to written communication.

Credibility

Moving away from a prescriptive model of writing instruction can make it easier to explain to students why they must adhere to certain writing conventions. Often times the scholarly and professional reasons for a convention remains a mystery to students who simply follow the rules to avoid "losing points" in a class. When students appreciate that they are always writing for a particular audience it is easier for them to understand that they must follow certain rules in order to establish credibility with that audience. Under this model, for instance, students come to learn that they must organize their citations according to the guidelines of the preferred style, not merely because the instructor says so, but because it is one of the ways in which they establish credibility with their audience.

Organization

Writing with an audience in mind can transform the writing process for students. When writing for an audience, conventions like introductions, previews, internal summaries, road maps, topic sentences, and conclusions make intuitive sense: a writer wants to help her reader to follow along. Good organization is like good manners: it signals respect for the reader and investment in the information being conveyed.

Professionalism, readability, and formatting

When students think of writing as simply a matter of transmitting an idea or message in written form then they do not understand why we fuss so much over the "little" details. From their perspective, writing is a blunt object that grows more effective the duller it is. In their experience, plenty of hastily written texts that take liberties with standard rules of English have done the job of getting the message across. When students understand that they are writing for a particular audience and that style matters, they have reason to attend to the seemingly "mechanical" parts of writing such as spelling, formatting, and grammar. Approaching all

writing as a persuasive act can help students to see the connection between argument and style and to appreciate that the style in which they present an argument is as important as the research on which it is founded. An excellent online resource for writing in the workplace may be found at the Purdue Online Writing Lab Website at http://owl.english.purdue.edu/owl/section/4/16/. This page focuses on skills for writing professional correspondence, such as memos and business letters and resumes, and emphasizes the importance of concepts such as professional tone and analyzing the audience being addressed.

Voice and creativity

In addition to being coherent and professional, we also expect students to be original and "think outside the box." Students know that their success in the work world depends on their ability to distinguish themselves from other qualified candidates. For that reason, no matter the field of study, voice and creativity matter. The "100W Static Rubric" that accompanies this manual (Appendix N) lays out some guidelines for this elusive dimension of writing. We believe the most important skill that students can develop is to treat assignment requirements as "design constraints" rather than a checklist. Students who learn to approach constraints, requirements, and rules as the elements of creativity are best prepared to "break the rules" for good reason and introduce new ideas. Appendix A provides a recent example of a clever cover letter written by a college student that has garnered attention among investment bankers on Wall Street. The letter and the accompanying article are an excellent opening to a conversation about creativity and how to write with an original voice.

Argument as process

We recommend teaching writing as argument in conjunction with writing as process. Students may write with a particular audience in mind and understand the importance of assisting their readers, establishing credibility, attending to details, and being creative. Nevertheless, they cannot accomplish these objectives without developing a process for brainstorming, outlining, drafting, and revision.

Chapter 2: Writing in the Classroom

The classroom provides a dedicated time and place where students can develop as writers. Incorporating writing instruction into a course can support a community of writers by engaging in an online and face-to-face conversation about writing. Writing can also help support course content. For example, writing prompts can guide classroom discussion and help students develop topical understanding. In-class writing exercises provide time in the class to brainstorm and develop ideas. Developing assignments to support students' writing process involves assignment prompts that set parameters, in-class opportunities for no-risk writing, and periodic check-in points for assignment components. This chapter suggests activities for supporting students' writing process during class time.

Talking about writing

One of the most productive uses of class time can be to talk about the writing process. Teaching writing as a process enables instructors to speak frankly about their own writing process while still maintaining credibility with their students. When we dispel for students the myth that prose flows from our brains directly on to the page, we are making the writing process visible. Being willing to talk about our own research and writing practices reinforces for students that what makes someone a good writer is not their mastery of grammatical rules but their commitment to a writing process.

Talking with students about writing can alleviate student concerns about writing. Inviting students to voice their fears acknowledges psychological and environmental barriers to writing and helps the writing process become familiar enough that students can address their specific anxieties. The following are other specific in-class exercises that can be incorporated into any classroom to help students develop their writing process.

Talking about professional writing can help students see themselves as the budding professionals they are. Too often students view themselves as "just students" and this is reflected in both their thinking and in the "good enough for class" quality of their written work. Helping students view themselves as professionals early on in their academic careers can help refine their writing, develop a business appropriate voice and lexicon and cultivate a professional attitude.

Brainstorming

Writer's block: Short, timed writing exercises in the classroom provide students a distraction-free space in which to collect their thoughts and begin developing their ideas. Brief in-class exercises with creative constraints can be an excellent way to introduce an assignment and set expectations. For instance, asking students to write a fifteen word sentence (no more, no less) summarizing their thoughts on fiscal responsibility is an effective way to have them quickly identify the issues most important to them. Writing on course-specific topics can prepare students to contribute to the classroom discussion. It is also a good way to incorporate writing instruction into your classes without disrupting the flow of a course.

Free writing: The invention process can be spurred by free writing, which is simply writing without stopping for a set amount of time. When used in class, students write in response to a given prompt for a certain amount of time without lifting their pen from paper or fingers from keyboard. This simple mechanical exercise helps to dissolve the psychological resistance to writing. Free writing teaches students to write when they don't feel like writing. The activity works as an antidote to the dreaded "blank page." Students practice finding the words in their heads and putting them on paper. This is a basic brainstorming exercise that gives students time to come up with topic ideas. Free writing topics can build on classroom content, current events, or student experiences. Appendix B provides examples of free writing prompts.

Journaling: Like free writing, journaling gives students time and space to write about their ideas in a low-risk situation. Journals are typically not graded as a formal assignment, so students have space to write what they feel without worrying about whether sentences are perfect. Journal assignments may ask students to meet a certain word count or page count (e.g., 1-2 pages) in response to a prompt. Students can share journal entries in online discussion posts, which can prompt student conversations about the process of writing. Journal entries add to the number of words a student writes in a semester without unduly increasing instructor grading. Appendix B provides examples of journaling prompts.

Word of the day: Growing vocabulary provides an important basis for undergraduate writing. One way to engage students in developing their vocabulary is to make a point of incorporating new words into the lexicon of the classroom. Having a "word of the day" is an easy classroom

activity that can build students' familiarity and comfort with new words. Instructors introduce a new word every class period or once a week by provide spelling, definition, and using it in an example sentence. (One good source for our students is the "100 most common SAT words." Numerous lists are available online.) Students can practice using the word in class and on their exams—this may be part of required questions or an opportunity for extra credit. Make sure to keep track of the words used!

Puzzles: Word games and puzzles can engage students in the intricacies of the English language and offer a light-hearted way to talk about words and their meanings. Crossword puzzles invite students to grapple with nuanced meanings. Easy puzzles can provide a 5-10 minute ungraded warm-up activity before delving into serious discussions. Other wordplay games can challenge students to understand complex word problems. Ungraded exercises like wordplay games can increase active engagement with vocabulary and develop students' critical thinking skills. Appendix C provides classroom writing resources including links to puzzles and word games.

Know your lexicon: One way to help students adapt their writing to different audiences is to grow their awareness that different genres of writing and different fields of study each have their own lexicon. Knowing your audience's lexicon helps to establish your credibility. To grow appreciation for the importance of word choice and the way in which vocabulary can shape and constrain meaning, ask students to bring to class a copy of their favorite non-business magazine. Have them develop a vocabulary list from the magazine—a list of all the words found in the magazine (minus articles, adverbs, pronouns, etc.) Then, give them another short text you've selected such as an excerpt from a business-related publication, such as a white paper or a policy statement, and ask them to summarize the text using only the words from their vocabulary list. Or, reverse the exercise and provide them with terms common to your area of study and ask them to summarize a celebrity event using only those words. This assignment requires some dedicated class time, but never fails to engage.

Outlining

Mental Modeling: The mental model is a fairly common brainstorming method that can prepare students for outlining a project. Mental modeling places a word or phrase representative of a

topic in the center of a page and links it to related concepts across the paper. Mental modeling asks for visual representations of the span of the concept and provides a model for identifying the relationship between ideas.

Listing: A more basic approach to brainstorming that also leads to outlining is listing ideas and topics without regard to organization. Once they generate a list, students can begin to organize the concepts and create a "no commitment outline." On a computer, students can play with moving ideas around and placing them in a logical order. Prezi presentation software is an excellent support resource for this activity.

Topic proposals: Topic proposals are a place for students to explain an idea described in as much detail as possible. The exercise of writing a topic proposal ensures students formalize a plan for their research and writing in advance. For instructors, reading a short, concise topic proposal is an expedient way to provide feedback on students' ideas. In Chapter 4 we share rubrics designed to provide feedback on proposals and early drafts. Topic proposals can also support student learning about topic scope. Instructors can check students' proposed area of research and suggest ways to develop parameters for their papers. Students can also provide feedback on one another's proposals. Appendix D provides an example topic proposal assignment.

Prewriting: Any short assignments that establish parameters and pose topical questions can help students to "get into" an assignment, outline an idea, and prepare to write. Instructors can also provide a suggested outline to guide students in their argument development. For complex assignments, pre-writing can involve research, literature reviews, and annotated bibliographies all of which provide a foundation for students' future arguments. Appendix E provides an example of an annotated bibliography assignment.

Drafting

Drafting involves looking at overall development of writing product. Draft assignments can lead students through a process of further development of ideas. The drafting process happens at a variety of levels: students might first settle on the final outline, next flesh out the outline with notes and research, and then develop full paragraphs for their essays. Instructors can evaluate

first and second drafts providing various levels of feedback to hone students' sense of audience and voice. Appendix F and Appendix G are revision guides that provide example draft feedback.

<u>Revision</u>

Revising is a crucial part of the writing process. Students learn the process of editing and refining their writing on both broad and detailed scales. Revising involves deleting and adding text with the aim of refining its coherency. Too often, students concerned with meeting the word count may be reluctant to cut words. It helps to reassure students that the revision process typically results in adding more to an essay or project. More often than not, the revision process reveals the additional scaffolding needed to argue a point successfully or to showcase data results. Revising involves clarifying points of information and making connections between ideas in addition to "cleaning up the text." Revisions can range from paragraph-level organization to sentence-level editing. Appendix F and Appendix G provide example revision guides for writing and content.

Chapter 3: Providing Meaningful Feedback Efficiently

Approaching writing as a process enables instructors to provide feedback to students in stages. SJSU instructors often teach a large number of students and thus teaching writing well compels us to provide meaningful feedback efficiently. If we approach writing as an argument, meaningful feedback emphasizes professionalization of student writing. Students develop a sense of audience and business appropriate voice by seeing a connection between grammar and style. This chapter focuses on strategies to decide what to teach that will most resonate with students.

Targeted Instruction

Teaching writing to a diverse student population presents challenges because of the range of levels of student preparation instructors encounter in the classroom. Targeted evaluation of student writing helps to provide a framework that contextualizes feedback for individual students.

