

Columbus State University

Quality Enhancement Plan Annual Report

2010-2011

Prepared by

Dr. Angela Green

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Executive Summary 2010-2011

Academic Year 2010-2011 saw continued progress on the Quality Enhancement Plan at Columbus State University. Five faculty writing fellowships and six faculty mini-grants were awarded in both Fall and Spring terms. Additionally, 7 faculty members were named Outstanding Teachers of Writing. Workshops on best practices in writing instruction were held throughout the year; assessment artifacts were collected and evaluated; and the newly expanded Faculty Center for the Enhancement of Teaching and Learning began the academic year with a new Director, Dr. Iris Saltiel.

Dr. Angela Green concluded her second year of service, overseeing the projects of 5 Faculty Writing Fellows which culminated in the Celebration of Student Writing, coordinating workshops on best practices with Professors Roderick, Rendleman, and Saltiel, and overseeing the collection of data using the Universal Prompt. During Academic Year 2010-2011, Specialist Green held two two-day rating sessions: one in Fall 2010 and one in Spring 2011. Insufficient numbers of student essays, as well as faculty raters, were available for a summer rating session.

After two years of excellent service as Acting Director of First Year Composition, Dr. Noah Roderick left the university in May 2011 and was replaced in July 2011 by Dr. Judith Livingston, the new permanent Director. Dr. Eliot Rendleman concluded his second year as Director of the Writing Center, and continues to work closely with the QEP leadership team. Dr. Iris Saltiel began as Director of the Faculty Center for the Enhancement of Teaching and Learning in September 2010, bringing tremendous energy, enthusiasm, and experience with SACS accreditation to the post. Together with Green, Rendleman, and Roderick, Saltiel offered several faculty development workshops throughout the year.

II: Report on Progress toward Goals

A. Goal 1: To Provide an Infrastructure for Professional Development Activities to Improve Student Writing

During AY 2010-2011, the position of Director of the Faculty Center for the Enhancement of Teaching and Learning was filled by Dr. Iris Saltiel, a full professor formerly of Troy University, where she served in a similar capacity. Despite continued budget cuts that prevented the hiring of a full-time administrative assistant, Dr. Saltiel was able to procure administrative help from student assistants. The Faculty Center is now housed in Tucker Hall, along with the newly established Graduate School.

Objective 1: Establish an Infrastructure for Faculty Development Related to Student Writing

QEP Advisory Committee AY 2010-2011

As directed by the QEP document, the QEP Advisory Committee was constituted of faculty members and administrators, with faculty members comprising the majority. Because of the realignment of academic units at the university in AY 2009-2010, a new committee was formed at the conclusion of AY 2010-2011 to reflect the newly constituted colleges. *Ex officio* members include the Vice President for Student Affairs, the QEP Writing Specialist, the Director of First Year Composition, the Director of the Writing Center, the Director of the Faculty Center, and the SACS Liaison Officer.

Fall 2010 – Spring, 2011 Committee Members

Dr. John Barone, Chair
Ms. Paula Adams
Dr. Becky Becker
Dr. Walter Breaux
Dr. Dawn Frazier
Mr. Jon Haney
Dr. Terry Irvin
Dr. Thomas Loughman
Dr. Jim Owen
Mr. Edwin Parker, Student
Dr. Cheryl Smith
Dr. Brian Schwartz
Dr. Gary Sprayberry

Dr. Tina Butcher, *ex officio*
Dr. Angela Green, *ex officio*
Dr. Iris Saltiel, *ex officio*
Dr. Eliot Rendleman, *Ex officio*
Dr. Noah Roderick, *ex officio*
Dr. Gina Sheeks, *ex officio*

Committee Business, 2010-2011

In the 2009-2010 Annual Report, it was suggested that the Advisory Board address committee membership in AY 2010-2011. Although the QEP Advisory Board membership was spelled out in the QEP document; at the time that document was written, the university had a different alignment of academic units and had not make any contingencies for realignment. If the committee has representatives only from the

remaining four academic units and the library, there would be fewer faculty members than administrators serving on the committee: the intention of the designers of the QEP was that this committee be faculty driven. Hence, it may be necessary to specify that each academic unit send two representatives to the QEP Advisory Committee in the future. Therefore, at the first meeting of the Advisory Board on 11/19/10, John Barone, chairperson asked everyone to review the QEP Advisory board composition. The committee decided to ensure the membership would include:

- Two faculty members from each college
- Two year rotation with rotation at end of year
- One more representative from COEHP (HP side) with Cheryl Smith as the recommended representative.

The Outstanding Teacher of Writing Award decisions were made earlier in Spring 2011 than previous years; hence we were able to announce them publicly at the Celebration of Student Writing on April 14, where winners received plaques and \$1000 checks. The winners were:

Becky Becker	Theatre Department	College of the Arts
Thomas Dolan	Political Science	College of Letters & Sciences
John Finley	Management & Marketing	Turner College
Susan Hrach	English	College of Letters & Sciences
Mariko Izumi	Communications	College of the Arts
Noah Roderick	English	College of Letters & Sciences
Carmen Skaggs	English	College of Letters & Sciences

QEP Oversight Committee

The QEP Oversight Committee had been in prior years been comprised of the Writing Specialist, the SACS Liaison, the Director of Institutional Effectiveness, the Director of the Writing Center, and the Director of Freshman Composition. During Fall 2010, the committee welcomed Iris Saltiel (Faculty Center Director) as a new member. The group met on 10/7/10 and 4/21/11.

New Faculty Orientation, 2010

Drs. Saltiel and Green were active in New Faculty Orientation, presenting on the importance of the CSU Writing Initiative.

Objective 2: Provide Incentives for Faculty to Participate in Professional Development Activities

When faculty focus groups were asked what it would take to get faculty members to emphasize writing in their classes, there were four answers: (1) the opportunities for ongoing professional development; (2) time; (3) money; and (4) recognition. The QEP was designed to respond to each of these faculty concerns, and during its first three years

of operation, it has done so through faculty writing fellowships, QEP mini-grants, reassignment time, and outstanding teacher of writing awards.

During Academic Year 2010-2011, there were 5 Faculty Writing Fellows, multiple QEP-sponsored workshops related to the teaching of writing, 7 faculty members (2 of them co-grantees) who received QEP grant monies for programs directly related to improving student writing on our campus, and 7 Outstanding Teacher of Writing Awards.

Five Faculty Writing Fellows were chosen, who met regularly as a group with the QEP Writing Specialist in the fall term, planning for ways to incorporate writing into at least one of their spring classes; during spring term, they instituted changes that they have designed and assess the ways that the teaching of writing has affected their students' learning. As a culmination of their fellowships, these faculty members' students make presentations at the CSU Celebration of Student Writing. In academic year 2010-2011, we had five Faculty Writing Fellows (the number called for in the original QEP planning document): **Carey Scott Wilkerson**, English; **Drs. Gary Sprayberry**, History; **Andree Martin**, Music; **Mary Beth Hendricks**, Education; and **Greg Domin**, Political Science.

B. Goal 2: To Improve Faculty and Staff Knowledge, Skills, and Attitudes Related to Student Writing

Writing Fellows and Grant Recipients 2010-2011

The Faculty Writing Fellows program remains the most prestigious and most visible faculty development program in the QEP. Fellows are given a yearly stipend of \$2,000 and are required to meet regularly as a group, to coordinate with the QEP Writing Specialist in the design of a writing-enriched class to be taught in the Spring term, and to contribute to the annual Celebration of Student Writing.

Writing Fellows

Writing Fellows propose a plan to enhance writing in a course or courses. In concert with the QEP Writing Specialist, these innovators develop a comprehensive approach to improving students' writing skills, they establish outcomes for writing, and they assess these outcomes. Dr. Green encouraged faculty members who had shown interest in the QEP in past years to apply for fellowships, faculty were encouraged to apply at every QEP-sponsored event, and an electronic call for proposals was sent out to all faculty members.

As a result, we had five quality applications, all of which were approved by the selection subcommittee of the QEP Advisory Committee. The original QEP planning document called for five Faculty Writing Fellows per year, with the intention that each academic unit be represented. This creates a slight difficulty now that we have only four academic units: it seems best to keep the number of fellowships at five in order for more faculty members (and hence more students) to be able to participate. This year, all academic units were represented by a Faculty Writing Fellow except the College of Business and

Computer Science, which submitted no applications. However, a variety of levels of classes were represented: Scott Wilkerson's and Greg Domin's projects targeted writing in the core, while the other Fellows' projects were aimed at writing in the disciplines.

The following faculty members were selected:

- Dr. Gary Sprayberry, History, for his proposal to make writing a major focus in his HIST 3116 class, African American History Since 1865. His students conducted oral histories of our region's involvement with the civil rights struggles of the 1960s. His students first had to transcribe the materials they gathered in their histories, videotape their interviews, and then write a final paper demonstrating their findings and conclusions.
- Dr. Mary Beth Hendricks, Teacher Education, for her class SPED 2256, in which future teachers of Special Education used more engaging types of writing assignments class for students to reflect on their experiences simulating students with disabilities. Her students compiled portfolios of different writing assignments.
- Dr. Andree Martin, Music, for her proposal to infuse more low-stakes, discipline-specific writing into her two-part music history class, MUSC 3228 and 3229; Dr. Martin's students were encouraged to produce writing that music majors are likely to encounter in their careers, such as creating program notes for a concert;
- Mr. Carey Scott Wilkerson, English, for his proposal to implement a structured journaling assignment for ITDS 1145, Comparative Arts section. In this interdisciplinary course, the conceptual axis was the role of Paranoia in the Arts.
- Dr. Greg Domin, Political Science, for his proposal to create a new series of writing-intensive assignments wherein his POLS 1101 students tracked a piece of legislation from start to finish.

A total of \$10,000 was awarded to Faculty Writing Fellows in AY 2010-2011. The number of students affected in writing-enriched classes taught by the Fellows was **224** in academic year 2010-2011. These students contributed projects to the Celebration of Student Writing.

Grants and Reassignment Time Awardees

This year, there were no applications for reassignment time; during the past few years' budget shortfalls, the climate has been such that the initial QEP plan of reducing teachers' loads for teaching a writing-enriched class seems ill-timed. The initial QEP budget included monies to be used for the hiring of part-time instructors to take over one class for a term and thus give a release-time recipient extra time to spend on writing instruction. However, state funds for the university have been cut approximately 35% during the past three years, and students this coming year are facing an increase in fees; hence, this is not a good time for faculty members to ask for reduced loads. Many departments are operating with fewer full-time faculty members than they currently need, so they could not afford to lose even 1/8th of a full-time faculty member's teaching load.

The QEP Advisory Committee agreed to roll over the \$10,000 that would have gone into hiring part-time faculty members into the monies available for QEP mini grants. Hence, we were able to award 7 QEP mini grants in both the Fall and Spring of AY 2010-2011: 2 in Fall 2010; 5 in Spring 2011 for a total of \$17,150 for faculty members involved in programs directly related to the improvement of student writing.

A total of \$3,000 in QEP grants were awarded for Fall 2010. Under the guidance of the QEP Advisory Committee, a call for proposals was sent out to all faculty members through electronic mail and through forums in Spring 2010. The Advisory Committee formed a subcommittee to rate the proposals with a rubric; the subcommittee majority vote was faculty and staff. The following faculty members' projects were funded:

- John Finley (College of Business) - \$1,000 for his proposal to infuse more writing, and more discipline-specific writing, in his International Business class, BUSA 3135.
- Barbara Johnston (College of Art) - \$2,000 for her proposal to break down large assignments into smaller, more focused assignments in her Introduction to Art History classes.

A total of 2 faculty members were affected in Fall 2010 by QEP grants; 180 students benefited from taking writing-enriched classes in the Fall.

A total of \$4600 in QEP grants were awarded for Spring 2011. A second call for proposals was distributed through electronic mail after the awarding of the Fall grants; additional interest was created through announcements made in QEP Professional Development Activities and in New Faculty Orientation programs. The following faculty members were awarded grants:

- Claire McCoy (College of Art) – Awarded \$1,000 to conduct formal assessment of writing in the Art History program and hire an outside consultant to advise the department.
- Crystal Woods (English) - Awarded \$1,100 to revise and expand the plagiarism tutorial required of all ENGL 1102 students (a core class required of all CSU students).
- Anil Banerjee (Chemistry) – Awarded \$1,500 to study the effect of writing on student understanding of core concepts in CHEM 1152, comparing student performance against those taking conventional tests.
- Kim Shaw & Cindy Henning (Math & Science) – Awarded \$1,000 to develop and co-teach the newly approved course, ITDS 2797 Undergraduate Research Journal Editing, a seminar exploring the theoretical and practical concerns of publishing an interdisciplinary undergraduate research journal. At the conclusion of the course students edited and produced a journal of undergraduate research and critique called *Momentum*.

Five faculty members received Spring 2011 grant monies. The total number of students directly affected is difficult to calculate, since all CSU students are required to take and pass with 100% the plagiarism tutorial developed by Professor Crystal Woods, and student participation in undergraduate research is so widespread it is difficult to assess the impact. Academic Year 2010-2011 classes directly affected represent a healthy blend of classes in the core and in the disciplines, thus fulfilling the QEP's goal of developing competent and professional student writers. Moreover, these proposals further the institution's goal of developing greater faculty-student collaboration on undergraduate research.

Department-level Initiatives, Academic Year 2010-2011

The QEP continued to encourage program-level interventions; in Fall 2010, Green and Rendleman were invited by the College of Education and Health Professions to conduct a series of three faculty workshops on creating effective writing assignments; the use of rubrics and best practices in responding to student writing; and implementing peer review. Unfortunately, the third workshop did not take place due to scheduling conflicts within the department. Although the first workshop, on creating assignments, was well attended, only one member of the college participated in the second one, on the use of rubrics and responding to student writing.