Focusing on student needs

Writing style: focusing on writing style provides a framework in which to discuss the clarity of student writing. Diction and sentence structure offer two entry points into this conversation. Improved sense of diction will help students precisely communicate their ideas in ways that reveal nuance and impart significance. Appendix F and Appendix G provide examples of writing feedback.

Organization: focusing on organization offers a way to discuss argument development. Asking students to write an introductory paragraph that provides a preview ensures that they have an overall sense of the layout of their paper. Students must use critical thinking skills to develop distinct main points with supporting points. Appendix H provides an outline worksheet. Appendix I provides an in-class activity on paragraph organization.

Choosing what matters to you

Choose to focus on what you know. Instructors who feel they do not have a full grasp of grammar themselves may be reluctant to teach writing in the classroom. And while teaching writing often improves one's own writing proficiency (and self-confidence), by choosing to

focus on writing issues that matter to you, instructors can teach concepts and skills that are familiar.

Selective editing: Never edit a student's paper—edit one paragraph and inform the student that she or he will need to check the rest of the paper for the same errors. Communicate this to students clearly so they don't assume the rest of their paper to be error free. For example, instructors might include the following explanation at the outset of general feedback: "I edited a paragraph (may be the first, may be some other paragraph) of your paper. I did NOT mark all errors. It is your responsibility to correct errors throughout."

Using classroom patterns: Identify patterns of error in the class and provide general feedback that lists these errors. Talk with students about the classroom patterns of error to guide student proofreading. Classroom discussion on grammar and style can help guide students to identify mistakes in their own papers. Appendix J and Appendix K are worksheets that provide students practice in grammar and syntax. Appendix T identifies common characteristics of student writing.

Peer-to-Peer Revision

Peer-to-peer feedback provides students the opportunity to receive more commentary on their own writing and also respond to their peers, serving as readers and editors. Writing is personal (but not sacred) and learning to offer it up for feedback is a central part of developing one's confidence as a writer. Incorporating peer review into your classes is a way to overcome the dull effects of "writing for the teacher." When students think of their peers as the audience for their writing, and see examples of polished writing produced by their peers, they tend to give more attention to the details of their own writing.

Like other aspects of the writing process it is important that students develop a procedure for peer review and become comfortable with giving and getting feedback. No amount of structure is too much when introducing students to peer review. A good first activity is to have students discuss the kinds of feedback they find helpful, hurtful, annoying, and mystifying. This will help set parameters and develop specific language for the class to use.

Peer-to-peer grading does not necessarily need to happen in class. It can happen outside the classroom facilitated by our course management systems. Students can post work and feedback directly to online discussion boards. Checking to see that everyone has completed a peer review is a relatively quick exercise for instructors. And building peer review and revision into your classes can radically reduce the amount of time you spend responding to student writing problems. Appendix L provides specific language and guidelines for structuring peer review.

Richard Lanham's "Paramedic Method"

Richard Lanham's classic *Revising Prose* (now in its 5th edition) provides students with a simple process for revising their writing. Lanham's 8-step "Paramedic Method" (as in emergency personnel) gives students directed guidance in what to look for when revising sentence by sentence. Students can check the progress of their revision process by calculating the "Lard Factor," or the difference between the number of words in the original sentence and the number in the revised sentence. The higher the "Lard Factor," the more successful the revision process.

Appendix S provides a student-ready tutorial on Richard Lanham's "Paramedic Method." To incorporate Lanham's method into your assessment process, ask students to select ten, fifteen, or twenty sentences from their essay to revise. Have them copy and paste each sentence onto a separate page that they turn in with their final draft. That page should include the original sentence, the sentence revised using Lanham's method, and the "Lard Factor." Have students re-incorporate those sentences into their final draft and **bold** each one.

Structuring the revision process like this provides an easy way to check that students are revising their work and reduces the amount of time an instructor needs to spend comparing drafts in order to assess progress made.

Online Grading

A variety of electronic and online technologies offer opportunities to provide meaningful feedback efficiently while also streamlining the grading process and eliminating some mundane activities such as calculating points, etc.

Patterns of Error and Revision Guides. Identifying common patterns of error, subject verb agreement, apostrophe misuse, etc., and discussing these during class time greatly reduces the

time it takes to provide feedback. Using classroom patterns of error also shifts the responsibility on students to recognize their own mistakes and facilitates peer review as student learn to edit these mistakes in their peers' work. See Appendix F and Appendix G for examples of revision guides that focus on patterns of error.

Discussion Forums. A standard feature of learning management systems like Desire2Learn and Canvas is a discussion forum where students can respond to prompts on various discussion topics. These can be non-graded assignments, evaluated on a credit/no credit basis, that are low-risk writing opportunities for students brainstorm and flesh out their ideas. Online discussion forums can increase student word count without time-intensive grading, and integrate writing in to the course to reinforce lessons.

Online Rubrics and Comment Banks. Learning management systems, like Desire2Learn and Canvas, support instructor created rubrics that allow faculty to provide meaningful feedback on students' writing with a few mouse clicks. Comment banks can further individualize feedback. The GradeMark function in turnitin.com offers a variety of comment banks focused on common writing errors. Turnitin.com also allows instructors to create personalized comment bank (for general use or specific to an assignment or class). Grademark uses a drag and drop feature— comments can be tagged to specific places in a student's document. In Canvas, Speedgrader accepts files and texts and within one window offers a view of the document, a rubric and a place to add comments.

Selective Editing. Teaching writing as a process emphasizes students' responsibility for noting their own writing patterns and recognizing errors. To support this, it is useful to edit one paragraph of students' papers and ask them to note all different errors marked in that paragraph using an online comment bank or even Microsoft Word's Track Changes. When using MS Word, take care not to rewrite every sentence, but to point out patterns of error.

Chapter 4: Using Rubrics as an Instructional Technology

Rubrics are a common teaching tool that instructors share with students at the beginning of an assignment to convey expectations and again at the end of an assignment to ensure consistency in grading and ease workload. Carefully designed rubrics can facilitate the grading and feedback process. When made available to students as guides, rubrics can also do some of the "heavy lifting" of writing instruction. This chapter discusses how to use rubrics as an instructional technology. It compares two different approaches to designing rubrics. The first approach is what we call a "static" rubric, or a rubric that evaluates a finished product. The second approach we call a "live" rubric, or a rubric designed to guide and assess students' progress through the writing process.

"Static" and "Live" Rubrics

Static rubric: A "static" rubric evaluates a finished product and assesses a process that has already happened. It appears at the end of that process and establishes the standards that will be used to judge a completed assignment. One of the primary functions of the static rubric is to justify a grade. Most rubrics are designed to distinguish levels of quality in writing and establish the differences between an "A" paper and a "C" paper. Static rubrics do not explain to students how to get from "C" to "A." A static rubric will tell a student what is missing from their paper (a paper they may no longer care about or plan to revise). It does not tell them what is missing from their writing process.

Live rubric: A "live" rubric is an instructional tool that students use to guide their writing process. One of the primary functions of the live rubric is to help students to develop a writing process. Rather than appearing at the end of an assignment, students work with the rubric from day one. Live rubrics also facilitate grading, but they shift the emphasis of the grade away from the finished product onto the writing process, allowing instructors to assess students' mastery of that process.

Benefits of the "Live" Rubric

- o When grading drafts, instructors need only to evaluate whether a student has met the benchmarks and milestones.
- o It eliminates the need to write out "next steps" for the student.
- o It places the burden on students to track their own progress.
- o It facilitates peer-to-peer grading. Once students learn the rubric (and thus learn the process), they can evaluate each other's work.
- o It expedites the grading process by identifying a few key items to look for in each draft.

Appendix M is a "live" rubric designed to teach the writing process. It is a variation on the rubric titled "100W Common Rubric" (Appendix N). The items in the "Live Rubric" and the "Common Rubric" are identical, but the "Common Rubric" presents those items as a single, static snapshot while the "Live Rubric" organizes the items according to their place in the writing process. The "Common Rubric" establishes expectations for student development over the course of a semester. In that form, the rubric cannot be used as a grading tool. The "Live Rubric," in contrast, allows an instructor to break an assignment into stages that can be quickly assessed. For instance, when grading a first rough draft or a project proposal, you can select the criteria most important to that stage of writing. Since you know you'll be seeing second and third drafts, you don't need to spend time explaining how to develop the project but can simply direct students to later stages in the writing process. Here is an example taken from the "Live Rubric" of a rubric you might use to grade a first draft:

- FIRST ROUGH DRAFT -

Required Benchmarks

Argument, research, and credibility
_____ Document advances a thesis, opinion, or proposal.
_____ Author does not confuse mere delivery of facts for argument.
_____ All research or information provided is in service to an argument. For instance, if the author reports on a bank's e-commerce capabilities that information is in service to a more general argument about online banking.

Voice, creativity, and writing technique
_____ Author avoids over-done topics and extends a line of argument beyond the standard, well-rehearsed positions.
_____ Author advances a creative solution to a problem.

Audience and organization

_____ Document is structured with a reader in mind and features an introduction, preview, "sign posts," internal summaries, and a conclusion.

_____ The overall organization of a piece of writing adheres to the conventions of its genre. For instance, if it is a project proposal, the document contains all the elements a reader would expect to find in a proposal.

Professionalism, readability, and formatting

_____ Document meets the word count and accomplishes all other assignment requirements including correct formatting.

_____ Document features paragraphs and/or sections.

_____ Writing is free of sentence fragments, dangling modifiers, spelling errors, incorrect words (e.g., their/there, its/it's, then/than), and idiosyncratic capitalization.

_____ Document is free of strange spacing.

_____ Author follows the appropriate style guide for in-text citations and bibliography.

Revision process

_____ Writing has undergone review by a peer.

_____ Author has addressed sentence-level edits.

_____ Where reviewers have marked errors or typos, author has taken the initiative to correct other instances of the same error.

We recommend that you introduce students to the 100W Common Rubric first so that they get a sense of the big picture and can see the writing process from beginning to end. Then, provide students with the Live Rubric so they can begin to plan their writing process. Each stage of assessment should correspond to a stage in the writing process. We also recommend that you *not* assign point values to each item in your rubric when assessing writing as a process and instead use a system of checks ($\sqrt{+}$, $\sqrt{}$, $\sqrt{-}$). However, these rubrics may also be adapted to evaluate writing in single submission, final writing products whether these products were developed using the writing as a process approach describe above or not. Appendix O and Appendix P provide examples of applying components of the live rubric to individual writing assignments from Bus 118C and Bus 160 respectively. Appendix Q illustrates the adaptation of the rubric to a group writing assignment from Bus 126. Similarly, the rubric maybe modified for grading writing quality on a point scale (1-5 points) as shown below and in Appendix R. The points may, of course be adjusted to a 0-4 point scale, to half points or to any other weighting that best represents the writing emphasis for the particular assignment. The number levels (columns) and categories (rows) in the rubric may also be reduced through aggregation or omission as desired.

Points-Based Grading Rubric for Written Assignments

The columns of this rubric are not mutually exclusive - each builds upon the column prior. For example, to achieve the Capstone score for Audience & Organization, a paper must also have met the requirements of Milestone 2 for this category.

	Short of benchmark 1 point	Required benchmark 2 points	Milestone 1 3 points	Milestone 2 4 points	Capstone 5 points
Argument, Research, & Credibility	No thesis, inadequate research, poorly built argument	Thesis and supporting facts presented	Well developed thesis, argument and research. Appropriate scope	Well reasoned, fair presentation of others' views, strong subject knowledge	Builds credibility with audience through quality citations, professional and discipline specific vocabulary / tone
Voice, Creativity, & Writing Technique	Author recites prior work, plagiarizes, fails to distinguish a personal voice	Prior arguments extended, creative solutions advanced	Author's voice evident, makes novel, memorable connections	Smooth transitions, avoids idioms, clichés, and jargon.	Appealing use of graphics, and stylistic devices such as vivid language, extended metaphors, or alliteration
Audience & Organization	Tone inappropriate for audience, no framework or context provided	Well structured document, organized per expectations of genre	Coherent grouping of concepts, readers' knowledge, questions, objections considered	Detailed examples, data guide reader, terms defined, reader perspective and experiences considered	Author uses research, examples, vocabulary, and a tone that speak to the audience(s) in mind
Professionalism, Readability, & Formatting	Too short, missing requirements, improperly formatted or missing references	Basic requirements met, no sentence fragments, spelling errors, incorrect words or references	Judicious use of commas and adverbs. Clear subjects and objects, subject-verb agreement	Consistent tone, quotes used sparingly, acronyms spelled out on first use	Good sentence variation, paragraphs develop author's ideas. No extra words, strategic use of titles, headings

A note about the development of the 100W Common Rubric: This rubric borrows the terms "benchmark," "milestone," and "capstone" from the AAC&U VALUES rubrics, which WASC uses for program assessment. VALUES rubrics are intentionally general because they are geared toward assessing students' development over four years of college. They are not intended for course-specific or assignment-specific assessment. We have adapted this progress-oriented model and developed generic criteria that when broken up and combined with other assignment guidelines can be used for assignment-specific assessment. See Appendix C for AAC&U VALUES rubrics (available online) and sources used to develop the 100W Common Rubric.

Appendix A – Best Cover Letter Ever

"Wall Street Bosses Are Calling This 'The Best Cover Letter Ever' - But Not Everyone Agrees"

Forbes Magazine
Maseena Ziegler
January 16, 2013

Shocker. It seems that 'humble' could actually work on Wall Street.
Well, at least for the brutally honest and hilariously self-deprecating young student, whose cover letter publicized on *Business Insider* has generated a ton of positive interest amongst investment banking bosses.

Perhaps unsurprisingly, the recipient of the e-mail immediately forwarded it on to colleagues, adding, "This might be the best cover letter I've ever received. Second and third paragraphs especially."

Another added to the e-mail chain, "I wouldn't be surprised if this guy gets at least a call from every bank out there."
For your reading pleasure, I'm including the letter in full and have taken the liberty to highlight the classic bits.

From: BLOCKED
Sent: Monday, January 14, 2013 1:14PM
To: BLOCKED
Subject: Summer Internship

Dear BLOCKED
My name is (BLOCKED) and I am an undergraduate finance student at (BLOCKED). I met you the summer before last at Smith & Wollensky's in New York when I was touring the east coast with my uncle, (BLOCKED). I just wanted to thank you for taking the time to talk with me that night.

I am writing to inquire about a possible summer internship in your office. **I am aware it is highly unusual for undergraduates from average universities like (BLOCKED) to intern at (BLOCKED), but nevertheless I was hoping you might make an exception.** I am extremely interested in investment banking and would love nothing more than to learn under your tutelage**.** I have no qualms about fetching coffee, shining shoes or picking up laundry, and will work for next to nothing. In all honesty, I just want to be around professionals in the industry and gain as much knowledge as I can.

I won't waste your time inflating my credentials, throwing around exaggerated job titles, or feeding you a line of crapp (sic) about how my past experiences and skill set align perfectly for an investment banking internship. **The truth is I have no unbelievably special skills or genius eccentricities,** but I do have a near perfect GPA and will work hard for you. I've interned for Merrill Lynch in the Wealth Management Division and taken an investment banking class at (BLOCKED), for whatever that is worth. I am currently awaiting admission results for (BLOCKED) Masters of Science in Accountancy program, which I would begin this fall if admitted. I am also planning on attending law school after my master's program, which we spoke about in New York. I apologize for the blunt nature of my letter, but I hope you seriously consider taking me under your wing this summer. I have attached my resume for your review. Feel free to call me at (BLOCKED) or email at (BLOCKED). Thank you for your time.

Sincerely,
BLOCKED.

Not everyone is impressed by this cover letter though.

Lex van Dam, former top trader at Goldman Sachs and head of hedge fund, Hampstead Capital, takes a dim view on the over-hyped reactions of the Wall Street bosses.

"They live on a different planet – and probably have never seen any of these letters before as their HR departments are trained monkeys."
In other words, another example of a viral letter for entertainment purposes, that is much ado about nothing. And yes, I'm doing my best to ignore the 'trained monkeys' bit.

He goes on to explain, "The letter is well written and makes you have great sympathy for the applicant. However, it also feels as a call for charity. I would still prefer the candidate to have something special about them that they can tell me about, rather than a person who pretty much admits that he or she is pretty average. This letter is really not an exception – plenty of smart, hard working, honest people are begging for jobs that are just not available. To get ahead unfortunately, writing beautiful letters is not likely what will get you the job – doing extra ordinary things and thinking outside the box is."

Still though – you've got to hand it to the applicant, who is probably the one in all of this having the last laugh: the seemingly average candidate may just have scored the internship of his or her dreams – the one that most college students would give their eyeteeth for – and it all came down to an average, albeit inspired cover letter.

Appendix B – Free Writing & Journaling Prompts

Free writing exercises typically asks students to write whatever comes into their head without censoring their ideas or correcting any wording. The goal is to just keep writing. Sometimes it is helpful to start out a free writing session with a basic question about students' reaction to a sporting event or other campus news, or simply asks: how is your day? The amount of time for a free writing depends on the learning objective—2-3 minutes might be appropriate for a warm up exercise, while 5-10 minutes would provide time for students to brainstorm about a topic proposal. These topics are also appropriate for journaling exercises that students complete outside of class.

Appropriate for student self-assessment and setting expectations at the beginning of class.

Writing is like _____.

Describe your history as a writer: what are your previous writing courses; strengths and weaknesses as a writer?

What are your fears as a writer/What is the hardest thing about writing?

When do you know your writing is good?

What are your expectations for this class?

Appropriate for continued writing improvement and the revision process.

Read through and assess your rough draft. What are its strengths and weaknesses?

What are two things you will focus on in your revisions?

Outline a revision plan, or make a to do list.

How was your peer feedback? Which comments were useful? Which will you put aside?

What grammar issues do you find most difficult to deal with?

What is your relationship to the comma?

Appropriate for end-of-class reflections.

What is your development as a writer in this class? What ways have you improved, what ways do you have room to develop?

What is the professional audience you will most likely be addressing in your career?

What ways will you continue to improve as a writer outside of this class?

Appendix C – Classroom Writing Resources

Recommended Writing Resources

The Purdue Online Writing Lab offers free top-quality resources on writing, grammar and style: http://owl.english.purdue.edu and a page that focuses specifically on effective writing in the business workplace: http://owl.english.purdue.edu/owl/section/4/16/.

O'Conner, Patricia T. *Woe is I: The Grammarphobe's Guide to Better English in Plain English.* New York: Penguin (2003).
This humorous approach to writing seems to resonate with many students. Provides useful explanations of tricky "rules," offers mnemonic devices and examples for use in tests or in-class writing exercises.

Stilman, Anne. *Grammatically Correct.* New York. Writer's Digest Books (1997).
Stilman provides a clear and comprehensive overview of grammar issues. Includes examples for exams or in-class writing exercises. Students find this a useful reference.

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process.* 2nd Ed. New York: Oxford University Press (1998).
Elbow details numerous writing processes that address stages of the writing process. May be too dense as a text, but a great reference for incorporating writing into the curriculum.

Puzzle & Game Resources

Faust, J.L., & Paulson, D.R. (1998). Active learning in the college classroom. *Journal on Excellence in College Teaching, 9* (2), 3-24.
Faust and Paulson offer a survey of active-learning activities in different disciplines.

Easy crossword puzzles are a way to engage the class in wordplay. Have students try the puzzle in the Spartan Daily for the first five minutes of class. Numerous word game websites and mobile applications are available online.

National Public Radio broadcasts a weekly on-air puzzle and listener challenge. Students can listen to podcasts of the on-air puzzle, and the class can do the listener challenge at home. http://www.npr.org/series/4473090/sunday-puzzle

Merriam-Webster' website features vocabulary and spelling quizzes, crosswords, and word games: http://www.merriam-webster.com/game/index.htm

Resources on Rubrics
http://www.aacu.org/value/rubrics/pdf/WrittenCommunication.pdf
Provides an explanation and outline of the AAC&U Written Communication VALUE Rubric.

Resources on Writing Instruction

Brown, Tessa. "In Reference to Your Recent Communications." *Harper's Magazine* May 2005: 142–49.

A fictional "break-up" letter that makes clever use of footnotes. A lighthearted example of how footnotes and citations can supplement and expand on the main text.

Bury, Louis. "On Writing on Walking." *Liminalities: A Journal of Performance Studies* 5.4 (2009).
Describes constraint-based writing, or "writing that imposes rules and restrictions upon itself over and above the rules and restrictions (syntax, lexicon, etc.) that are always present in the act of writing" (n.p.).

Fish, Stanley. "The Writing Lesson." *New York Times* 4 May 2006.

With his signature style of humor, Fish describes a one-on-one tutorial in which he teaches a student the parts of language.

Fulkerson, Richard. "Four Philosophies of Composition." *College Composition and Communication* 30.4 (1979): 343–348.

Describes four different, common approaches to writing instruction and the different standards each establishes. Gives examples of how competing philosophies can generate confusion for students.

Metcalf, Allan. "Some Rules Are Nice and Simple, But…" *The Chronicle of Higher Education*. August 26, 2011.
Provides examples of grammatical rules that serve no practical function but that we observe out of convention.

Watson, Cecelia. "Points of Contention: Rethinking the Past, Present, and Future of Punctuation." *Critical Inquiry* 38.2 (2012): 649–672.
Using the semi-colon as an example, Watson shows the standard rules of English to be a relatively recent invention.