Dr. Green was invited to present on the Universal Prompt to Dr. John Finley's Business Management class, BUSA 3135, in January 2011. She was also invited to present a 3-hour workshop on ALA documentation to Dr. David Kerr's graduate class in Public Administration in February 2011. Both were well received. Drs. Saltiel and Green were invited to conduct the first in a series of workshops for the MBA faculty at the Turner College of Business, to help faculty incorporate more writing into the curriculum. The first workshop was held in July 2011 and was attended by 11 MBA faculty members.

Inquiry-Guided Learning Workshop with Dr. Virginia Lee

After polling faculty on their level of interest in Inquiry-Guided Learning (IGL), Drs. Green and Saltiel arranged a day-long workshop to be conducted by Dr. Virginia Lee, an outside consultant with considerable experience implementing such a campus-wide initiative at North Carolina State University. IGL refers to a range of teaching strategies that promote "student learning through the active investigation of complex questions and problems" and share these four student learning outcomes:

- critical thinking
- developing habits of independent inquiry
- responsibility for one's own learning
- intellectual growth and development

Forty faculty participated in the day-long workshop held on June 3, 2011, and received honoraria of \$200 each on the condition that each provide a short description of how they will use what they learned in the workshop during Fall 2011.

Faculty Writing Boot Camps

Inspired by and working with Dr. Kim Shaw, one of the QEP grantees, Drs. Saltiel and Green implemented the first in what will be a series of faculty writing boot camps. Two-day sessions were offered in the main campus library for any faculty or staff who wished to commit to significant blocks of time devoted to writing and research. Faculty had to register in advance and were provided with a quiet space, light refreshments, and moral and technical support to work on their own writing. Fourteen faculty members attended over the course of two days, June 23 and 24, 2011.

Outstanding Teaching of Writing Awards

As outlined in the QEP document, the Advisory Committee may recommend up to eleven Outstanding Teacher of Writing Awards per year; two for each of the five academic units existing at the time of the plan's development, and one for the library. The restructuring of the colleges that has taken place over the past year will force the Advisory Committee to revisit the initial plan and to make changes in the way that awards are divided amongst the colleges. For example, the newly formed College of Letters and Science is very large when compared with some of the other academic units and indeed comprises many of the classes taught in the core (or competent-level) curriculum.

In Spring 2011, the Advisory Committee sent out the following call for nominations; it was agreed that the stream-lined nomination and documentation process that we had instituted in Spring 2009 had worked effectively, it was continued:

Nominations for this Year's Outstanding Teacher of Writing Awards

In support of Columbus State University's Quality Enhancement Plan, "Writing the Solution: Steps Toward Developing Competent and Professional Student Writers," the QEP Advisory Committee is pleased to call for nominations for the third annual Outstanding Teacher of Writing awards.

Awards are for \$1,000; in the past, we have awarded up to 11 awards. All faculty members, including Library faculty, are eligible for an Outstanding Teacher of Writing award. No more than 3 awards will be given to any one academic unit.

Emailed or hard-copy nominations for faculty members from all disciplines are welcomed. Nominations will be accepted from faculty, students, and staff. Students should feel free to nominate any active CSU instructors who have had a positive impact on their writing in any class and at any point in their college career. Self-nominations are also encouraged. All nominations should be submitted by April 1, 2011, to

Eliot Rendleman

The CSU Writing Center
Columbus State University
4225 University Avenue
Columbus, GA 31907
faculty_center@colstate.edu

Nominations should include specific evidence of outstanding teaching from the nominator's perspective, including, but not limited to, statements on the impact of the writing curriculum on the lives of the nominee's students, descriptions of effective writing assignments, observations on how the nominee's teaching of writing has improved his or her classes and contributed to a culture of learning on our campus.

Nominated candidates must be active full or part-time CSU faculty, must have demonstrated commitment to using writing to improve student learning, must model effective strategies for incorporating writing into their classes, and must show their commitment to innovation and/or self-improvement in their teaching of writing.

The intent was to award up to 11 awards, as called for in the planning document, but to restrict the awards such that no academic unit would receive more than 3. A subcommittee was formed, headed by Edwin Parker, our student representative, and consisting of Parker, Rendleman, Adams, and Haney; the Advisory Committee agreed that Rendleman would be the logical point person to receive nominations and collect supporting documentation from nominees.

The number of nominations was down from previous years. As, in AY 2009-2010, the majority of the nominations came from the College of Letters and Science, and the subcommittee recommended the following 7 faculty members:

Becker	Becky	Theatre
Dolan	Tom	Political Science
Finley	John	Business
Hrach	Susan	English
Izumi	Mariko	Communications
Roderick	Noah	English
Skaggs	Carmen	English

It is troubling, however, that fewer academic units were represented in the awards this year than ever before. The members of the subcommittee suggested that the awards be handled differently in the coming year; perhaps model nominations and responses could be made available to all faculty members so that more faculty members would create effective packets for consideration.

QEP Writing Awards for English 1101-1102

This program was revived in AY 2010-2011, with Dr. Roderick handling submissions. Four nominations were submitted to the committee (2 each from 1101 and 1102). The student award winners received \$300 each and the teachers received \$200.

- Student recipients: Averie Bree Ward and Lauren Cosmah
- Faculty recipients: Noah Roderick and Katherine Gray

2011 Celebration of Student Writing

The 2011 Celebration of Student Writing showcased the works of those students who were taking classes from the AY 2010-2011 Faculty Writing Fellows. A total of 60 students presented at the Celebration of Student Writing this year, though the work of 128 students was on display there. The venue was changed to the multipurpose room in the new Student Recreation Center. Approximately 200 students and faculty attended the event, somewhat fewer than in previous years when all first-year composition students were required to attend. The committee will consider whether to reinstate the requirement that all FYC students attend.

- Gary Sprayberry's students presented poster boards and recordings of interviews they conducted in the local community documenting the Civil Rights struggle of the 1960s in and around Columbus; they also showed how their writings were the results of multiple steps and drafts;
- Andree Martin's students presented on their discoveries in Music History, including live and recorded music demonstrations and tri-boards depicting their explorations; they also discussed their writing processes and the use of multiple drafts;
- Mary Beth Hendricks's students displayed portfolios of multiple writing assignments wherein they reflected on their experiences simulating students with various disabilities;
- Scott Wilkerson's students shared videotapes featuring excerpts of their writing on Paranoia and the Arts, with each describing what Edvard Munch's famous screamer is screaming about based on cultural contexts surrounding the painting "The Scream";
- Greg Domin's students presented poster board and laptop displays of the legislative process, each having tracked a single piece of legislation through the Georgia Legislature.

The students demonstrated many ways that writing related to their lives and offered many different examples of the ways that writing would be used in their differing majors and professions. Those students who attended were challenged to think of the ways that writing skills would play a major role in their careers. UITS archived the event by videotaping it; Green is currently working with Garry Cook to edit the tape for streaming on the CSU website and on YouTube. Past Celebrations of Student Writing are available

for viewing at <http://www.youtube.com/watch?v=P7UpdSWv1CY> and <http://www.youtube.com/watch?v=fF418iSOdXc>.

“This I Believe” Essay Contest

Because of the success of an assignment created by one of the Faculty Writing Fellows in AY 2009-2010, a new, campus-wide essay contest was implemented, based on the NPR program and book “This I Believe.” Dr. Terry Irvin, Department Chair of Basic Studies, conducted the contest and notified finalists on April 8, 2011. Finalists were invited to tape their essays on campus and have the recordings played at the Celebration of Student Writing. At the Celebration, the finalists were given a certificate and winners were announced. The This I Believe essay contest winners were:

Freshman:	Brittney D. Siter
Sophomore:	Shirley D. Patterson
Junior:	April R. Boyd
Senior:	Lauren A. Neill
Graduate Student:	Cindy H. Bowen
Faculty/Staff:	Mary Sue Polleys

Objective 3: Establish Resources Related to Promoting Student Success in Improving Writing Abilities

Professional Development Events Conducted By Roderick, Rendleman, Green, and Saltiel

Fall 2010

Fall Orientation for Teachers of First-Year Composition (Roderick): Faculty discussed some of the new directions the writing program would take with Roderick at the helm. The group also talked about best practices, and held a syllabus workshop.

Orientation and training for the newly developed option B for ENGL 1102, which expands the content of the course to include writing about the disciplines, including Literature.

Spring 2011

Spring FYC Orientation (Roderick): Discussed best practices in the FYC class. Held a syllabus workshop that focused on articulating learning outcomes (and how participation in the QEP could help with that) and also planned for future professional development events.

III. Writing Assessment 2010-2011

This marked the third full year that the Universal Prompt and Rubric were used for rating essays. The universal prompt and the rubric for scoring it were prepared with collaboration from Dr. Robert Cummings, Dr. Michael Neal, Dr. William Hortman, and many faculty members who were involved in our initial studies using the CLAQWA. Its creation is detailed in the AY 2008-2009 QEP Annual Report.

Students in any level class are given the following prompt to respond to:

QEP Universal Writing Prompt

After reviewing the learning outcomes listed in the syllabus for this course, and reflecting on the assignments you have completed for this class, please write a short essay of approximately 750 words to answer the following questions:

Which course learning outcome would you identify as being the most significant in your personal learning experience this semester? What one assignment, completed for this course, would you point to as significant work toward fulfilling this outcome?

As you compose your response, be sure to:

- Identify or reproduce the learning outcome;
- Interpret the outcome in your own language;
- Describe the work you completed for one assignment which is significant in light of fulfilling this outcome;
- Apply the work of that one assignment to the learning outcome, explaining how your work is evidence of having made progress toward fulfilling the outcome;
- Analyze why your work toward this outcome is significant to your class learning experience, explaining what makes this work valuable to you;
- Evaluate or assess the overall significance of this experience. You might consider what this learning experience means to you now, or what it might mean to you in the future. You might consider if this experience has made a difference in your life as a student of this subject, or if it has led to a change in your thinking.

Please do not compose statements for each bullet point in a question and answer format. Rather, your response should be in the form of a complete essay. Your essay will be addressed to a general audience – those who are not familiar with your class – and not specifically to your teacher. You should introduce the course work in such a way that others, who have not enrolled in the course, could understand it. You do not need to provide documentation (i.e., a works cited page or bibliography) for either your the course syllabus or your work.

Any one task, assignment or activity you have completed for this course is eligible to be considered as evidence toward completing a learning outcome; this includes in-class assignments, exams, your studying for exams, your reading of textbook assignments, lab activities, extra credit assignments, any and all reading and/or research you have conducted, or papers you have written.

Essays are collected by the instructor and then rated by a team of trained faculty raters. In AY 2010-2011, raters were trained by Green. Rating sessions were held in both Fall and Spring.

The following rubric is used by raters to score the collected essays. Each essay is read by a group of two readers; the final score for any one trait must be agreed upon collaboratively between the two raters.

Thus far, there have been two unintended yet happy consequences of the QEP data collection and scoring method. First, because it is voluntary and now captures for the instructor of the class a snapshot of student learning related to his or her class, there is more incentive for faculty members to devote time in assigning it and marking it.

Secondly, it is itself a faculty development opportunity that trains faculty members to use rubrics effectively to rate writing assignments. Raters are paid \$150 for each 4-hour rating session. We were pleased to include four new raters, two of whom teach for UITs, University Information and Technology Services. The team for 2010-2011 included:

Angela Green, English
Diane Armstrong, English
Thomas Dailey, UITs
Dorinda Dowis, Criminal Justice
Courtney George, English
Daniel Gullo, History
Zdeslav Hrepic, Physics
Barbara Hunt, English
Mariko Izumi, Communications
Joseph McCallus, English
Derek Olson, UITs
Eliot Rendleman, English
Noah Roderick, English
Iris Saltiel, Faculty Center
Markus Weidler, Philosophy
Rachael Williams, Basic Studies

It is recommended that each year, more faculty members be encouraged to use the Universal Prompt and to be trained as raters. The rating form used to assess the Universal Prompt follows below:

Essay Number: Summer 10 - _____

Essay Rater Name: _____

Trait 1: Assignment Requirements

Did the writer attempt the cognitive tasks in the prompt?

- 5: The writer
- identifies the outcome
 - describes supporting coursework
 - applies the coursework to the outcome
 - analyzes the significance of the work
 - and evaluates the significance of the overall experience.

4: The writer attempts four of the above tasks.

3: The writer attempts three of the above tasks.

2: The writer attempts two of the above tasks.

1: The writer attempts one or none of the above tasks.

5 4 3 2 1

Trait 2: Cognitive Development

How well did the writer develop the cognitive tasks in the prompt?

5: The writer's overall development of the cognitive tasks is persuasive.

4: The writer's overall development of the cognitive tasks is effective.

3: The writer's overall development of the cognitive tasks is sufficient.

2: The writer's overall development of the cognitive tasks is insufficient.

1: The writer's overall development of the cognitive tasks is wholly ineffective or absent.

5 4 3 2 1

Trait 3: Unity

What is the relationship between the text and the identified outcome?

5: The writer offers consistent focus throughout the paper for having achieved the outcome.

4: The writer offers mostly consistent focus throughout the paper for having achieved the outcome.

3: The writer's focus has some deviation, but spends enough time on the topic to remain effective.

2: The writer offers inconsistent focus in the paper for having achieved the outcome.

1: The writer fails to offer much, if any, focus on having achieved the outcome.

5 4 3 2 1

Trait 4: Presentation

How well does the form of the text support the message?

5: The writer observes standard edited English, and the reader is not immediately aware of errors.

4: The writer observes standard edited English, with a few errors, but not enough to distract the reader.

3: Isolated errors in standard edited English may be present, but do not significantly distract the reader.
2: The writer is struggling with standard edited English, and errors are consistent and/or severe enough to distract the reader.
1: The writer fails to observe standard edited English so that the failed presentation replaces the writer's ideas in the mind of the reader.

5 4 3 2 1

Trait 5: Arrangement

How well is the text organized?

5: The text is organized logically to support claims of achieving the course outcome.
4: The organization of the text supports claims of achieving the course outcome.
3: The organization of the text mostly supports claims of achieving the course outcome.
2: The organization of the text interferes with claims of achieving the course outcome.
1: Ineffective organization of the text makes understanding claims of achieving the course outcome extremely difficult.

5 4 3 2 1

Trait 6: Audience Awareness

How well does the text meet the expectations of an academic audience?

5: The diction, tone, style, and formality of the text are persuasive for an academic audience.
4: The diction, tone, style, and formality of the text are effective for an academic audience.
3: The diction, tone, style, and formality of the text are sufficient for an academic audience.
2: The diction, tone, style, and formality of the text are insufficient for an academic audience.
1: The diction, tone, style, and formality of the text are inappropriate for an academic audience.

5 4 3 2 1

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A. Faculty Fellow Reports

Dr. Greg Domin

POLS 2201. State and Local Government

The assignment of tracking a major piece of legislation in the state legislature accomplished two goals: 1. it helped students grasp the content of the policy making process and 2. it supported students to become competent writers by helping them grasp the fundamentals of writing, i.e., selecting an issue, creating an outline, employing proper style, grammar, syntax, creating a proper bibliography, etc. There were due dates throughout the semester where students had to turn in a topic, an outline, an abstract, a rough draft (multiple rough drafts if necessary), and a final draft. Normally I do not allow revisions on writing assignments, but since writing is so important, I wanted students to have every opportunity to write, and write well. Thus, it took several revisions for students to produce a quality product. The impact of this assignment on student learning helped students develop basic writing skills and prepared them, I think, for more advanced writing when they enroll in upper division courses. In addition, good writing skills never grow old. Whether our students apply for graduate school, law school, or go into the work force, having the ability to write well will create opportunities for them in any career they choose.

Dr. Mary Beth Hendricks

SPED 2256. Introduction to the Exceptional Learners

As I entered this QEP Fellowship and writing portfolio project, I had several goals for my students in my *SPED 2256 Introduction to the Exceptional Learner* course. One goal was to motivate my students to become more interested in writing. Through discussions with the other QEP Fellows, I was introduced to a variety of genres of writing that I in turn incorporated into my students' portfolio assignment. The portfolio consisted of the following types of writing: letters, interviews, newsletters, reviews/critiques, journals, and in-class responses. I definitely think that the variety of the writing styles and the presentation of their portfolios at the Celebration of Student Learning encouraged and motivated my students. Also, it provided my students with ideas for writing that they might incorporate someday into their future classrooms as teachers.

I also wanted to use the portfolio as a way to make my students aware of their writing abilities and to improve their writing skills. I did this through information that I received in one of our QEP Fellows meetings about the use of peer reviews. I had never tried this strategy before, and I was excited to integrate this into my writing project. I devoted in-class time to the peer review, and I invited tutors from our campus writing center to guide us through the process. I observed that the students' writing did improve from their rough draft to their revised copy. This activity was also beneficial to students to demonstrate how they can use peer review for improving writing with their own students in P-12 classrooms.

This QEP Fellowship opened my eyes to the way I utilize writing assignments in my courses. I have embraced the idea that writing should be a semester-long activity, not just a one-time written assignment to be turned in and evaluated. Writing can and should be incorporated throughout the semester through in-class and out-of-class activities. I am looking forward to doing more of this next semester.

I feel very fortunate to have been selected to participate in the QEP Fellowship. It has challenged me in my thinking of writing as a tool for promoting student learning in my subject and content matter. Meeting with the other QEP Fellows provided me with new, creative ideas for using writing in my courses. I have learned many new strategies that I am excited to continue to integrate into my courses. Thank you for providing me with this wonderful learning opportunity!

Dr. Andrée Martin

MUSC 3228 and 3229. Music History of Mozart and Music History of Beethoven to Present

Purpose:

The purpose of my 2010-2011 QEP Fellowship application was to revise my Music History 3228 and 3229 classes. Since 2001 I have taught the music history survey classes at the Schwob School of Music. Although I have always required students to write two drafts of a term paper for each course, I don't think the students internalized the revisions of those papers. There was a lot of writing but not very much thinking to prepare for the final paper.

Revision of Class Structure:

In consultation with Dr. Angela Green and the other QEP fellows, I revised my syllabus and class expectations to include in-class writing assignments, peer review and smaller assignments (works cited paper, annotated works cited page, prospectus, thesis statement, and first paragraph) leading toward a final paper. This new structure allowed students to receive feedback on each step of the process.

Outcomes:

There were so many positive outcomes associated with the fellowship program. Dr. Green 's excellent guidance and resources facilitated the revision process. The nature of the meetings allowed for an open sharing of ideas with the other fellows.

The culminating event of the fellowship program, the Celebration of Student Writing, featured 18 of the students from MUSC 3229. The careful step-by-step process of the new structure gave students many more opportunities to think, write and receive feedback on their writing from me and from their peers. They presented their work with confidence.

I am extremely grateful to the work of the QEP led by Dr. Green and will encourage my peers to apply for the fellowship program in future years.

Dr. Gary S. Sprayberry

HIST 3116. African American History since 1865

“Re-imagining the African American Past through Oral History”

With the aid of a QEP writing fellowship, and with the careful guidance of Dr. Angela Green, I developed a new writing assignment for my HIST 3116 African American History Since 1865 course, “Re-imagining the African American Past through Oral History.” My students were asked to construct a narrative history based on an interview with someone from the local community. The assignment required students to (1) select a topic in consultation with the professor; (2) conduct background research; (3) electronically record an interview with someone from the Columbus area; (4) write a 1500 to 2000-word historical narrative based on the interview subject’s life; and (5) deposit the recorded interview and history in the Columbus State University Archives.

Despite a few problems with the recording equipment and the reluctance of some students to locate interview subjects, the assignment was a success. First, students attended an oral history workshop, where they received advice on how to conduct proper interviews, learned to operate the recording equipment, and heard examples of both successful and unsuccessful interviews. Second, the students were required to find an interview subject and begin writing question in consultation with the professor. Third, once I had approved their topics, the students conducted primary and secondary research in order to place their interview subject in some kind of historical context. Fourth, the students electronically recorded interviews with their subjects and then transcribed the interviews. Finally, the students produced rough drafts of their papers.

Once all the rough drafts had been turned in, I gave each student a classmate’s essay to peer review. They were asked to point out grammatical errors, locate structural problems, write comments in the margins, and offer praises for good work. I thought the students did a marvelous job with the peer reviews. I also read and critiqued the rough drafts. Once the students received their edited papers, they were allowed two weeks to complete the final drafts. Compared to previous assignments I’ve given in HIST 3116, the grades were much better this time around. The last time I taught HIST 3116, students averaged 71/C- on their final paper assignments. This time, the average score was 77/C. I think this reflects both their enthusiasm for the project and the strategies and skills I absorbed during my year as a QEP writing fellow.

On April 14, the students presented their work at the annual “Celebration of Student Writing.” For the event, we designed a tri-board display, brought some interview transcripts for participants to inspect, and invited visitors to listen to the recorded interviews. Faculty members and fellow students grilled members of my class about their topics. I thought the students acquitted themselves well and seemed to have a good time doing it. In fact, the whole event was a tremendous success – a credit to Dr. Green and her colleague, Dr. Iris Saltiel.

Overall, my experience as a QEP Writing Fellow was a positive one. My meetings and conversations with Dr. Green and the other writing fellows were always insightful, informative, and most enjoyable. I learned new strategies for grading and producing writing assignments, and I gained a better understanding of other disciplines across campus. In short, I became a better instructor.

Carey Scott Wilkerson
ITDS 1145. Comparative Arts

I am pleased to say, without qualification, that my experience as a recipient of a QEP Writing Fellowship was, and remains, an instructive, transformative engagement with my students. Indeed, it is precisely that idea of transformation-through-language that emerged as a central concept during my preparation for the fellowship process, but I could hardly have anticipated its profound resonance both for me as a teacher and for my students as writers.

As a first approach to the “problem” of writing, the QEP Fellowship Seminars with Dr. Angela Green proved illuminating and ennobling. As a synthesizing framework for the Spring project, those seminars were essential. I point this out because the seminars were a testing ground for what finally became a successful moment of inquiry in my classroom. I applied my research and seminar findings to an ITDS1145 Comparative Arts section. The conceptual axis of that class is the role of Paranoia in the Arts; this is also course title. I wanted to take seriously the exercise of student journal responses as points of departure for writing analysis papers. The goal was to invest what is usually an extra-credit or daily assignment with long-term significance, that is, to give the student a reason to compose the journal with a view toward formulating a sustained and textured argument. Combining this exercise with the motif of Paranoia, my students used their journals as the research evidence for their analytic final, in which they were asked to answer the prompt: Why does the Screamer scream? The Screamer is the abstract figure embodying isolation and terror in Edvard Munch’s seminal painting *The Scream*. Almost without exception, my students found the connection between journaling and paper composition an occasion for discovery and innovation. Their presentations at the Celebration of Student Writing in Spring 2011 were both compelling to watch and gratifying to read.

Writing must be transformative, or to put it more urgently: writing must be transformation. And I am delighted with the outcomes of my project, for they demonstrate that writing opens a space for investigation of the world and, perhaps more crucially, for the self.

B. Grantees Reports

Dr. Anil C. Banerjee

CHEM 1152. Survey of Chemistry 2

Writing to Learn: Writing assignments in an introductory chemistry course to develop understanding of hydrogen bonding

The main objective of the project was to introduce writing in an introductory chemistry Course, CHEM 1152 (Survey of Chemistry 2) in spring semester 2011. The project was offered to students on voluntary participation with maximum 2% of overall grades as bonus points. The students were advised to volunteer for this project only if they had additional time to read and write and also intended to express their understanding of an underlying theme of the course: Hydrogen bonding. The class had 35 students and four students volunteered to participate in this project, making the student participation at 12% level.

The four students who participated in this project were average to high ability students. They did four short writing assignments ranging from one to two pages. The student writing assignments reflected their interest to learn and also understanding of the hydrogen bonding theme across various chapters. The quality of writing improved as they moved from assignment one through four. The 2% bonus points helped all four students to make one level grade improvement from C to B or B to A. All four students wrote a final assignment (assignment four, two pages) on how hydrogen bonding played a very important role in determining the structure and function of organic compounds. Reflections by two students are given below to indicate how useful the project was for them.

Student 1:

“The Writing to Learn project gave me the opportunity to take a step back from what I was learning, organize all the information into categories and be able to look at each concept individually and be able to compare and contrast them. The way the project was organized

allowed me to better apply the concepts to my normal learning experience. I believe that had I not participated in this project, I would not have understood the concepts the way I did. I also think that this project would have been beneficial for everyone to participate in to gain a better understanding of hydrogen bonding and how they relate among each other in DNA, RNA, carbohydrates, amines, hydrocarbons, carboxylic acid, etc.”

Student 2

“On the first test, I missed the questions that were about hydrogen bonding so I did the hydrogen bonding assignments to reinforce my understanding on the subject. It improved my understanding on other key concepts. The writing assignments were a plus for me it increased my knowledge and understanding of Chemistry.”

John Finley

BUSA 3135. International Business

I found the QEP grant experience very rewarding and I believe the majority of the students would agree with me on that.

Did I achieve what I had set out to do?

I feel I did reach the goals I had set for myself.

The written assignments I gave entailed some letter writing, some impromptu in-class assignments and a cultural experiences essay.

What I feel the students most attained from this experience was the impacts of the effect of knowing that they would be writing multiple times and in some cases without access to any sources (i.e. the in-class impromptu assignments). I try, as much as possible, to include assignments that mimic real-world responsibilities. The redaction of an impromptu assignment as well as the letter written out of class seem to have accomplished this goal. It also allowed me, as an instructor, to be more in tune on an ongoing basis with the students (their writing styles, perspectives, opinions etc.). It makes for a pleasant term vs. the colder multiple choice exam format. It seems to be more "human".

I really feel that this grant helped me in honing the writing assignments that can be assigned in my Intl Business class.

I appreciate this opportunity.

Dr. Barbara J. Johnston

Introduction to Art History I and II

Project: Developing Effective Writing Assignments for Freshman Students in
Introduction to Art History Courses

I am revising the writing assignments for my *Introduction to Art History I and II* courses, which are taught to freshman art students. This is done in an effort to develop more efficacious assignments that enable my students to refine their writing competency in general, while increasing their research and writing skills within the Art History discipline. As part of the process, I reevaluated the existing assignments for my survey classes, which include a Formal Analysis and an Expository Essay, to determine their value in the students' educational process and to increase their effectiveness in achieving desired learning outcomes.

Here's a synopsis of my progress on the revision of the writing assignments for my Art History survey students, for which I received a QEP grant in Fall 2010.

As always, I began the process by doing research. This occurred in the Fall of 2010 and took two forms. The first was reviewing writing assignments for other art history survey classes and the second was reading articles on effective undergraduate student writing. The research on the assignments required of art history survey students at other institutions was helpful in providing me with different opinions on what constituted an effective freshman writing assignment in an art history survey class. Reading the articles helped me to view the writing assignments from my students' points of view and provided me with suggestions on setting more effective goals and outcomes for these assignments.

I had two significant realizations come out of these activities. First, that my assignments were pretty much on the mark with what most of my colleagues were doing in their freshmen classes. However, this was not to say that I would not reevaluate my assignments for greater efficacy and enjoyment. Second, I realized that I was making the assignments more intimidating for my students by not breaking them down into manageable portions. This "deconstruction" of the assignment would allow the students to meet smaller, more achievable goals at set points over the course of the semester rather than focusing on two large, often scary, goals--the rough draft and the final paper. Establishing smaller goals will make the entire process less daunting and give the students a greater sense of accomplishment as they moved toward the end result, i.e. a well-researched, well written art historical essay.

Finally, I also examined the peer-review process I use for all writing assignments in my art history classes. I realized that this, too, needed revision and endeavored to make the process both more transparent and more useful for the students by giving them a specific set of guidelines and goals to be met at the rough draft stage. I also advised them on how to analyze their peers' papers and how to express what they meant in a way their peers could understand.

By spring semester of 2011, I put the first of my assignment revisions into place and found that my students responded very well to these enhancements. Students were more willing to meet the deadlines for smaller, easily achieved goals, and the revised peer review process was much more helpful to them and to me. On the day of the in-class peer review, I was impressed at how well most of the students had utilized the guidelines in their analysis of the papers for their group and how effectively they expressed their comments about the positives and negatives of each paper.