The "100W Common Rubric" was adapted from the following sources:

Barnet, Sylvan and Hugo Bedau. *Critical Thinking, Reading, and Writing: A Brief Guide to Argument.* 7th Ed. Bedford/St. Martin's (2010).

Bean, John C. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom.* 2nd Ed. Jossey-Bass (2001).

Glenn, Cheryl and Melissa A. Goldthwaite. *St. Martin's Guide to Teaching Writing.* 6th Ed. Bedford/St. Martin's (2007).

- 100W CLOs

- University of Arizona Business Communication Standards rubric

- Oregon Dept. of Education "Trait Writing" rubric

Appendix D – Topic Proposal Assignment

Research Paper Topic Proposal

____ points of your final grade

500 word requirement

Due _____ (turnitin.com)

Required revision due _____ with annotated bibliography.

In the research paper, you will analyze a mitigation or adaptation strategy that responds to climate change. The purpose of this paper is for you to demonstrate your ability to analyze and synthesize scholarly research regarding human response to climate change.

The first step is to turn in a topic proposal for a specific research area.

Address the following prompts in 500 words

1) Describe the climate change mitigation or adaptation strategy you will study. Be specific: provide as much detail as possible.
2) List the field(s) of study or journals from which you will draw your research.
3) Identify your overarching research question (what do you want to find out)?
4) Discuss why this particular research project is important to improving understanding of climate change.

Following approval, you will submit an annotated bibliography of at least 4 sources on your chosen topic. You will use this bibliography to write your research paper, due _____.

Appendix E – Annotated Bibliography Assignment

Research Paper Annotated Bibliography

Due _____ (turnitin.com)

_____ points of your final grade

1000 word requirement

An annotated bibliography is a list of articles including properly formatted citations and a summary of each article.

Your assignment is to develop an annotated bibliography of 4 scholarly (peer-reviewed) articles *relevant to your topic.*

Check out the SJSU library's tutorial on finding peer-reviewed articles.

http://library.sjsu.edu/video/finding-scholarly-peer-reviewed-articles

For each article provide:

--Citation (properly formatted) (4 points)

--Summary of article's findings in 1 paragraph) (4 points)

--Explanation of why the article is relevant to your paper in 1 paragraph (4 points)

You may include one approved website such as:

    www.epa.gov

    www.ipcc.ch

Appendix F – Sample Revision Guide (Writing)

We edited a paragraph (may be the first, may be some other paragraph) of your paper. We did NOT mark all errors. It is your responsibility to correct errors throughout. Here is an (in-exhaustive) list of improvements needed.

Citations: Provide a page or paragraph number if you quote from a source directly. Make sure that you are citing sources for all specific measurements or values you use in your paper. For example: 80 percent of all statistics are made up on the spot (Jones, 2009, p. ix). Don't quote long passages. The idea is for you to synthesize other work and describe it in your own words.

Sentence structure: Watch for fragments (don't begin a sentence with "not to mention," or "being that"). Look for subject/verb agreement. Sentences that need to be revised should be made more concise.

Verb tense: Be consistent in use of tense. Avoid "would be." Avoid "being," never use "being that." Avoid past tense unnecessarily. Avoid passive voice.

Preposition use: with, for, of, to, behind, about, etc. have different meanings.

Diction/word choice: Be clear in your references: use specific nouns instead of unclear pronouns such as "they," or "it." Avoid abbreviations without first explaining. Avoid excessive articles. Avoid "very," "hopefully."

Punctuation: Avoid commas or extra punctuation before parenthetical in-text citations. If the citation is not at the end of the sentence, place necessary punctuation after the close parentheses. Use colons and semi-colons to improve the readability of your sentences (instead of "which are," try a semi- colon). Watch apostrophes!

Writing style: Be specific!! Writing style should be academic. Avoid colloquial language, including words and phrases such as "biggest," "huge," "flipside." Provide detail, be precise in your claims. Avoid describing things in monolithic or overly general terms. Avoid vague statements such as: "As the urgency of climate change continues to increase" "As green awareness grows" "As the effects of climate change are larger."

Limit the use of 1st person & 2nd person voice. This is a research paper and your argument on science sounds much stronger if you don't say 'I think this...'. We're not interested in your opinion, but in your analysis of your research.

Proofread: Carefully read all of your work before submission. Most employers will toss out applications with even one typo or error.

Organization: Use headings! We suggest you follow the structure outlined in the Research Paper description. It would help if you had separate sections for the Literature Review, Discussion and Conclusions. Avoid two headings without text between (don't need one for introduction). Work on paragraph organization: one idea per paragraph, one paragraph per idea. Make sure ideas follow.

Appendix G – Sample Revision Guide (Content and Writing)

Revision due _____, _____ p.m, www.turnitin.com.

1050 word limit

CONTENT REVISION: Make sure to address all parts of the assignment

Provide explanation: When I ask you to explain more, or go further, this does not mean your paper should get excessively longer. Often, this may mean rewording your current sentences to clarify your meaning or simply adding one or two sentences to elaborate. Strive to keep your analysis concise and reword your prose rather than simply adding to it.

Develop your argument: Provide warrants or reasons. Avoid tautological reasoning; your explanation should give evidence or specify causes, correlations, etc. Sentences should follow each other and reflect the logical progression of your argument. The opening of a sentence should signal its connection to the previous sentence. For instance, after providing examples of a specific problem, you can use a generic opening phrase in your next sentence to transition into your proposed solution: "These recent developments signal the need for revising to our current emissions standards."

Be specific! Your reasons should be specific to climate change, and specific to your field. Provide detail, be precise in your claims. Avoid describing things as monolithic. Use concrete language to describe phenomena.

Thoroughly describe your field: Be specific in terms of the purpose of your field, its mission statement, and the kind of research or activities of professionals in your field.

Discuss quotes: long quotes are not appropriate for a short paper. Sandwich your quotes: provide your own introductory and conclusionary text to provide context to the quotations or ideas you discuss. The quotes should support your ideas, not *be* your paper.

Sources: Your revised paper must include correct source citation, both in-text citation and reference list.

FORMATTING:
Font should be consistent throughout the paper. When you cut and paste quotes, make sure to change font and to avoid hyperlinks.

Avoid unnecessary capitalization. Capitalization should be reserved for proper nouns only. Capitalize departments, not fields. Climate change/global warming: not capitalized.

MY EDITING MARKS:

left-handed check mark: "Good job!"	∧: insert
circled text: diction, usage, grammar	stet: leave as is

change / order / the

WRITING REVISION

Usage: this includes many patterns of error
- Preposition use: with, for, of, to, on
- Clarify referents (avoid "they" or "it" when not clear what it refers to)
- Avoid abbreviations, spell out acronyms the first time you use them.
- Affect vs. effect
- Your vs. you're, their vs. they're vs. there
- Apostrophe abuse: Plural vs. possessives

Sentence structure: This includes various types of sentence construction:
- Run-on sentences (avoid too many dependent clauses together)
- Sentence fragments (don't begin a sentence with "not to mention")
- Subject-verb disagreement (S/V) & subject-object disagreement (S/O)
- Parallel construction (make sure lists are same format)

Diction & phrasing:
Be concise and specific in your writing. Avoid clichés, flowery language and empty modifiers (words like extremely, very, definitely). Work on wordiness: eliminate unnecessary filler words. Use concrete terms. Writing style should be academic.

Avoid repetitive language such as:

with a vast growth of increased _____	prepared and ready
requires and needs	combines… together with
our understanding of what climate change is	also… as well as
one of the main reasons behind this is due to	all about

Be concise: use fewer words when possible:

People who study --- scholars	Look at--- consider
Study of --- field	A lot of --- many
Used as a --- is a	In order to --- to

Avoid "range from" or "span" – use "including" instead.

Avoid colloquial or overly general language, including words and phrases such as:

huge	in the world today
get behind	run into
at this point	for now and forever
taken it one step further	when push comes to shove
greater society	nowadays, in current times
come up with, go along with	it has been said
one could say	I feel

<u>Active Voice:</u> Write directly.
- Avoid passive voice: "mistakes were made."
- Avoid second person voice.
- Keep verb tense consistent, and use present tense unless writing about the future or the past.
- Don't overuse gerunds: "being that"
- Avoid weak writing: ending sentence with a preposition**,** double negatives, rhetorical questions

<u>Punctuation</u>:
Avoid commas or extra punctuation before parenthetical in-text citations. If the citation is not at the end of the sentence, place necessary punctuation after the close parentheses. Use colons and semi-colons to improve the readability of your sentences (instead of "which are," try a semi-colon). Avoid ! Include accent in San José State University.

Appendix H – Outline Worksheet

Research Paper Outline Worksheet

<u>Paper Title</u>:

I. Introduction

Jazzy intro

Thesis statement

Preview paragraph

II. Literature Review: Themes/patterns/fields/perspectives/areas of agreement & disagreement

Theme #1

Theme #2

Theme #3

III. Discussion

Benefit #1

Benefit #2

Disadvantage #1

Disadvantage #2

Evaluation

IV. Conclusion

Significance of findings

Future research

Appendix I – Paragraph Activity

In-class Paragraph Activity

A paragraph is a group of related sentences. Paragraphs should logically follow one another. A paragraph develops the topic or argument for the assignment A good mnemonic is "One idea per paragraph and one paragraph per idea." There are three basic parts of a paragraph—a topic sentence, supporting discussion and concluding sentence. A topic sentence states the main idea of the paragraph in a way that shows how the idea is related to the overall paper. Support is a wide variety of details that elaborate upon the main idea. This can be the three Es: evidence, explanation or example. The first and/or last sentences are transitions.

SAMPLE PARAGRAPH STRUCTURE
•Introductory sentence/transition (if necessary)
•<u>Claim</u>: topic sentence
•<u>Support</u>: explanation/evidence/examples
•<u>Discussion</u>: significance/implications
•Concluding sentence/transition (if necessary)

PROMPTS:
- Follow the sample paragraph structure to write a paragraph about your favorite popular culture topic (sports, entertainment, fashion).
- Write a paragraph on some aspect of your paper topic.
- Revise a paragraph of your paper.

Appendix J – Worksheet on Passive Voice

Strategic and Artful Use of the Passive Voice

Name: _____

The Passive Voice: A sentence in the passive voice is one in which the subject of the sentence receives the action of the verb. For example: *The ball was kicked, marking the start of the game.* "The ball" is the subject of the sentence and the recipient of the action (kicking). You can use the passive voice when you want to move a noun to the end of the sentence where you can add modifiers. For example: *Clams are eaten by otters, those charming, popular, furry sea creatures.* Technically speaking, clams are the subject of the sentence, but the purpose of the sentence is to provide information about otters and meeting that objective is made easier by use of the passive voice. You can also use the passive voice to shift the emphasis in a sentence onto the verb. For example: *I was tormented by strange hallucinations.* Notice how the order of the sentence highlights the torment rather than the hallucinations. Finally, you can use the passive voice to conceal the identity of the agent of an action. For example: *Mistakes were made.* Notice that this last sentence does not tell us by whom those mistakes were made, thus protecting the identity of those responsible for the mistakes. There is much debate over this use of the passive voice and many people discourage the passive voice for this reason.

Directions: For each passage below, underline the passive phrase and then in the space below provide a reason why the author elected to use the passive voice.

1) The rules were carefully explained to us, but rationales for those rules were withheld.

_____
_____
_____

2) First the potatoes were passed followed by the carrots, and then the green beans. The turkey was passed next and the cranberries followed.

_____
_____
_____

3) I was released from prison after serving twenty-eight years and three months. I went to church and thanked God for my release. I then went to the place where the youth was murdered in my case and paid my respects.

_____
_____
_____

4) The blue walls were illuminated in the mornings by bright sunlight, full of life and warmth and energy.

_____
_____
_____

Appendix K – Worksheet on Syntax

Strategic and Artful Syntax

Directions: Compose a sentence that accomplishes the same strategic and artful syntax featured in each example sentence.

1) Parallelism, or a sentence with two clauses that share the same construction:
Example: Science *is open*, *egalitarian*, *and thrives* on free speech while the military *is closed*, *hierarchical*, *and rewards* secrecy.

_____

_____

2) Placement of the adjective at the end of sentence for emphasis:
Example: A few minutes later, he slumped from his chair, *dead*.

_____

3) Inversion of the standard sentence construction so that the subject of the sentence comes last:
Example: Through the open windows came / the sweetness of bruised grass and river mud.
           [what the subject is doing]   [subject of the sentence]

_____

_____

4) Use of the *infinitive*, *gerund* (~ing), and *past participle* verb forms in a single sentence:
Example: *Driving* [gerund] a small car at 90 mph, she *forced* herself [past participle] *to imagine* [infinitive] a wreck in which her car bounced off another.

_____

_____

5) Free modifiers (the left and right "branches" of the sentence modify the main clause in the middle):
Example: Sensing a possible rival, I watched him closely, wondering how good he played.
          [left branch]   [main clause]   [right branch]

_____

_____

6) Use of multiple directional prepositions to express movement or progression:
Example: The procession of men and women *from* the street *into* the station and *down* the escalators towards the trains signaled to Jim that the morning commute had begun.

_____

_____

7) Sensory adjectives, or adjectives that convey how something feels instead of how it looks:
Example: The *cool* rain fell in showers of spray on his *smooth* nose and from there dripped onto the *hard* earth.

_____

_____

8) Relative clauses, or clauses that provide descriptive information about the subject of the main clause:
Example: In the storage room *that led down to the cellar* I found two copper kettles.
      [subject-main clause]   [relative clause]

_____

_____

9) Alliteration, or a series of words that begin with the same letter sound:
Example: With a *heavy hand, he heaped* soil onto her grave.

_____

_____

Appendix L – Peer Review Instructions

Instructions for online peer reviews

Over the course of the semester you will review your classmates' work. The reviews you write are graded assignments. Please see our course calendar for exact due dates.

The peer review is a three-step process:

Step 1: Post your essay on our discussion board under your name. DO NOT upload a file. Instead, copy and paste your essay directly into the forum so that your reviewer need not take additional steps to download or open a file. Post your essays by the date agreed to in class.

Step 2: Read the essay you've been assigned for that week and evaluate it using the "peer review rubric" below. Post the completed rubric under the essay you are reviewing.

Step 3: Provide the author with substantive comments. Leave your comments directly on our discussion board. Your comments should be a paragraph in length (three or four sentences), should elaborate on the evaluation you made in the rubric, and should be productive. Quality is more important than length.

Tips: You can comment on both the author's writing and their argument. In the event that you do not agree with the author, explain why. If you agree but believe their argument could be stronger, explain how. If you love their argument and wish you could write like them, identify two writing or argumentative strategies that you believe make the essay a success (be specific!!).

Avoid platitudes and generalizations. Be helpful. Don't be afraid to argue when you disagree. Don't be afraid to offer criticism – just be sure to keep it productive. The best rule of thumb is to be the reviewer you wish others would be. And remember: nothing you write to your peers will negatively affect *their* grade in any way.

If you write nothing other than unproductive comments like "Keep up the good work!" I will assume that you think your classmate does not deserve quality feedback. You can love an essay or hate it, but either way say something useful. Your grade depends on your willingness and ability to help your peers to become stronger writers.

Peer Review Rubric

After completing this rubric, post it under the author's essay. Then provide the author with substantive comments. Your comments should elaborate on the evaluation you make here.

Fill out the rubric below by evaluating each item on a scale of 1 to 5:
1 = "Strongly Disagrees"
2 = "Disagrees"
3 = "Yes and No"
4 = "Agrees"
5 = "Strongly Agrees"

1) I found your argument to be persuasive and compelling: _____

2) Your analysis of _____ (reading or topic) provided an insight I'd not considered before: _____

3) Your argument takes into consideration the obvious counterarguments: _____

4) You chose the strongest possible research or quotes from our course readings to support your argument: _____

5) The examples you choose to support your claims were convincing: _____

6) I could follow each point of your argument and your essay made sense overall: _____

Appendix M – Live Rubric

- FIRST ROUGH DRAFT OF AN ESSAY OR PROJECT -

Required Benchmarks

Argument, research, and credibility

_____ Document advances a thesis, opinion, or proposal.

_____ Author does not confuse mere delivery of facts for argument.

_____ All information provided is in service to that argument. No extraneous information is included.

Voice, creativity, and writing technique

_____ Author avoids over-done topics and extends a line of argument beyond the standard, well-rehearsed positions.

_____ Author advances a creative solution to a problem.

Audience and organization

_____ Document is structured with a reader in mind and features an introduction, preview, "sign posts," internal summaries, and a conclusion.

_____ The overall organization of a piece of writing adheres to the conventions of its genre. For instance, if it is a project proposal, the document contains all the elements a reader would expect to find in a proposal.

Professionalism, readability, and formatting

_____ Document meets the word count and accomplishes all other assignment requirements including correct formatting.

_____ Document features paragraphs and/or sections.

_____ Writing is free of sentence fragments, dangling modifiers, spelling errors, incorrect words (e.g., their/there, its/it's, then/than), and idiosyncratic capitalization.

_____ Document is free of strange spacing.

_____ Author follows the appropriate style guide for in-text citations and bibliography.

Revision process

_____ Writing has undergone review by a peer.

_____ Author has addressed sentence-level edits.

_____ Where reviewers have marked errors or typos, author has taken the initiative to correct other instances of the same error.

- SECOND DRAFT OF AN ESSAY OR PROJECT –

Milestones 1 and 2

Revision process

_____ In addition to sentence-level editing, author has re-conceptualized his argument, analysis, examples, graphics, organization or approach as needed based on feedback from peers and instructors.

_____ Based on feedback, author has revised the scope of her argument or proposal, removing research and analysis marked as out of place, distracting, or unhelpful to a reader or potential client.

_____ Author also refines her argument or proposal by incorporating additional research and developing examples and analysis.

Argument, research, and credibility

_____ Thesis or proposal accurately previews the main points of the document and is neither too big in scope nor too small to be of any interest.

_____ Author incorporates strong supporting research and references are fitting to both the topic and genre.

_____ Author identifies the benefits of her proposal or significance of her thesis.

_____ The reasons the author gives readers to engage with her argument suggest considerations beyond the author's own self-interests.

_____ Author demonstrates awareness of a topic's complexities.

_____ Author avoids fallacious reasoning.

_____ Author engages with the ideas of others rather than merely quoting.

_____ Author presents the work of others in a fair light.

_____ Graphics (e.g. charts) enhance the author's points.

Voice, creativity, and writing technique

_____ Author executes the assignment without reference to the assignment instructions.

_____ Author treats the assignment requirements as a related whole and as "design constraints" rather than a checklist.

_____ Author makes novel, unusual, and memorable connections across topics or ideas.

_____ Author smoothly incorporates data and transitions in and out of quotes and summary while clearly distinguishing her voice and ideas from those of others.

_____ Author makes transitions without announcing the transitions.

_____ Author makes evident the connections between the assignment's various components.

_____ Author avoids hackneyed phrases such as "In conclusion" as well as idioms and clichés.

_____ Author avoids jargon that may be unfamiliar to readers.

Audience and organization

_____ Author groups related information together in a coherent manner.

_____ Each paragraph or section relates to the author's thesis or proposal.

_____ Paragraphs are well organized in relation to one another.

_____ Structure and content of the writing anticipate a reader's questions and objections.

_____ Author does not underestimate or overestimate his reader's familiarity with a topic or body of research.

_____ Author provides vivid, detailed examples and data that help readers to picture the topic under discussion.

_____ Author's examples are inclusive of readers' different experiences and perspectives.

_____ Author defines his terms so that readers have a sense of his perspective.

Professionalism, readability, and formatting

_____ The subject and object of each sentence is made clear.

_____ Author has checked subject-verb agreement.

_____ Writing exhibits judicious use of commas and adverbs.

_____ Numbers are formatted in accordance with appropriate style guidelines.

_____ Author achieves a consistent tone and pace.

_____ Writing is free of distracting asides.

_____ Author quotes sparingly and paraphrases the ideas of others rather than relying on block quotes.

_____ The source of each reference and data point has been smoothly incorporated into the document.

_____ All acronyms are spelled out in the first reference.

- CAPSTONE REVISIONS –

Argument, research, and credibility

_____ In addition to citing scholarly and professional authorities, author achieves credibility through identification with her audience (for instance, by using discipline or profession-specific vocabulary).

Voice, creativity, and writing technique

_____ The form of the writing and the author's word choices present familiar topics in a different light.

_____ Author makes good use of graphic design to enhance readability.

_____ Where appropriate to the genre, author uses stylistic devices such as vivid language, extended metaphor, or alliteration.

_____ Author may intentionally break grammatical rules to good affect.

Audience and organization

_____Writing appeals to the reader by both adhering to the conventions of its genre and incorporating a variety of stylistic techniques designed to hold the reader's attention.

_____ Author uses research, examples, vocabulary, and a tone that speak to the audience(s) in mind.

Professionalism, readability, and formatting

_____Writing features sentence variation throughout.

_____ Each paragraph develops the author's idea and propels the thesis forward. No section seems superfluous.

_____ Writing features ample references while the author's voice remains prominent.

_____ Author makes strategic use of titles, headings, and other formatting to enhance readability and appeal.

_____ Punctuation related to citations and bibliographies is uniform and adheres to style guidelines.

Revision process

_____ Author has clarified his terms and concepts, repaired inconsistencies in the document, and eliminated clunky transitions and "deadweight."