Ultimately, I was pleased to discover that, for the most part, the papers of this group of students (who were also in my Intro I class during the fall semester) were better than in the previous semester, and, overall, were of better quality than those of the survey classes in previous years. While I am not completely satisfied with the outcomes of the freshman writing assignments, I am definitely encouraged.

For Fall 2011, I will continue to implement the changes mentioned above to my established assignments, but I will also include a low-stakes assignment I developed as a result of my research. This assignment, which will be due by the second week of classes, will require the students to search through the book for a work of art they find personally inspiring, a work that moves them emotionally in some way. To fulfill the assignment, the students will have to analyze the work in two ways—formally and interpretively. For their formal analysis, the students will be required to describe the work in as much detail as possible, thereby helping them learn “to see” the work of art in all its visual complexity. Next, they will have to engage with the work on an emotional or intellectual level by writing a short story about the content of the work, or relating why and how the work of art affects them in some way. The goals of this assignment are to introduce them to their text book, to help them develop their skills at formal analysis, to encourage their engagement with a work of art on a creative or personal level and finally, to help them develop their skills at interpreting the thematic content of the work of art. I am hoping that this low-stakes assignment will help my students feel comfortable with the process of analyzing and writing about works of art right from the start of their art education at CSU.

The revision and reassessment of these writing assignments is, however, an ongoing endeavor, one that has become especially important now that the Art History major will be in place for Spring 2012. The Art History faculty is currently in the process of jointly reviewing and revising our approaches to student writing within our discipline and will continue with that important task until we are satisfied that we have developed the most effective, engaging, and educational writing assignments for our students--assignments that will prepare them for further study as graduate students and for their careers as professionals in the art world.

Claire McCoy
Art History

Project Title: Initial Assessment of Student Writing in Art History

Project Description:

The Art History program at CSU is committed to the development and assessment of student writing. Writing is a central component of our proposed major in art history and is fundamental to all of our undergraduate courses. Over the past two years, the art history faculty has endeavored to create assignments that reflect common requirements and expectations. The writing assignments require and reward gradual but continuing improvement in art history writing as students become more familiar and comfortable with the strategies and styles of writing in the field. In addition to the assignments we have worked to determine appropriate criteria for the assessment of student writing and to reach agreement on a common rubric for assessments.

This grant provided funding to conduct our pilot formal assessment of student writing and to employ Dr. Susan Booker (Director, Center for Academic Success/Alice Randall Writing Center – Christopher Newport University) as an outside reader and consultant. This project was a small scale assessment employing five student papers from varied art history courses. This assessment represents the second phase of our on-going effort to improve our teaching of writing and student outcomes in that area. Assessment is integral to this effort and also permits our program to document our progress.

Regarding the rubrics, for this pilot assessment I opted to employ the AACU VALUE Rubrics developed as part of the LEAP initiative. Over the last year and a half we worked to develop our own rubrics, concurrently an AACU (American Association of Colleges and Universities) faculty team worked with 100 campuses over 18 months to examine existing rubrics, learning outcomes, and other critical criteria for measuring on-going student achievement. I selected this AACU VALUE rubrics option for the following reasons:

- The AACU rubrics for Critical Thinking, Written Communication, and Inquiry and Analysis reflect the expectations in our own draft rubric.
- Employing these VALUE rubrics has the additional benefit of aligning our assessment with assessments nationwide. We have begun to modify these rubrics and will continue to do so over time to reflect our courses and program more closely. For more information on the AACU VALUE rubric project see: http://www.aacu.org/value/project_description.cfm

For this assessment we employed the Critical Thinking and Written Communication VALUE rubrics. Originally we intended to use the Inquiry and Analysis rubric, in lieu of Critical Thinking, but it was ultimately too subject specific for our principal purpose of evaluating student writing.

Methods and Results

Method

Each faculty member [Claire McCoy, Michele McCrillis, and Barbara Johnston] assessed the same sample of 5 unidentified student papers drawn from ARTH2125/2126 freshman-level introductions to art history and ARTH3127 and ARTH3555. We employed the AACU VALUE Rubrics in Critical Thinking and Written Communication referenced above. Our consultant, Dr. Susan Booker, assessed the identical papers employing the same rubrics. One of the papers from ARTH2125 was singled out for excellence by Dr. Nancy Sommers provided us with an example of what undergraduate students at CSU could reasonably achieve.

Results

Report of Overall Scoring – Written Communication

Reader	Paper 1*	Paper 2	Paper 3	Paper 4	Paper 5
Faculty 1	17	10	3	19	3
Faculty 2	20	12	5	15	4
Faculty 3	19	11	4	11	3
Consultant	17	11	4	16	5
Avg. Score	18.25	11	4	15.25	3.75

Report of Overall Scoring – Critical Thinking

Reader	Paper 1*	Paper 2	Paper 3	Paper 4	Paper 5
Faculty 1	16	9	3	18	4
Faculty 2	17	8	5	10	4
Faculty 3	11	11	2	7	3
Consultant	19	13	7	17	6
Avg. Score	15.75	10.25	4.25	13	4.25

The report of overall scoring reveals consistency in the evaluation of Written Communication but much more variability in the assessment of Critical Thinking. The variability may reflect the readers' different levels of knowledge of the given paper topics. Our consultant, a reader from outside the field of art history, was somewhat more generous and perhaps more objective in her assessment of critical thinking. Specialists in the varied art history fields tended to be less generous when assessing papers from their own field of study.

The most important finding from this small sample is that the course level did not predict the ability and experience of the writer in any way. Papers 1, 2, and 3 were from introductory courses and papers 4 and 5 from more advanced courses. This indicates that

our goal of creating a strong developmental program for writing in art history may be attainable for those students majoring in art history and taking courses in a more or less sequential manner, but the practical need to keep enrollment open for many upper-level courses means that non-majors who take courses out of sequence may not benefit as directly from our effort.

Outcomes

- We were pleased to learn that the assignment we employed was effective. In an informal e-mail discussion with me about the assignment, Dr. Booker noted that while the assignment “uses a phrase that is often bandied about in composition studies--expository essay--there is a clear explanation of what that means for the writer. The paragraph that begins ‘What is an expository essay?’ seems vastly useful for your students.” She also noted that “samples of possible research questions--the first step for scholars, again, across the curriculum--seem clear and easily modeled in class discussions of the assignment. [. . .] The instructor's expectations about how to handle documentation as well as illustrations are also clearly delineated here.” Additionally, she noted:

There seemed to be wide latitude for students to select a subject that's of interest to them, which I think is so important for novice writers. I hear repeatedly from students that writing about a subject that's imposed upon them challenges their abilities. And while I know that there are often writing tasks that confront workplace writers on subjects of little interest, attempts to connect writing with a beginning writer's interest seems both fair and generous. Plus, I'd much rather read papers by writers who really care about the subject! I think we all do our best writing in those circumstances, and writing is hard enough as it is without asking folks to slog through making sense of something they care little about. Given that wide berth, however, there are still clear parameters laid out in terms of how to write a successful paper for the assignment.

- We have documented that we will be dealing with writers of vastly different levels of ability and experience. To help all of them develop into more effective writers we spent much of our retreat consolidating and editing our VALUE rubrics to more closely reflect our expectations in art history courses – as the AACU project advises. We will publish these simplified rubrics for our students on the web as a guide to effective practices in academic writing. We also plan to publish examples of effective student writing in art history to provide our students with an example with what they can accomplish in their own papers.

Dr. Kimberly Shaw

Dr. Cindy Henning

ITDS 2797. Undergraduate Research Journal Editing

Developing and Interdisciplinary Course on
Undergraduate Editing and Publishing

In Spring 2011, we developed and co-taught the newly approved course, ITDS 2797 Undergraduate Research Journal Editing. This course is a seminar that explores the theoretical and practical concerns of publishing an interdisciplinary undergraduate research journal. Students in the course edited and produced an undergraduate research journal (attached) while learning to formally critique research articles, address publishing ethics, and manage a peer review process. Most of the decisions were made by the students in the class, and at the end of the semester we focused on student reflection on these decisions. In retrospect, the students identified several areas for revision next semester, and areas for further guidance. Also, students have identified a few leaders who will be “in charge” of the journal next time, which will allow experience to carry forward.

Our grant supported project focused upon developing assessments for the peer review process and resulted in the production of the attached rubric. Through a consensus process, the student developed several drafts and revised them after reviewing article submission. The development and employment of the rubrics impacted the students’ ability to edit and critique writing since they not only reviewed submission, but received feedback on their critique compared to peers and faculty experts. Peer evaluation of writing was the central component and encompassed the other assessment goals that we had originally envisioned for the course, which included:

1. Compliance with accepted formatting standards is a part of any professional writing process, and one that faculty and students alike at times find challenging. The students in the class chose to work with MLA and APA standards for formatting, and incorporated compliance with these into the peer evaluation rubric.
2. Writing for a specified audience, likewise, is a part of any writing process and students often grappled with balancing the desire to showcase rigorous scholarship and producing a journal that was accessible to a general audience.
3. Identifying, writing for, and editing for professional standards were discussed at length, with a specialize focus on the ethics of publishing and ethical standards of research, including the IRB process.
4. Evaluating writing in related disciplines for content. The peer evaluation of writing rubric that was developed this term implemented an approach to this, but the students and faculty reviewers all felt that this was in need of major revision. Students and faculty alike found that guidance here intended to simplify reviewing in the disciplines was unnecessary and at times confusing. Students working on the next edition of this journal will revise this rubric in Fall 2011.

Crystal Woods

ENGL 1102. English Composition 2

June 30, 2011

Hi, Angela—

Thank you again for the QEP grant this year. It allowed me to do some much-needed updates on our existing plagiarism tutorial.

Here's what's different:

- I updated the examples and questions to reflect the most current MLA guidelines (italics instead of underlining, designating "Print" for books, etc.)
- I doubled the size of each of the question pools for the three quizzes (this took the most time)
- I made the font on the content sections and the questions much larger (12 point to 14 point)
- Because I had a larger pool to draw upon, Quiz 2 now has 10 questions instead of 5.
- I corrected the couple of typos I saw
- I chose articles to excerpt that I thought might interest students: country music, solar energy, and CLEP tests
- I revised the language in Section 3 to make it clearer what is and is not plagiarism
- I added a section explaining the need for a standard citation format and that there is no learning when students write only what they know
- I also added a section about how to think about literary research (essentially as a conversation that is already going on, one that students need to listen to, then add their own voices)
- To make it a tad more challenging, I randomized the answers on every question, so even if a student gets the same question on a second try, the answers are in a different order than before.

I am much happier with this version of the tutorial. Each student who passes through English 1102 works through this tutorial and is required to score 100% on each of the three quizzes. This updated version will serve them even better than before: it is up to date with the MLA handbooks we use, easier to read, more comprehensive and more challenging, as the question pools are larger and the order of the answers changes each time.

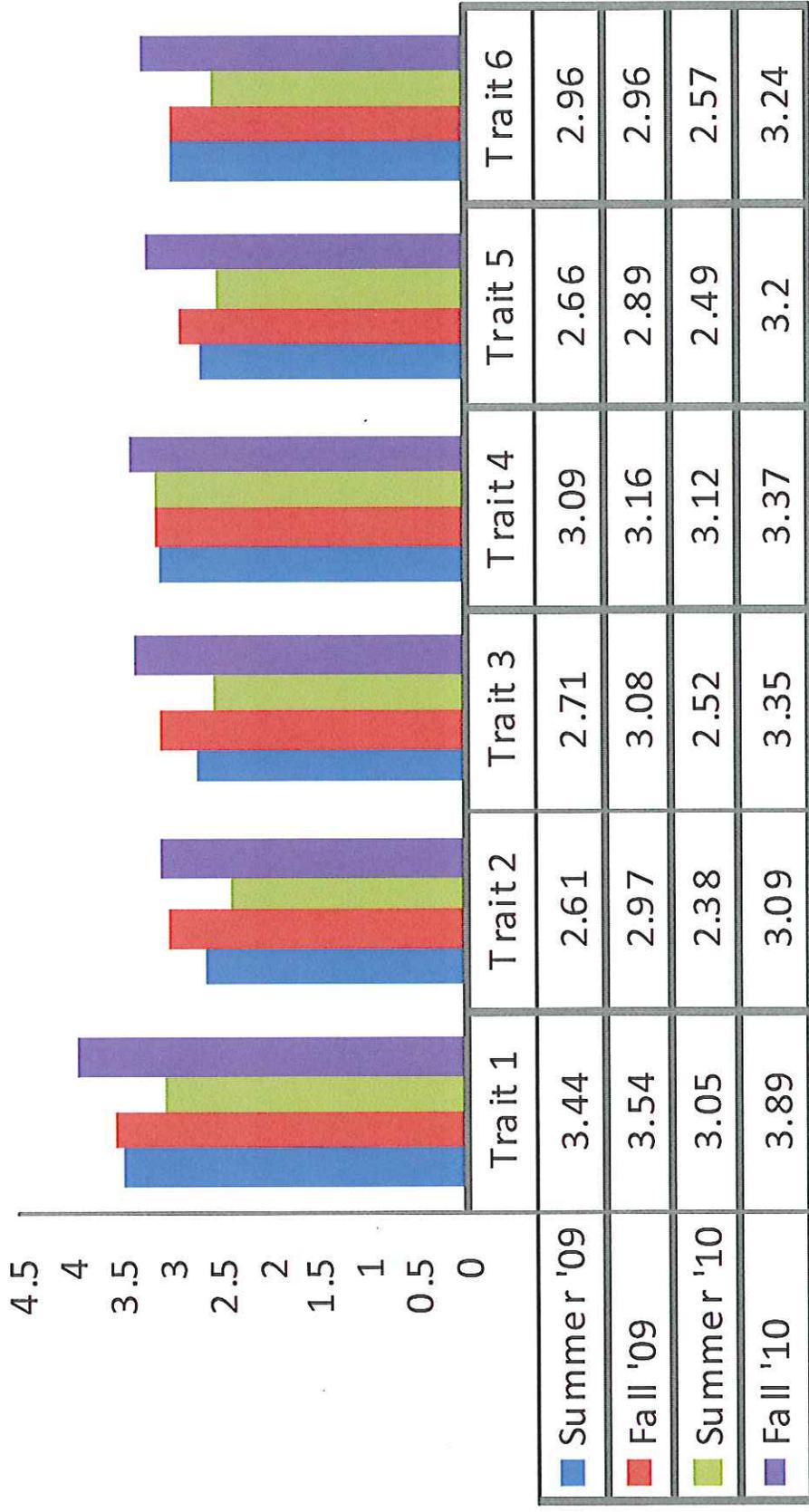
Thank you again~

Crystal Woods

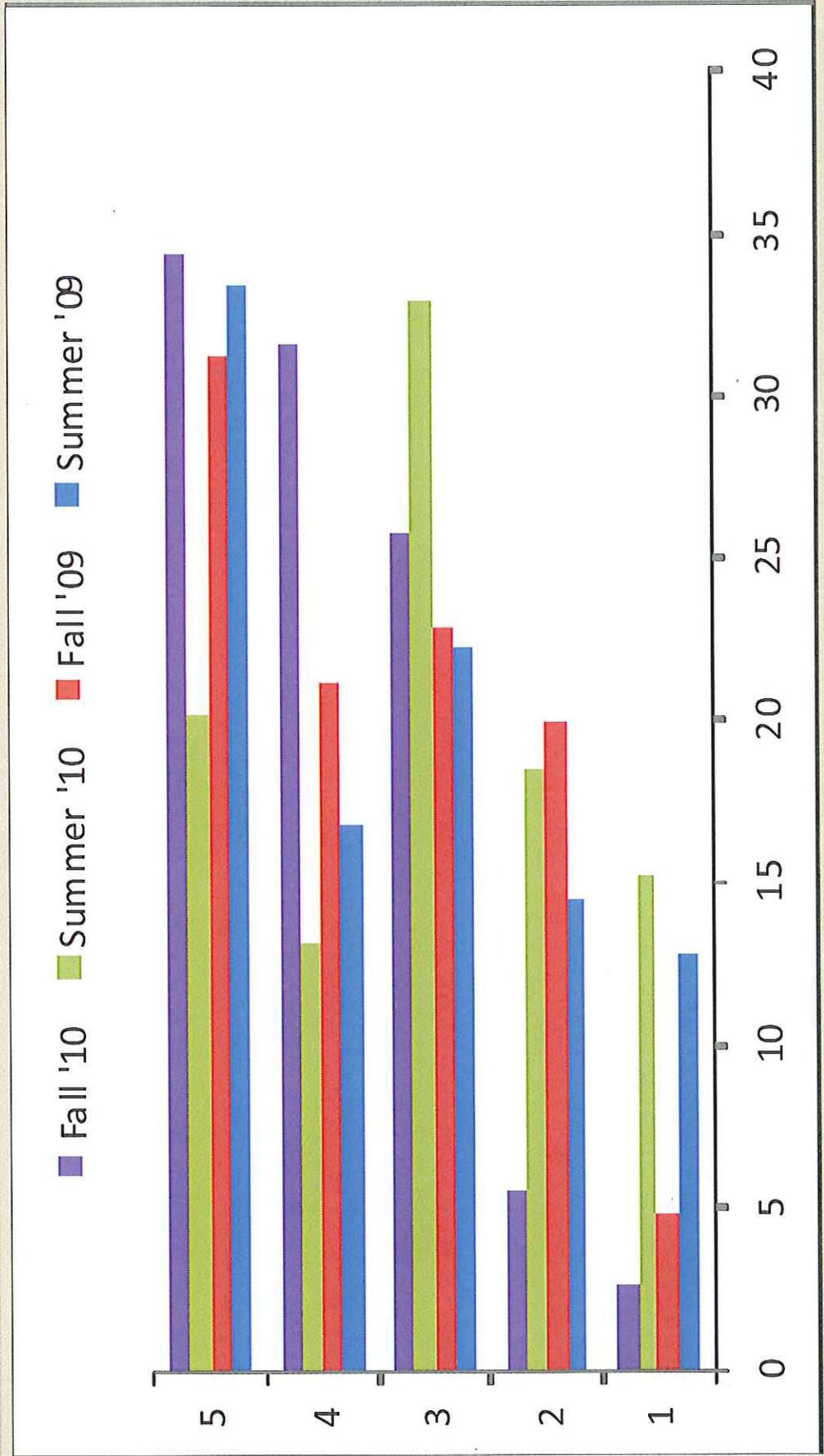
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April 25, 2011

QEP DATA ANALYSIS

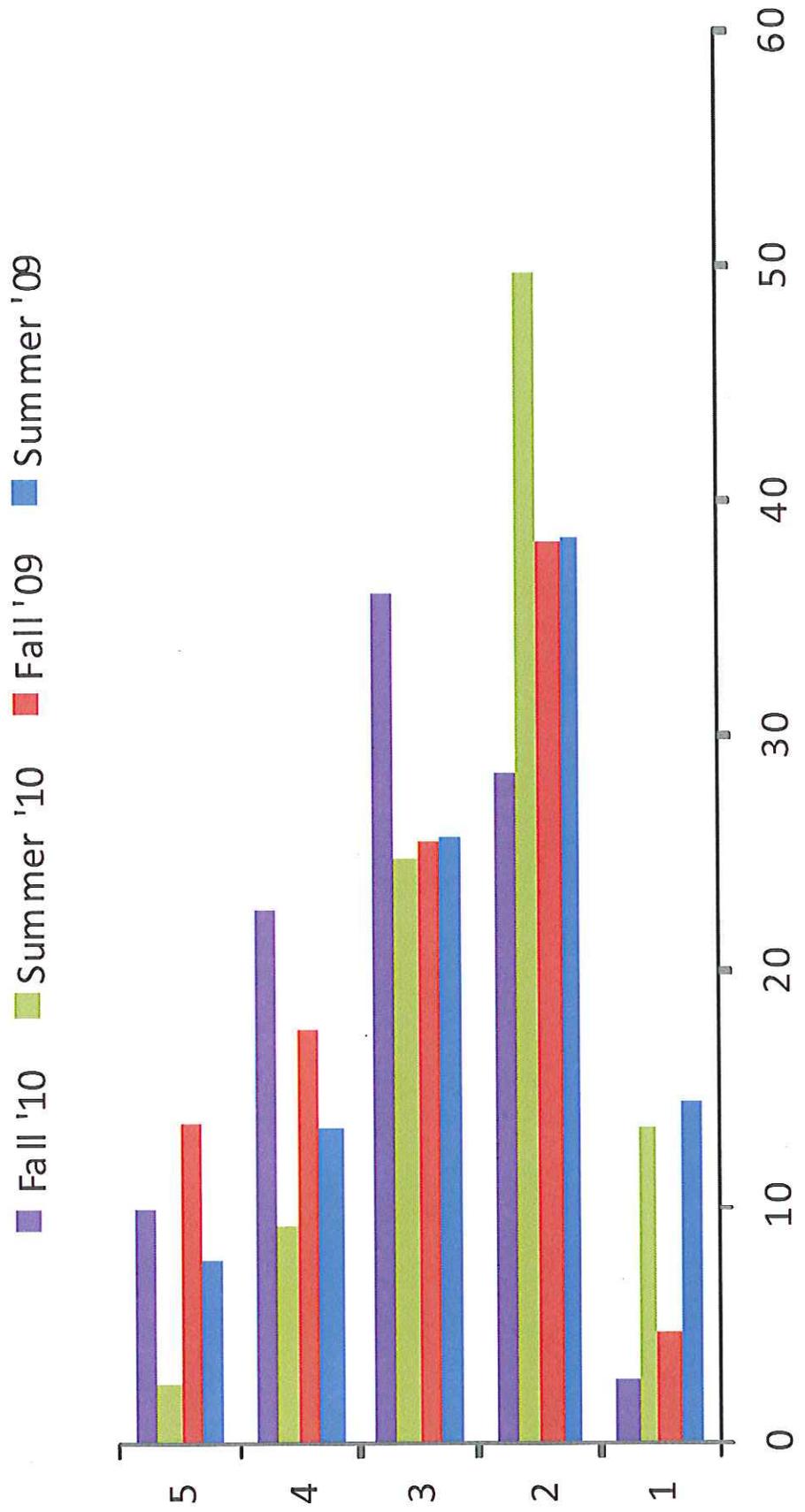
UNIVERSAL WRITING PROMPT SUMMER 2009 - FALL 2010



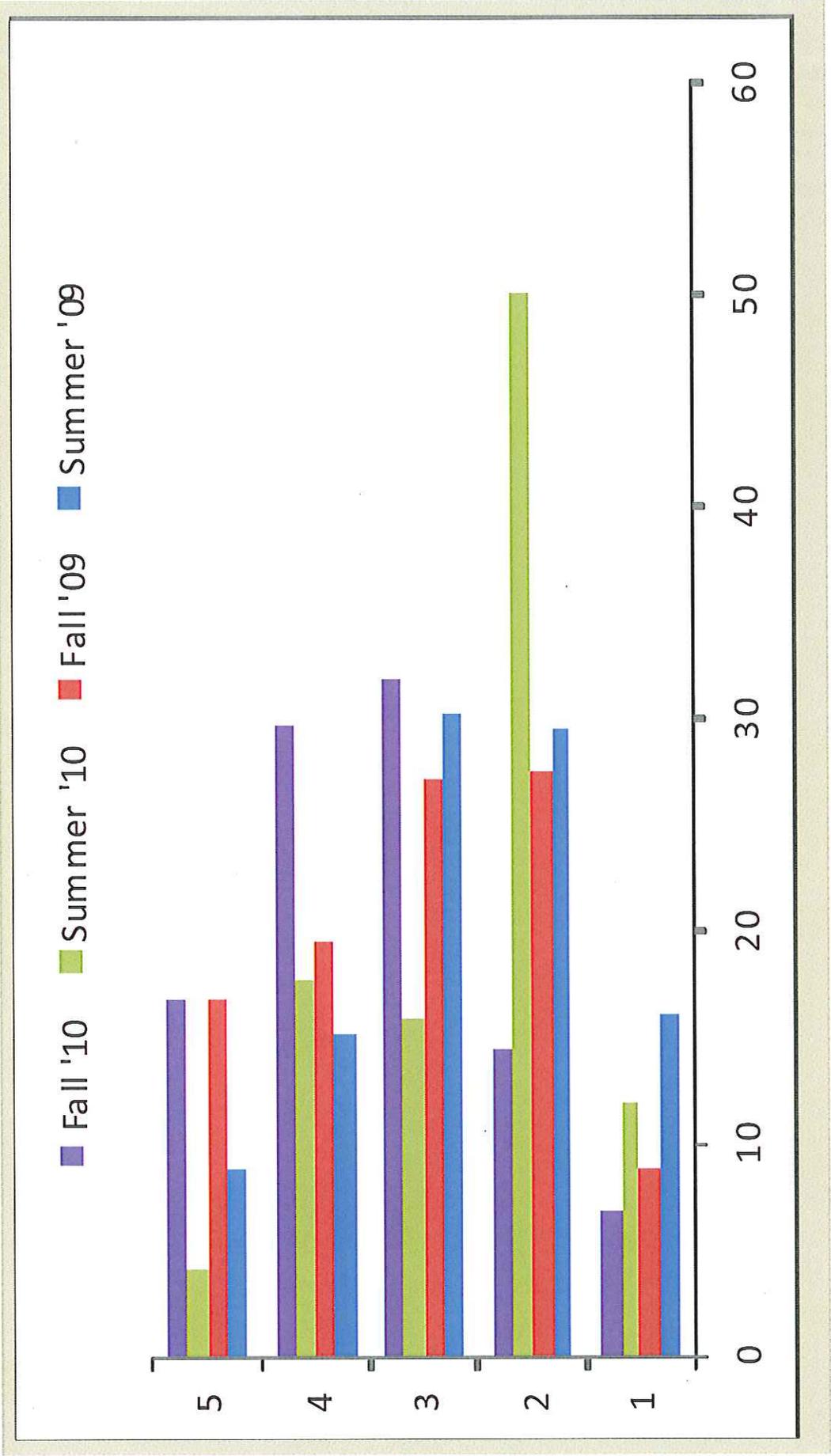
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TRAIT 1: ASSIGNMENT REQUIREMENTS
RELATIVE FREQUENCY DISTRIBUTION