Appendix N – 100W Common Rubric

1. **Argument, research, and credibility**

Short of benchmark: Essay lacks a purpose or thesis, or the author's argument shifts part way through the essay. Author merely compiles research and reports on a topic. Author has not adequately researched her audience or client's needs or knowledge base. Author resorts to unethical forms of argument in an effort to persuade (e.g., engages in hyperbole or suppresses significant research or data).

Required benchmark: Author advances a thesis, opinion, or proposal and establishes the problem or situation to which his argument or proposal responds. Author does not confuse mere delivery of facts for argument. All information provided is in service to that argument. No extraneous information is included.

Milestone 1: Thesis or proposal accurately previews the main points of the document and is neither too big in scope nor too small to be of any interest. Author incorporates strong supporting research and references are fitting to both the topic and genre. Author identifies the benefits of her proposal or significance of her thesis. The reasons the author provides suggest considerations beyond the author's own self-interests.

Milestone 2: Author demonstrates awareness of a topic's complexities. Author avoids fallacious reasoning. Author engages with the ideas of others rather than merely quoting. Author presents the work of others in a fair light. Graphics (e.g. charts) enhance the author's points.

Capstone: In addition to citing scholarly and professional authorities, author achieves credibility through identification with her audience (for instance, by using discipline or profession-specific vocabulary).

2. **Voice, creativity, and writing technique**

Short of benchmark: Writing reads as though it were a mechanical replication of existing prose. Author makes no attempt to distinguish her voice or ideas from those of others. Author plagiarizes or otherwise does not comply with SJSU policies regarding academic integrity and honesty.

Required benchmark: Author avoids over-done topics and extends a line of argument beyond the standard, well-rehearsed positions. Author advances a creative solution to a problem.

Milestone 1: Author executes the assignment without reference to the assignment instructions. Author treats the assignment requirements as a related whole and as "design constraints" rather than a checklist. Author makes novel, unusual, and memorable connections across topics or ideas. Author smoothly incorporates data and transitions in and out of quotes and summary while clearly distinguishing her voice and ideas from those of others.

Milestone 2: Author makes transitions without announcing the transitions. Author makes evident the connections between the assignment's various components. Author avoids hackneyed phrases such as "In conclusion" as well as idioms and clichés. Author avoids jargon that may be unfamiliar to readers.

Capstone: The form of the writing and the author's word choices present familiar topics in a different light. Author makes good use of graphic design to enhance readability. Where appropriate to the genre, author uses stylistic devices such as vivid language, extended metaphor, or alliteration. Author may intentionally break grammatical rules to good affect.

3. **Audience and organization**

Short of benchmark: Writing launches into a topic or argument without providing the reader a framework or context. Author's tone is too casual or too scholarly for the audience in mind.

Required benchmark: Document is structured with a reader in mind and features an introduction, preview, "sign posts," internal summaries, and a conclusion. The overall organization of a piece of writing adheres to the conventions of its genre. For instance, if it is a project proposal, the document contains all the elements a reader would expect to find in a proposal.

Milestone 1: Author groups related information together in a coherent manner. Each paragraph or section relates to the author's thesis or proposal. Paragraphs are well organized in relation to one another. Structure and content of the writing anticipate a reader's questions and objections. Author does not underestimate or overestimate his reader's familiarity with a topic or body of research.

Milestone 2: Author provides vivid, detailed examples and data that help readers to picture the topic under discussion. Author's examples are inclusive of readers' different experiences and perspectives. Author defines his terms so that readers have a sense of his perspective.

Capstone: Writing appeals to the reader by both adhering to the conventions of its genre and incorporating a variety of stylistic techniques designed to hold the reader's attention. Author uses research, examples, vocabulary, and a tone that speak to the audience(s) in mind.

4. **Professionalism, readability, and formatting**

Short of benchmark: Document is too short for development of an idea or proposal and/or is missing other assignment requirements. Document does not include a works cited page and/or some portion of it is improperly formatted. Readers must hunt for sources and/or have trouble following references and acronyms.

Required benchmark: Document meets the word count and accomplishes all other assignment requirements including correct formatting. Document features paragraphs and sections and is free of strange spacing. Writing is free of sentence fragments, dangling modifiers, spelling errors, incorrect words (e.g., their/there, its/it's, then/than), and idiosyncratic capitalization. Author follows the appropriate style guide for in-text citations and bibliography.

Milestone 1: The subject and object of each sentence is made clear and author has checked subject-verb agreement. Writing exhibits judicious use of commas and adverbs. Numbers are formatted in accordance with appropriate style guidelines.

Milestone 2: Author achieves a consistent tone. Writing is free of distracting asides. Author quotes sparingly and paraphrases the ideas of others rather than relying on block quotes. The source of each reference and data point has been smoothly incorporated into the document. All acronyms are spelled out in the first reference.

Capstone: Writing features sentence variation throughout. Each paragraph develops the author's idea and propels the thesis forward. No section seems superfluous. Writing features ample references while the author's voice remains prominent. Author makes strategic use of titles, headings, and other formatting to enhance readability and appeal. Punctuation related to citations and bibliographies is uniform and adheres to style guidelines.

5. **Revision process**

Short of benchmark: Writing has not been proofread.

Required benchmark: Writing has been proofread by a peer. Author has addressed sentence-level edits. Where reviewers have marked errors or typos, author has taken the initiative to correct other instances of the same error.

Milestone 1: In addition to sentence-level editing, author has re-conceptualized his argument, analysis, examples, graphics, organization or approach as needed based on feedback from peers and instructors.

Milestone 2: Based on feedback, author has revised the scope of her argument or proposal, removing research and analysis marked as out of place, distracting, or unhelpful. Author also refines her argument or proposal by incorporating additional research and developing examples and analysis.

Capstone: Author has clarified his terms and concepts, repaired inconsistencies in the document, and eliminated clunky transitions and "deadweight."

Appendix O - BUS 118C Individual Case Write Up with Writing Rubric

Leslie Albert, MIS

Your case write-ups should be approximately 2 pages single spaced and in the format described below. Offer your own opinions where appropriate but be concise. Case write-ups will be graded for both writing quality and content. Be sure to proof and edit your work. Case write-ups with more than 3 grammatical/spelling errors will not be graded. Poorly written case write-ups maybe corrected and resubmitted for a reduced score.

Format:

Paragraph 1: Brief company background

Paragraph 2: Context of the Attack: what happened, how/why did it happen?

Paragraph 3: Impact of event: who were the "injured" parties, what are the business impacts of the event?

Paragraph 4: Response of company, was it appropriate?

Paragraph 5: Lessons learnt

Citations: Be sure to cite your sources and use quotations where appropriate. Any citation format is acceptable including endnotes.

Submission:

All write-ups will be submitted to the D2L Dropbox by the beginning of class of assigned due dates. Late submissions will not be graded.

118C Case Write-Ups Writing Rubric

Case write-ups will be graded for both content and how well it meets the standards of professional business writing.

Paragraph 1: Brief company background

_____ Information accurately previews the main points of the document and details are neither too big in scope nor too small to be of any interest.

_____ Author groups related information together in a coherent manner.

_____ Author does not underestimate or overestimate his reader's familiarity with a topic or body of research.

Paragraph 2: Context of the Attack: what happened, how/why did it happen?

_____ Document advances a thesis.

_____ Author provides vivid, detailed data that help readers to picture the topic under discussion.

_____ Author does not confuse mere delivery of facts with the act of argument.

_____ Author extends a line of argument beyond the standard, well-rehearsed positions.

Paragraph 3: Impact of event: who were the "injured" parties, what are the business impacts of the event?

_____ Author demonstrates awareness of a topic's complexities.

_____ Author engages with the ideas of others rather than merely quoting.

Paragraph 4: Response of company, was it appropriate?

_____ Author presents the work of others in a fair light.

Paragraph 5: Lessons learnt

_____ Author advances a creative solution to a problem.

_____ Author identifies the significance of her thesis.

_____ Author makes evident the connections between the assignment's various components.

Standards of professional business writing

_____ In addition to citing scholarly and professional authorities, author achieves credibility through identification with his audience (for instance, by using profession-specific vocabulary).

_____ Author uses research, examples, vocabulary, and a tone that speak to the audience(s) in mind.

_____ Each paragraph develops the author's idea and propels the thesis forward. No section seems superfluous.

_____ Author makes strategic use of titles, headings, and other formatting to enhance readability and appeal.

_____ Writing is free of sentence fragments, dangling modifiers, spelling errors, incorrect words (e.g., their/there, its/it's, then/than).

_____ The subject and object of each sentence is made clear and author has checked subject-verb agreement.

_____ Punctuation related to citations and bibliographies is uniform and adheres to style guidelines.

_____ Document has been proofread and undergone peer-review.

Appendix P- Bus 160 Individual Communication Assignment with Writing Rubric

Camille Johnson, O&M

Analysis

Each of you has now learned about communication in class and from the book. For this assignment, you'll apply your knowledge to explain when different kinds of communication methods are appropriate.

Read the article from the New York Times on Desire2Learn and apply your knowledge of communication to use of different modes of communication.

Write-Up

Write a two-page paper providing advice for graduating college students explaining when and how 3 different kinds of communication media (e.g. email, texting, face to face) are appropriate. Make sure you explain why each kind of communication is appropriate and describe how each kind of communication would benefit both the sender (the college student) and recipient in terms of larger issues, such as work-life balance.

Your paper should begin with an introductory paragraph and conclude with a conclusion paragraph.

Make sure that you do the following:

1) *Describe 2* <u>different</u> kinds of communication media in daily life. Compare and contrast these communication media in terms of 3 communication concepts from the chapter, such as noise, richness, feedback, audience etc. For example, you might describe how phone calls and texts are high in noise. Make sure you define those communication concepts in your own words…and demonstrate that you understand those concepts. Hint – "noise" does not just refer to auditory obstacles.
2) *Describe* **1** situation in which would be appropriate to use each kind of communication and **1** situation in which it would not be appropriate to use each kind of communication. Use what you know about the characteristics of that method of communication (e.g. noise, richness) to explain why each method of communication is appropriate.

In writing this paper, your ability to communicate is very important. Make sure you read the rubric carefully. You'll need to develop your arguments well. See the handouts available from the Writing

Center or posted in the course folder for assistance. http://www.sjsu.edu/writingcenter/writingresources/handouts/

Style and Formatting Rules

Length	Maximum 2 pages, Minimum 5 paragraphs
Margins	1 inch on all sides
Font	12 pt Times Roman Font
Spacing	Double spacing – front and back printing is okay
Title & Name	A title on the first page, Name, Group name, and date in the upper right corner of the first page.
Rubric	Stapled to the FRONT of your paper with rubric facing up.

BUS 160 Individual Communication Assignment Writing Rubric

Definition of media

_____ Document advances a thesis on how and when to appropriately use three different types of communication media in daily life.

_____ Author defines key terms.

_____ Author provides vivid, detailed examples and data.

Explanations and Analysis

_____ Author incorporates strong supporting research and references.

_____ Author demonstrates awareness of the topic's complexities.

_____ Author makes evident the connections between the assignment's two components.

Organization and Development

_____ Document is structured with a reader in mind and features an introduction, previews, "sign posts," internal summaries, and a conclusion.

_____ Author smoothly incorporates data and transitions in and out of quotes and summary

while clearly distinguishing her voice and ideas from those of others.

_____ Author groups related information together in a coherent manner.

_____ Structure and content of the writing anticipate a reader's questions and objections.

Formatting

_____ Document meets the required page length and accomplishes all other assignment requirements including correct formatting.

_____ Document features paragraphs and/or sections.

_____ Writing is free of sentence fragments, dangling modifiers, spelling errors, and incorrect words (e.g., their/there, its/it's, then/than).

_____ The subject and object of each sentence is made clear and author has checked subject verb agreement.

_____ Author makes strategic use of titles, headings, and other formatting to enhance readability and appeal.

_____ Punctuation related to citations and bibliographies is uniform and adheres to style guidelines.

_____ Document has been proofread and peer-reviewed.

Appendix Q - Bus 126 Example Group Project with Writing Rubric

Mary Calegari, A&F

Requirements:

Please answer the following questions. The assignment should be typed and double-spaced using the Times New Roman font and font size 12. The typed portion of the assignment should not exceed 5 pages (not counting cover page). On the cover page, please include your group name, names of all of your group members, name of acquiring company, name of target company, and date of combination. The group can submit the assignment by email through Blackboard or on a disk. The assignment will be graded on grammar and content.

Questions:

1. a. Describe the acquiring company. What kind of business is it, what are the products/services it provides?

   b. Describe the target company. What kind of business is it, what are the products/services it provides?

2. Does the acquisition appear to be a horizontal, vertical, or conglomerate type of combination?

3. Describe the business combination. For example, cash for assets transaction, cash for stock transaction, stock for stock exchange, statutory merger, etc.

4. What was the book value of the acquiring company before the combination? What was the book value of the target company before the combination? Please provide copies of financial statements used to calculate book value.

5. What was the acquisition price? What was the goodwill or bargain purchase element amount that resulted from the combination?

6. Is the acquiring company the parent company of the target company? Why or why not?

7. Is the target company a subsidiary? Why or why not?

8. Is the target company a legal entity after the transaction was consummated?

9. How should the newly acquired operation be referred to?

10. What is the book value of the acquiring company after the combination? What is the book value of the target company after the combination? Please provide copies of financial statements used to calculate book value.

11. What was the book value of the goodwill or bargain purchase element one year after the combination? Was there any impairment in value? If there was impairment, how much was the impairment, how was the impairment determined? How was the impairment reported in the financial statements?

12. a. If it was a cash for assets transaction, what was the current value of the assets and liabilities received?
    b. If it was a cash for stock transaction, what was the current value of the stock at the time of the transaction?
    c. If it was a stock for stock transaction, what was the current value of both stocks at the time of the transaction? Also, what was the exchange ratio used in the transaction?

Bus126: Advanced Accounting - Group Project Writing Rubric

The assignment will be graded on content and on how well it meets the standards of professional business writing.

Standards of professional business writing

_____ Document meets the required page length and accomplishes all other assignment requirements including correct formatting.

_____ Document features paragraphs and/or sections.

_____ Writing is free of sentence fragments, dangling modifiers, spelling errors, and incorrect words (e.g., their/there, its/it's, then/than).

_____ The subject and object of each sentence is made clear and author has checked subject-verb agreement.

_____ Writing is free of distracting asides.

_____ Authors paraphrase the ideas of others rather than relying on quotes.

_____ The source of each data point has been smoothly incorporated into the document.

_____ Authors make strategic use of titles, headings, and other formatting to enhance readability and appeal.

_____ Punctuation related to citations and bibliographies is uniform and adheres to style guidelines.

_____ Document has been proofread and peer-reviewed.

Writing for a professional audience

_____ Authors have adequately researched the topic.

_____ Authors group related information together in a coherent manner.

_____ Structure and content of the document anticipates a reader's questions.

_____ Authors define key terms.

_____ Authors use research, examples, vocabulary, and a tone that speak to the audience(s) in mind.

Appendix R - Points-Based Grading Rubric for Written Assignments

The columns of this rubric are not mutually exclusive - each builds upon the column prior. For example, to achieve the Capstone score for Audience & Organization, a paper must also have met the requirements of Milestone 2 for this category.

	Short of benchmark 1 point	Required benchmark 2 points	Milestone 1 3 points	Milestone 2 4 points	Capstone 5 points
Argument, Research, & Credibility	No thesis, inadequate research, poorly built argument	Thesis and supporting facts presented	Well developed thesis, argument and research. Appropriate scope	Well reasoned, fair presentation of others' views, strong subject knowledge	Builds credibility with audience through quality citations, professional and discipline specific vocabulary / tone
Voice, Creativity, & Writing Technique	Author recites prior work, plagiarizes, fails to distinguish a personal voice	Prior arguments extended, creative solutions advanced	Author's voice evident, makes novel, memorable connections	Smooth transitions, avoids idioms, clichés, and jargon.	Appealing use of graphics, and stylistic devices such as vivid language, extended metaphors, or alliteration
Audience & Organization	Tone inappropriate for audience, no framework or context provided	Well structured document, organized per expectations of genre	Coherent grouping of concepts, readers' knowledge, questions, objections considered	Detailed examples, data guide reader, terms defined, reader perspective and experiences considered	Author uses research, examples, vocabulary, and a tone that speak to the audience(s) in mind
Professionalism, Readability, & Formatting	Too short, missing requirements, improperly formatted or missing references	Basic requirements met, no sentence fragments, spelling errors, incorrect words or references	Judicious use of commas and adverbs. Clear subjects and objects, subject-verb agreement	Consistent tone, quotes used sparingly, acronyms spelled out on first use	Good sentence variation, paragraphs develop author's ideas. No extra words, strategic use of titles, headings

Appendix S - Landham's Paramedic Method

Revising your writing: a tutorial in ten parts

A supplement to Richard Lanham's *Revising Prose*. New York, NY: Pearson, 2007. Fifth Edition. Chps. 1-4.

Many people believe that poor grammar has ruined written communication. And they believe that merely correcting grammatical mistakes will improve writing and clarify an author's meaning.

Improving a piece of writing requires more than proofreading for errors. Why? Because even writing that abides by all the standard rules of English can still be terrible.

Good writing is not a matter of correct or incorrect, at least not entirely. Good writing is a matter of style.

Following this line of reasoning, Richard Lanham blames the bureaucratic or "official" style for ruining written communication. What is the bureaucratic style? Lanham gives us a few examples: Written in the bureaucratic style, a sign outside a courtroom reads: "Firearms may not be brought into this court facility" when it could say: "No guns in court" (2).

A business professor writing in the bureaucratic style tells us: "One of these factors is the seemingly increasing awareness of the idea that to succeed in business, it is imperative that the young person entering a business career possess definite skill in oral communication." The professor could have said: "People entering business today must learn to speak effectively" (2).

The bureaucratic style buries verbs under a mountain of nouns, relies too much on "is," and surrounds simple actions with prepositional phrases. Lanham teaches us how to avoid these habits by using his paramedic method.

THE PARAMEDIC METHOD

1. Highlight the prepositions.

2. Highlight the "is" forms.

3. Find the *action*.

4. Put the action in a simple (not compound) active verb.

5. Start fast—no slow windups.

6. Read the passage aloud with emphasis and feeling.

7. Write out each sentence on a blank screen or sheet of paper and mark off its basic rhythmic units with a "/."

8. Mark off sentence length with a "/" and check for sentence variation.

I. Prepositional phrases

A preposition gives additional information about a noun or a verb (referred to as the preposition's "object"). It describes the temporal, spatial or logical relationship of its object to the rest of the sentence. Alone, prepositions tell us almost nothing because prepositions describe relationships.

A crow landed **on** the wire.

The only escape was **through** the window.

The English language contains approximately 150 prepositions. Here are a few of the most common:

a	down	onto
about	except	than
above	for	through
after	from	to
an	in	towards
around	into	under
as	like	until
at	near	versus
below	next	with
but	of	without
by	on	

A *prepositional phrase* consists of a preposition, its object, and any associated adjectives or adverbs. The phrase itself becomes a modifier that acts like an adjective or adverb. Lanham provides us with an example:

>   This sentence is **in need of** an active verb.

Prepositions are useful and necessary, but Lanham believes we overload our sentences with them. In the example above, the prepositional phrase turns the verb *need* into an adjective and the sentence is weighted down by unnecessary words. Eliminating the prepositional phrase gives the sentence lift:

>   This sentence **needs** an active verb.

II. *"Is" forms*

To eliminate the prepositional phrase in the sentence above, we also had to eliminate "is," the present form of the verb **to be**, the most common verb in the English language and the most overused.

Forms of the verb **to be** include: *am, is, are, was, were, have been,* and *will be*.

Lanham warns us to look for the important action hidden behind the verb "is" and other forms of **to be**. In the following sentence, for instance, *running* is the important action:

>   A girl **is running** down the path.

Eliminate the "is" and we can practically feel her running by us:

>   A girl **runs** down the path.

Overuse of the verb **to be** can lead to tortured sentences such as this one:

>   The problem with your plan **is** that it will require too much money.

Take out the "is" and the prepositional phrases around it and the sentence snaps to attention:

Your plan requires too much money.

Often times we need the "is," but not as much as we think. Cut out the "is" and things get interesting.

Sentences with "is"	Sentences without
The crocodile is ruler among reptiles.	Crocodiles rule.
Babies are always drooling.	Babies drool.

III. Finding the action

To eliminate the "is" you'll need to find the important action in the sentence. Sometimes the important action is so buried by other verbs and unnecessary phrases that when looking for it, we realize we need a different word or a different sentence altogether. Lanham provides an example. The next original sentence has two verbs:

These **are** disturbed habitats (e.g., roadsides, vacant lots) vegetated by weedy colonizing species which **depend** on repeated disturbances for their existence.

Five adjectives:

These are **disturbed** habitats (e.g., roadsides, vacant lots) **vegetated** by **weedy colonizing** species which depend on **repeated** disturbances for their existence.

And a noun form of disturb:

These are disturbed habitats (e.g., roadsides, vacant lots) vegetated by weedy colonizing species which depend on repeated **disturbances** for their existence.

Hard to say what is most important with so much going on. Maybe disturb is the important action? But if so, who or what is doing the disturbing? The weeds? Can weeds disturb and be disturbed?

Wait. Take a step back for a moment. What is the point of this sentence? It seems to be about a lack of care for unused spaces. If so, the sentence should be about giving care:

> The less care we give to roadsides, vacant lots, and other unused spaces, the more weeds grow.

or maybe you decide the sentence is about weeds:

> Weeds thrive in neglected habitats.