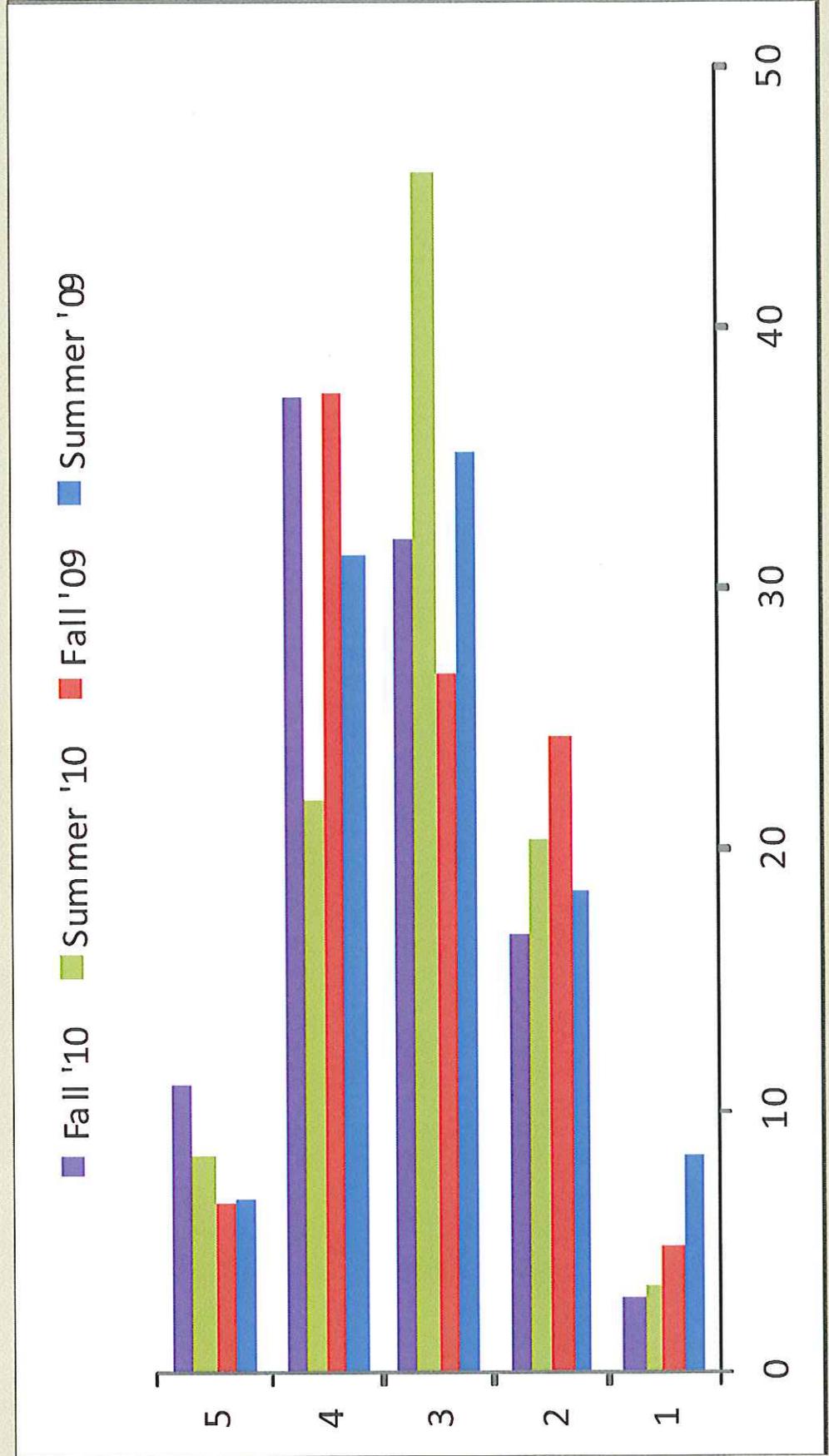
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TRAIT 2: COGNITIVE DEVELOPMENT
RELATIVE FREQUENCY DISTRIBUTION



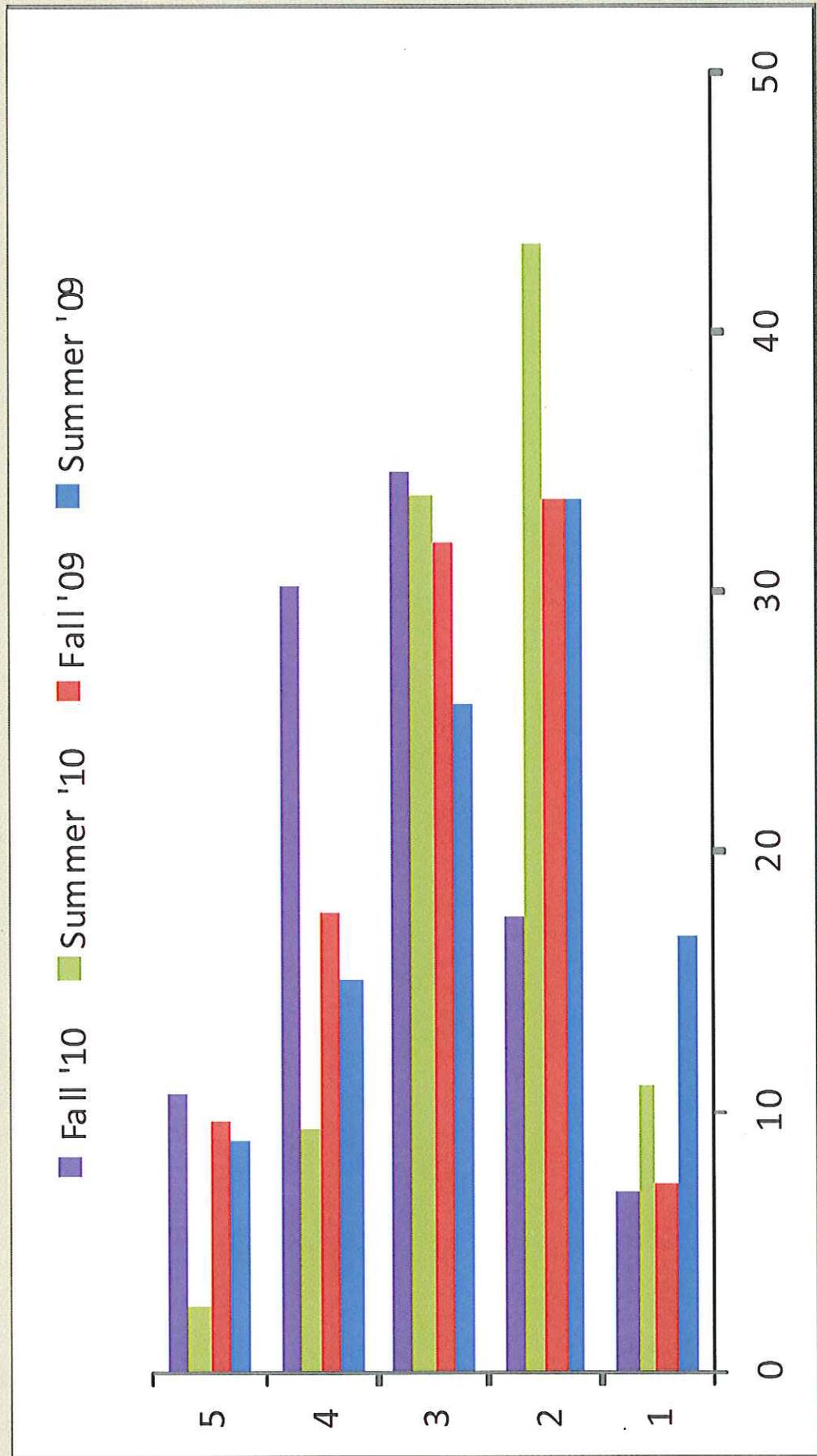
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TRAIT 3: UNITY
RELATIVE FREQUENCY DISTRIBUTION



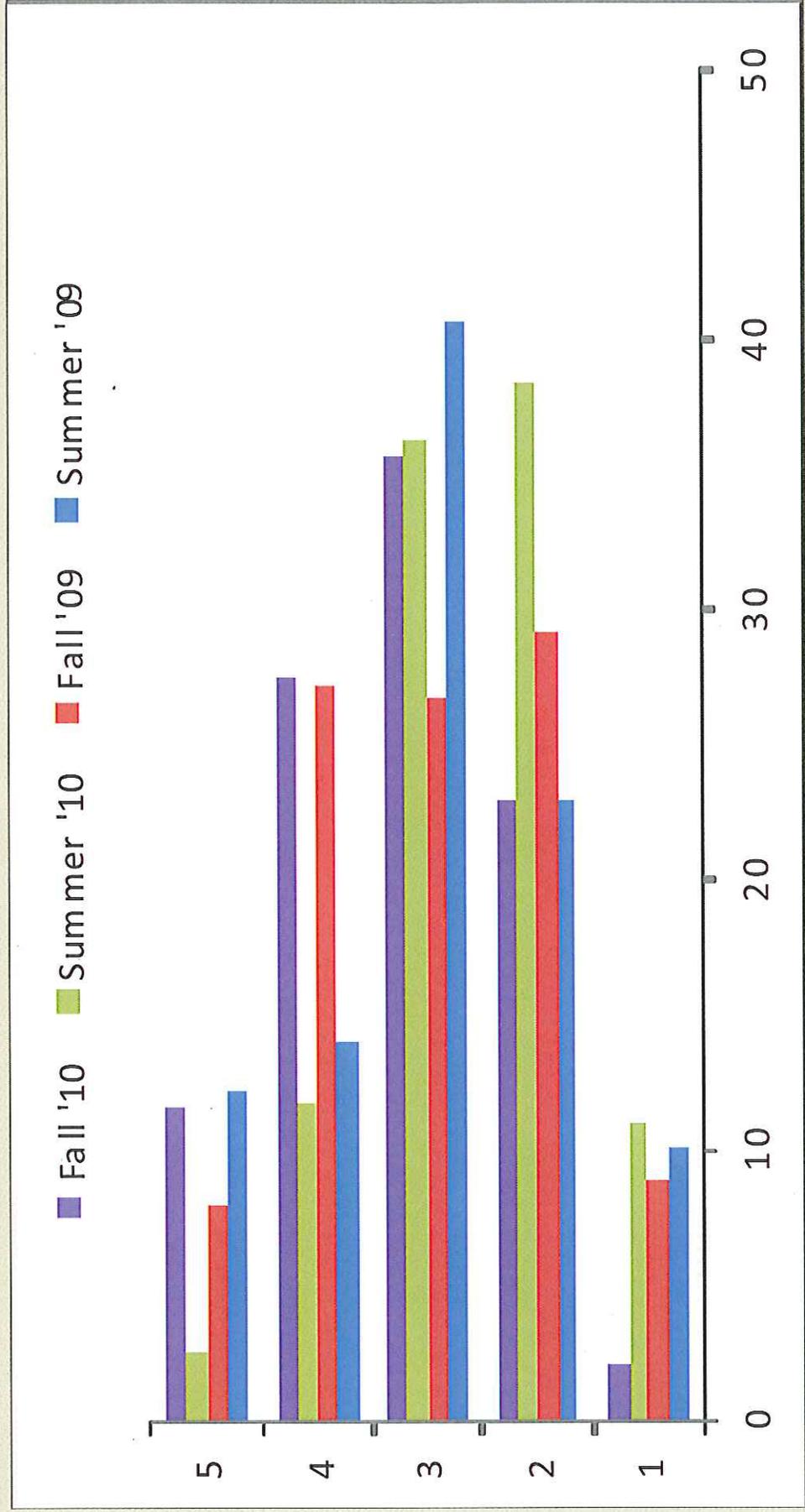
UNIVERSAL WRITING PROMPT SUMMER 2010
TRAIT 4: PRESENTATION
RELATIVE FREQUENCY DISTRIBUTION



UNIVERSAL WRITING PROMPT SUMMER 2010
TRAIT 5: ARRANGEMENT
RELATIVE FREQUENCY DISTRIBUTION



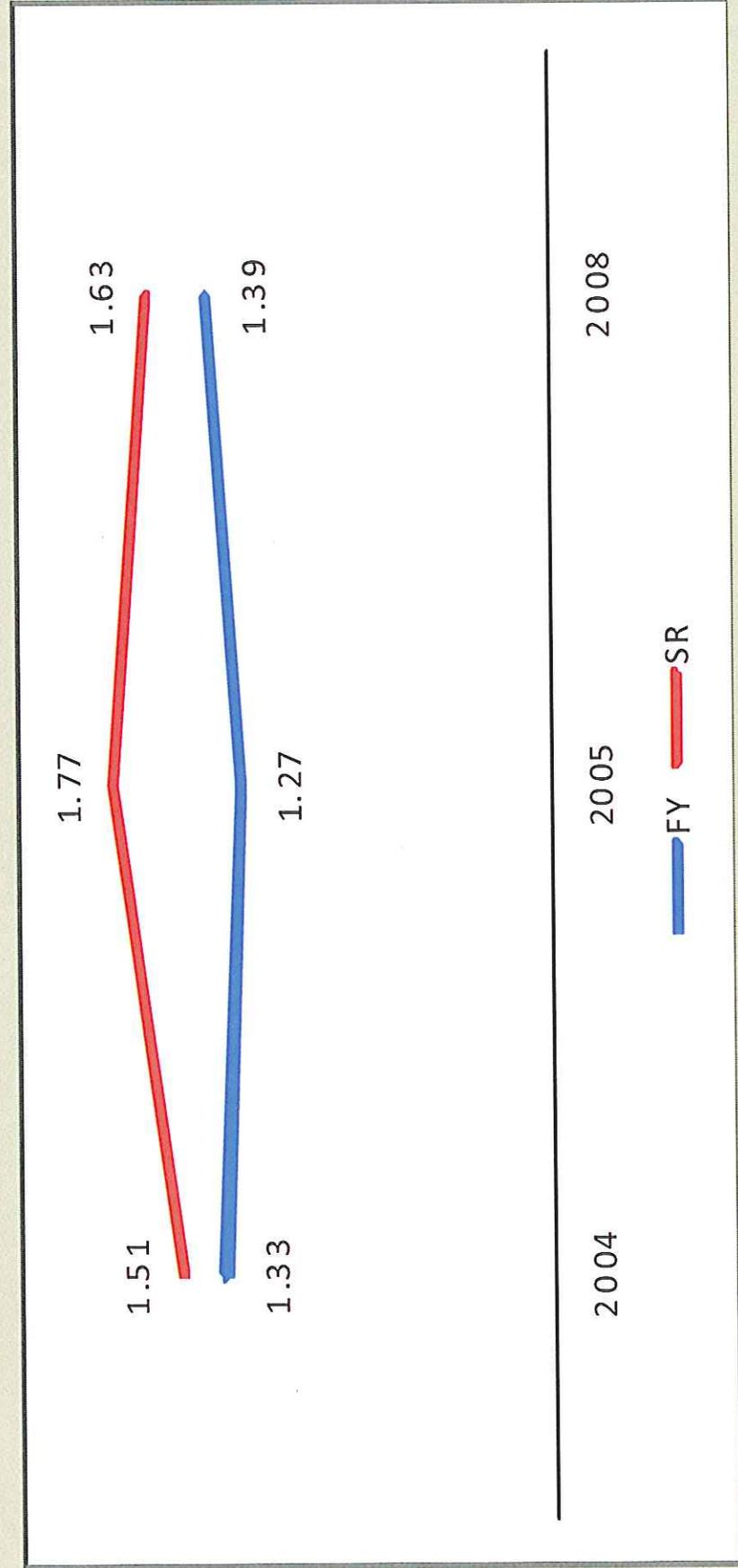
UNIVERSAL WRITING PROMPT SUMMER 2010
TRAIT 6: AUDIENCE AWARENESS
RELATIVE FREQUENCY DISTRIBUTION