Do these revisions convey the important action in the original sentence?

IV. Using simple active verbs

Sometimes we disguise important actions as nouns. In most cases, a simple active verb does the job better. Here are a few examples:

Original (noun)	Revised (verb)
practice avoidance	avoid
increase recruitment	recruit more
It is my belief that...	I believe...
Her utilization of the word was incorrect.	She used the wrong word.

An example of the action hero genre is *Terminator*.	*Terminator* exemplifies the action hero genre.

Notice how the revised phrases make stronger claims? Notice too that the original phrases contain no grammatical errors yet still benefit from revision.

V. Start fast

Often times we use unnecessary phrases because we're unsure of what we want to say or nervous about how our ideas will be received. We hesitate and delay getting to the point. This is especially true in first drafts where we don't yet know what we want to say and only discover our argument in the process of composing it. This discovery process results in lots of sentences about what we're *trying* to say or what we *really* mean. Lanham calls these "blah blah is that" openings.

Here are a few examples you might recognize:

> What I want to make clear *is that*...

> The point I wish to make *is that*...

> My point *is that*...

> What I have argued here *is that*...

These phrases do the opposite of what the authors intend. Rather than drawing attention to the argument, they draw attention away from it and onto the author's wants and wishes. "Blah blah is that" phrases invite your reader to picture you wrestling with your unruly argument, hardly an image that inspires confidence and respect. Your goal is to make an argument, so stop telling us what you *want* to say or *wish* you could say and just say it.

Overusing the word "of" is another way we hesitate in our writing. "Ofs" breed more "ofs" until you have a mess of "ofs" and a muddled sentence. Again, Lanham provides an example:

> One *of* the most important results *of* the presentation *of* the data **is the alteration** *of* the status *of* the elements *of* the discourse.

Six "ofs" and the most important action disguised as a noun and buried in the middle of the sentence! Read it aloud and you'll hear how ridiculous it sounds.

> One
>
> *of* the most important results
>
> *of* the presentation
>
> *of* the data
>
> **is** the alteration
>
> *of* the status
>
> *of* the elements
>
> *of* the discourse.

How about:

> Presentation of the data alters the status of the discourse elements.

or

> The status of the discourse elements depends on how you present the data.

Again, the original sentence isn't incorrect, grammatically speaking. It's just poorly written. You can't keep a reader's attention with sentences like that.

VI. Reading aloud with emphasis and feeling

Authors can be poor judges of their own writing. We get invested in our writing. We get attached to phrases and hunt the thesaurus for the perfect word. We think we're clever (witty even), important, and profound. After you've spent hours, days, or months composing an essay or even an email, how do you know if a sentence needs revision?

Lanham advises us to read sentences and passages aloud to hear how they sound. Read the sentence like you mean it: with emphasis and feeling. This can be hard to do, but avoidance is a good sign that something needs to be fixed. You know something is wrong when you can't bear to read it aloud to yourself.

VII. Mark off basic rhythmic units with a "/"

Visuals aids can also help you to assess your writing. Lanham proposes a few tricks. Isolate a sentence from your writing by copying it onto a blank page. Now mark off its basic rhythmic units with a slash. How can you tell a rhythmic unit? Read the sentence aloud and note the pauses, breathes, and spaces. Place a slash in each of these spaces. For example:

> Read as a statement of priorities,/ the conference program speaks
> volumes about the organizations' aspirations/ and its politics.

> The first hundred pages of the book / constitute a dense but sparkling
> digest of key ideas on soul, flesh, mind, death and the afterlife /—a jet flight through
> Western philosophy / from Plato to Locke...
> (Andrew Miller, "Losing their Religion," 11).

Consider each unit on its own. Does it accomplish anything? Anything important? If not, revise it. How about this one?

> Theories that skirt the question of how these forms of communication and subsequent
> symbolic actions are related sometimes have trouble in describing the terms of the public's
> development and how it is contributing to democratic politics.

VII. Mark off sentence length with a "/"

"If you are trying to alert yourself to voice," Lanham tells us, "sentence length is one of the easiest...tests to apply" (43). You can check your writing for sentence variation by placing slashes between sentences. Or, take all the sentences on a page and organize them like a bar graph:

You're good if it looks like this,

_____

_____

_____

_____

_____

_____

_____

_____

You know you need to vary your sentence structures if it looks like this,

_____

_____

_____

_____

_____

_____

_____

IX. Calculating the "lard factor" or "LF"

You may have noticed that our revised sentences are shorter than the originals. This is because we

removed phrases and wording that weighted down the sentence. We have lightened the sentence and given it lift. Lanham calls this removing the lard. To check whether you have lightened your sentence (or just exchanged some words for others and moved stuff around), you can calculate the "LF."

To find the "LF," divide the difference between the number of words in the original and the revision by the number of words in the original.

	Original	Revised
	These are disturbed habitats (e.g., roadsides, vacant lots) vegetated by weedy colonizing species which depend on repeated disturbances for their existence.	Weeds thrive in neglected habitats.
Word count	21	5

Difference between the number of words in the original and number in the revision = 16

16/21 = a "LF" of 76%.

The goal is not to shorten all your sentences. Some of the best writers spin out long sentences. Aim instead to give breathing room to each part of the sentence. Allow key words to stand on their own without support or distraction. Clear away the hesitation and lift your voice.

If you're worried that revising all your sentences will shorten your paper so much that you won't meet the required number of pages, you may be surprised. Often after revising a sentence, you realize you need another sentence to clarify or develop what you mean. Revision shortens things at first but it has a tendency to lengthen in the long run.

X. Review

Don't confuse proofreading for revision. When revising, aim to transform your writing from hesitant and passive to confident and active. And drop the bureaucratic style! Lanham reviews for us the problems with the bureaucratic style:

> "It hides *actor* and *action* in passive and impersonal constructions. Never 'I decided' but always 'It was decided that. . . .'
>
> It displaces the action from simple verb into a complex construction: 'I see' becomes 'A visionary ability can be obtained which permits. . . .'
>
> It uses 'zed' verbs like 'prioritize' and 'shun' nouns like 'prioritization' [verbs that end in ze and nouns that end in tion].
>
> It adores the slow sentence start, the long windup while the writer thinks up something to say: 'One can easily see that in confronting a situation of this sort. . . .'
>
> [Its prepositional phrases lead to more] prepositional phrases. 'The fact of the matter in a case of this sort is that. . . .'
>
> These strings of prepositional phrases make it *shapeless*.
>
> Because it offers the voice no chance to emphasize or harmonize, you cannot read it out loud. It is, literally, unspeakable.
>
> In the fullness of its best, it embodies the attitudes, and complacent habits of inaction, of a large, impersonal, arbitrary bureaucracy" (63-64).

If you believe you have something important to say and you want others to take the time to read it, than don't write in the bureaucratic style. How do you avoid it? Though you may at first compose in it (rough drafts by definition are rough), go back and revise!

Appendix T – Characteristics of Student Writing

In the Stages of Cognitive Development
From the Writing Across the Curriculum Program at UC Davis

Stage 1: Dualism—Students may have any of these intellectual problems when writing persuasive papers:

They will tend to write writer-based prose:
No attention to audience
Inadequate orientation for reader
Poor connections between ideas
Shifting focus that mimics writer's thought process

They will tend to argue by edict:
Conclusions presented as fact
Strong but unreasoned commitment to opinion
Lack of qualifiers for assertions
Moralistic, emotional appeals, expounding on ideological assumptions

Their papers will lack acceptable logical structures:
Structure follows writer's retrieval of information from memory
Structure reads as a narrative: essays as "stories"
Argument may copy structure of source used for the paper
Oversimplified solutions to complex problems
No counterarguments
No presentation of "the other side," or a failure to present it fairly, perhaps even purposely misrepresenting it
Failure to reconcile new statements with earlier ones, lack of internal consistency

They will use evidence poorly to support argument:
Failure to give evidence to support argument
Only facts, scenarios, anecdotes, details; extensive examples that take up too much of argument
Excessive summary, i.e. enumeration of facts is all that is needed to analyze or persuade
Facts merely surveyed or listed
Inappropriate or irrelevant evidence used
Little use of sources: no sources used—material comes strictly from writer's store of knowledge, OR sources, if used, regarded as a grab-bag—take useful facts without regard to author's intent

They tend to misread assignment and to solve a simpler rhetorical problem

Their tone is absolutist, 100% sure

Stage 2: Multiplicity—Students may have any of these intellectual problems when writing persuasive papers:

They may write a mixture of "writer-based" and "reader-based" prose:
Teacher as audience

Difficulty in leading readers through a line of thought

Skipping of points or leaving out of helpful signposts, e.g., transitions
Lack of coherence and cohesion

They may lack their own developed argument:
Difficulty creating a thesis statement and sticking with thesis
Using of source's thesis as writer's own ("I basically agree with Jones when she says…")
Difficulty coming to a definite conclusion or deciding between opposing points of view
Tendency to overqualify and overexplain

Their papers may have only a simple logical structure:
Present of different arguments fairly but without much interaction of ideas
Mimicking the logical structures of sources
Some conceptual ordering of arguments
Some cause and effect reasoning; less consequential or speculative reasoning
Problem-solving preferred over logical reasoning

They may misuse sources:
Underuse (e.g., just enough information to back up argument)
Overuse (e.g., too much irrelevant information, source's arguments and focus overwhelm student's)
Inability to paraphrase, leading to plagiaphrasing
Lack of analysis
Inability to analyze reasoning, critique it, see its weak points and strengths
Inability to reconcile different points of view
Failure to detect bias, including one's own, or to articulate underlying assumptions
Some abstraction and generalization: analogies, generalized examples, use of contexts

They tend to misread assignment and to solve a simpler rhetorical problem

Their tone is tentative

Stage 3: Relativism—Students may have these strengths when writing persuasive papers:

They write reader-based prose:
Clear signals to reader
Audience's knowledge, attitude, background taken into account, whether audience is real or fictitious
Coherent papers and paragraphs, cohesive sentences

They present a developed argument:
Strong focus throughout paper
Acknowledgment and fair-minded presentation of opposing views, with concessions or rebuttals
Full commitment to reasoned position, despite the possibility of having to change position later on

They compose papers with good logical structure:
Argument presented in conceptual order
Logical structure indicates a wide variety of strategies:
Cause/effect, consequences, analysis, dialectical thinking, analogy, deduction, induction

They use sources well:
Authorities used not to *make* the writer's points but to *substantiate* them
Quotations used judiciously and where appropriate
Paraphrasing used well
Citations thorough and correct

They analyze arguments well:
Ability to reconcile different points of view and to make opposing arguments interact
Ability to critique arguments for strong and weak points
Ability to detect biases and assumptions, including their own
Some evidence of meta-thinking

They are able to apply themselves to the full complexity of the assignment

Their tone is firm but reasonable