NSSE 2005 & 2008

During the current school year, about how much reading and writing have you done?
1=None, 2=1-4, 3=5-10, 4=11-20, 5=More than 20

Number of written papers or reports of 20 pages or more

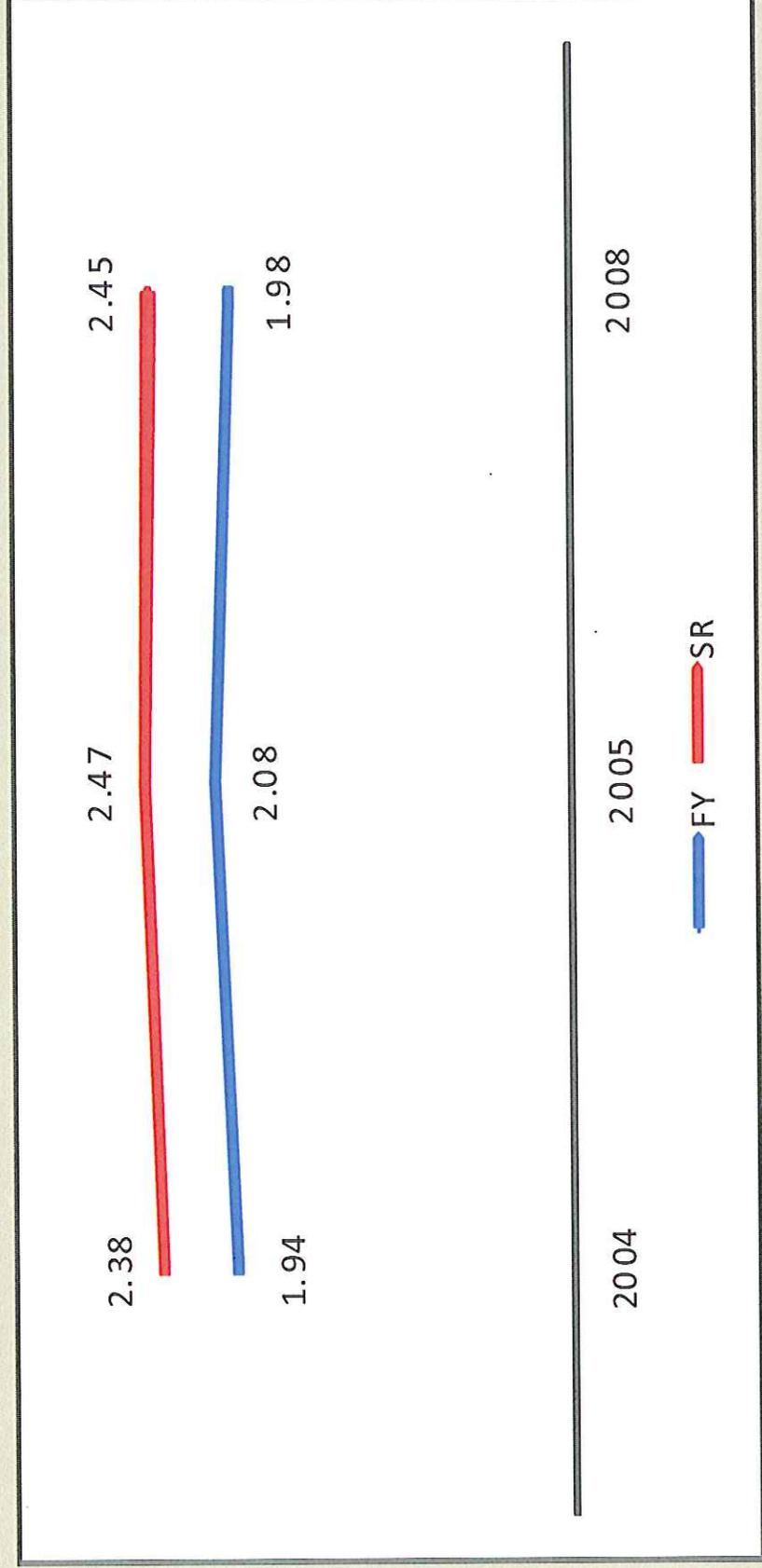


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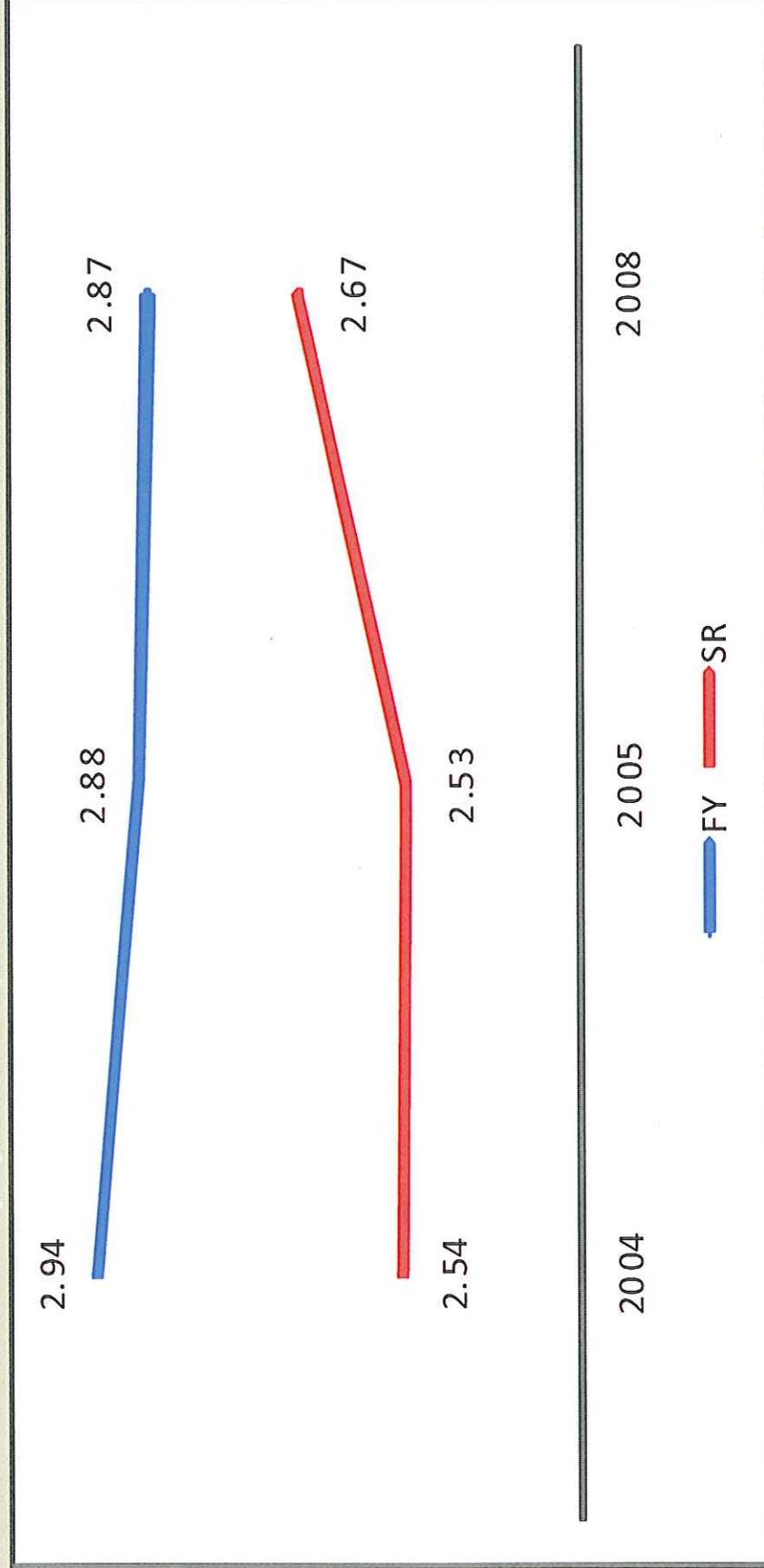
Number of written papers or reports between 5 and 19 pages



NSSE 2005 & 2008

During the current school year, about how much reading and writing have you done?
1=None, 2=1-4, 3=5-10, 4=11-20, 5=More than 20

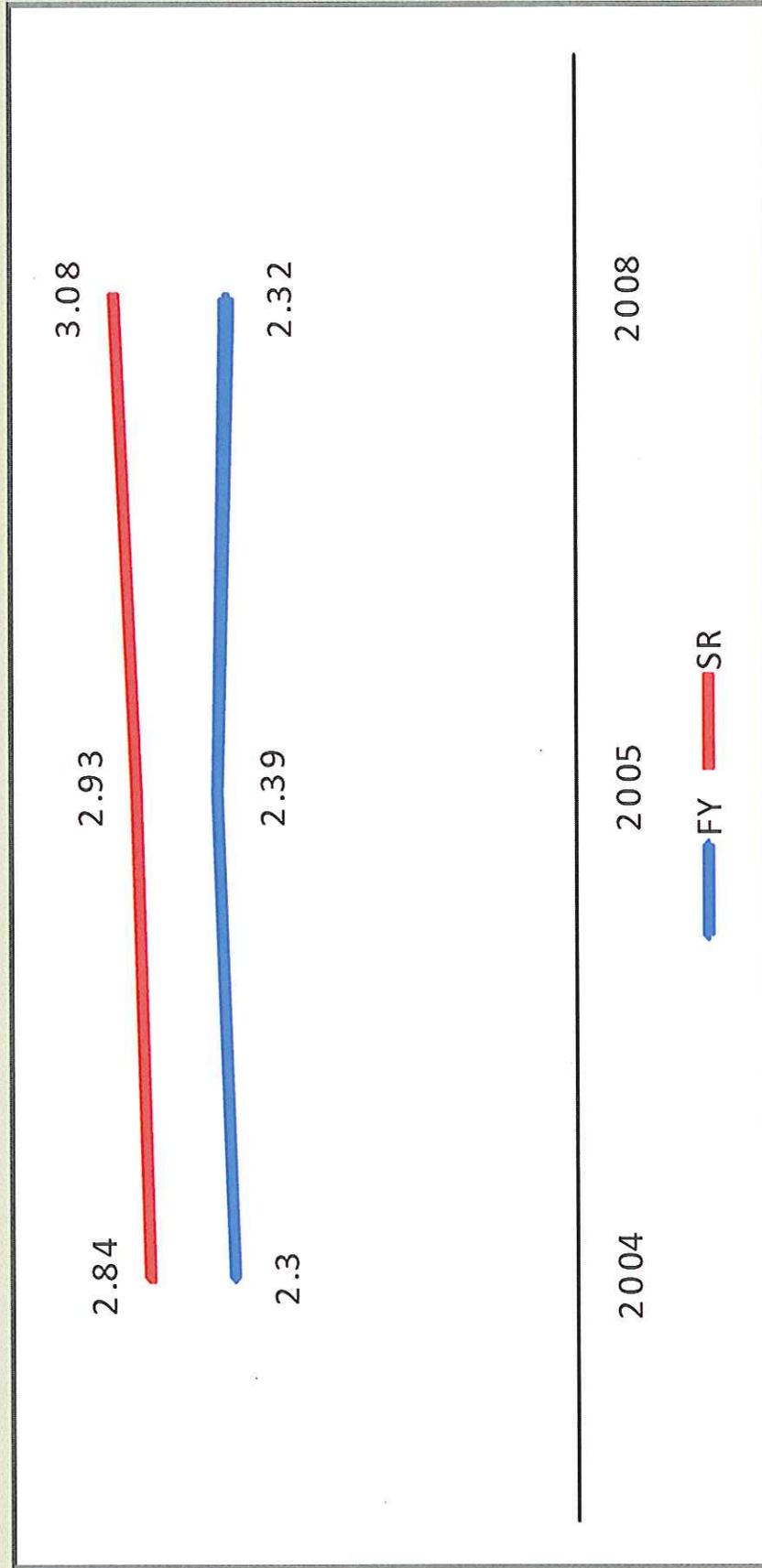
Number of written papers or reports of fewer than 5 pages



NSSE 2005 & 2008

In your experience at your institution during the current school year, about how often have you done each of the following?
1=Never, 2=Sometimes, 3=Often, 4=Very often

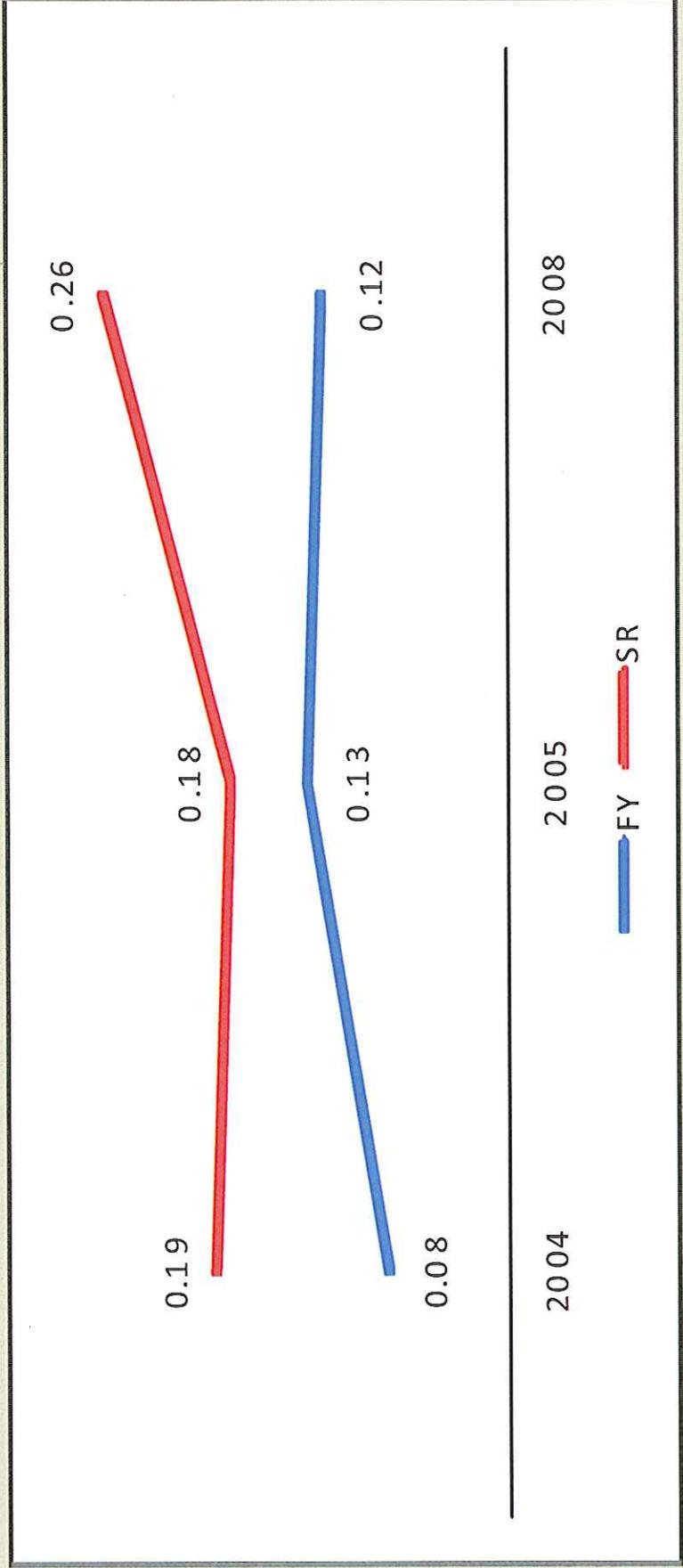
Made a class presentation



NSSE 2005 & 2008

Which of the following have you done or do you plan to do before you graduate from your institution? (Recoded: 0=Have not decided, Do not plan to do, Plan to do; 1=Done. Thus, the mean is the proportion responding "Done" among all valid respondents.)

Participate in a learning community or some other formal program where groups of students take two or more classes together

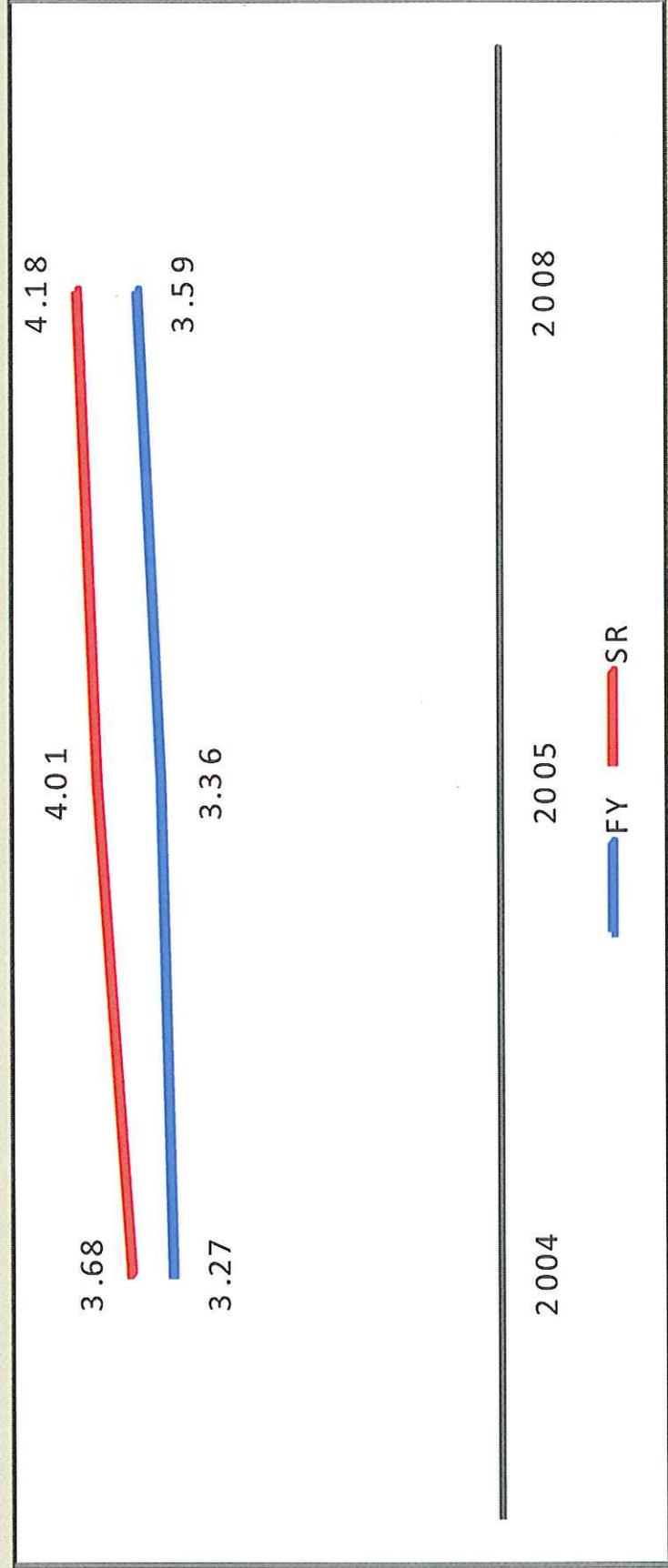


NSSE 2005 & 2008

About how many hours do you spend in a typical 7-day week doing each of the following?

1=0 hrs/wk, 2=1-5 hrs/wk, 3=6-10 hrs/wk, 4=11-15 hrs/wk, 5=16-20 hrs/wk, 6=21-25 hrs/wk, 7=26-30 hrs/wk, 8=More than 30 hrs/wk

Preparing for class (studying, reading, writing, doing homework or lab work, analyzing data, rehearsing, and other academic activities).

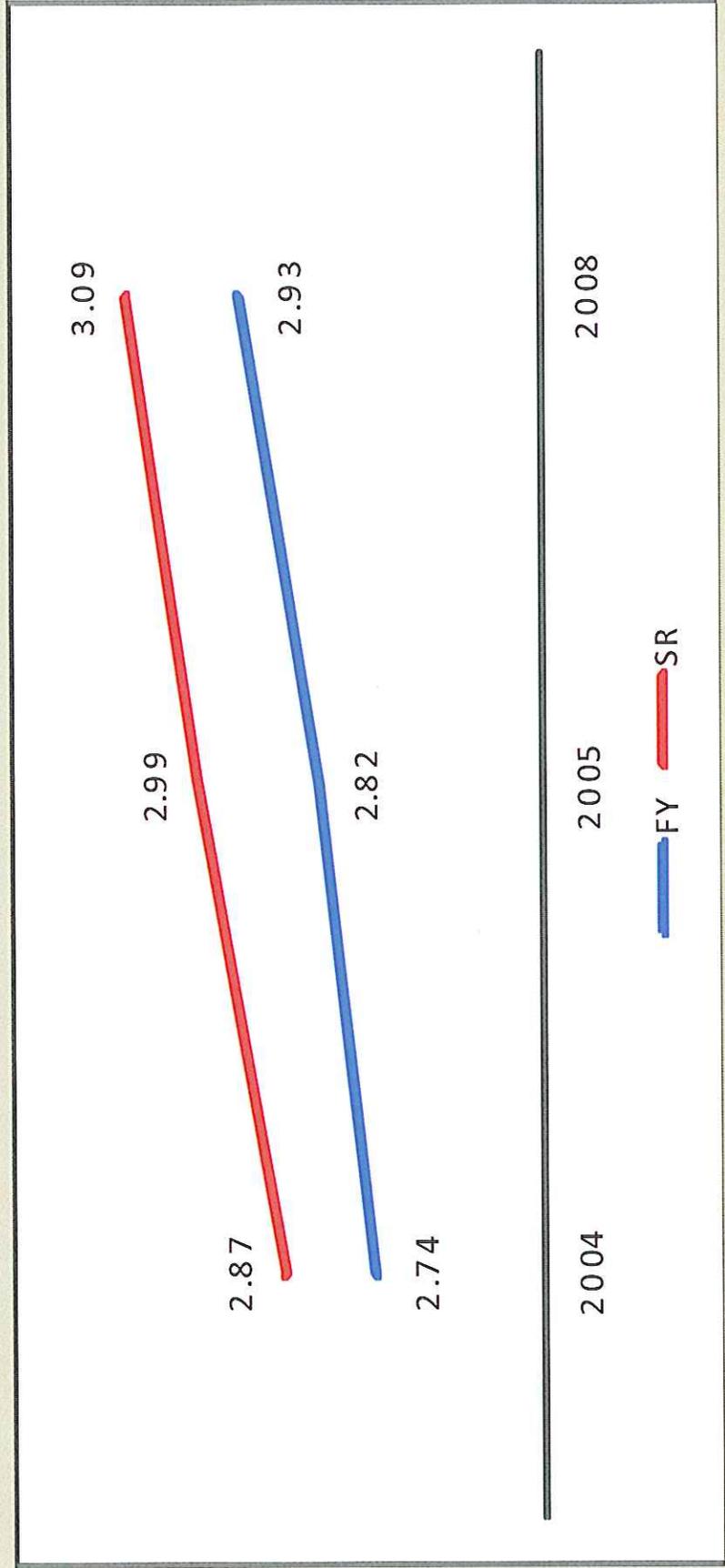


NSSE 2005 & 2008

To what extent has your experience at this institution contributed to your knowledge, skills, and personal development in the following areas?

1=Very little, 2=Some, 3=Quite a bit, 4=Very much

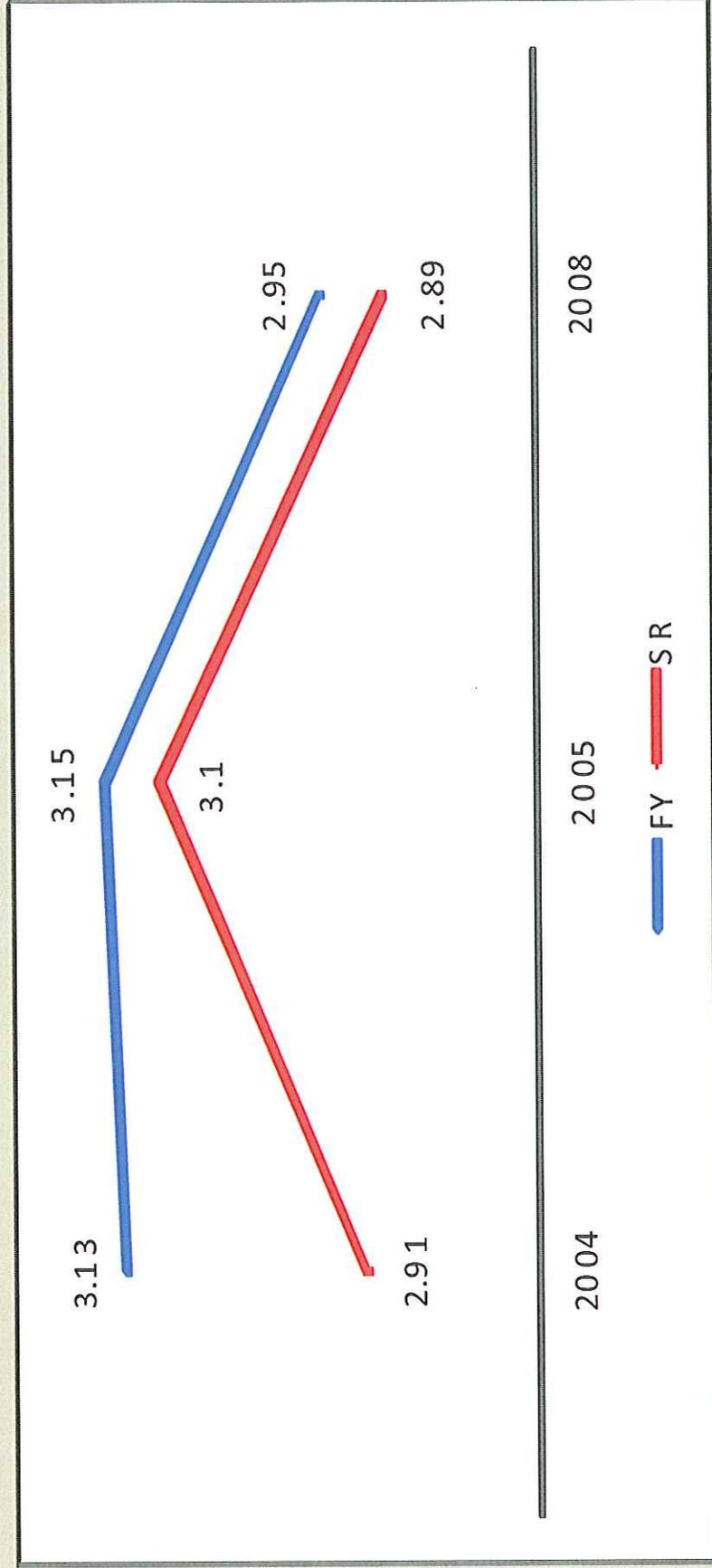
Analyzing quantitative problems



NSSE 2005 & 2008

During the current school year, how much has your coursework emphasized the following mental activities? 1=Very little, 2=Some, 3=Quite a bit, 4=Very much

Memorizing facts, ideas, or methods from your courses and readings so you can repeat them in a pretty much the same form



NSSE 2005 & 2008

Select the circle that best represents the quality of your relationships with people at your institution.
1=Unfriendly, Unsupportive, Sense of alienation to 7=Friendly, Supportive, Sense of belonging

Relationships with administrative personnel and offices

