



Board of Trustees Award for Excellence in Teaching  
**OUTSTANDING EDUCATOR PORTFOLIO**



*“Mountains beyond mountains.”*

*~ Haitian Proverb and Title of Tracy Kidder’s Book about Paul Farmer*

**Teresa Beacom**  
English Instructor

**Minnesota State**  
Community and Technical College



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# Section A

## Teaching Philosophy

***“Only connect.”***

*~ E.M. Forster*



## SECTION A

# TEACHING PHILOSOPHY

*"Mountains beyond mountains."*

~Haitian Proverb and Title of Tracy Kidder's Book about Paul Farmer



### Introduction

The This I Believe organization invites people to capture in words the beliefs that guide and shape their lives. Many from across the nation and around the globe have accepted their invitation to take their "belief out of the ether and ground it in the events of [their] lives." I, like the thousands who have submitted essays, have also accepted an invitation. The pages of this portfolio are my response to the Minnesota State Colleges and Universities Board of Trustees' invitation to share my personal narrative and explain how my beliefs have formed and how they guide me in my chosen profession: teaching.

I chose to symbolically capture my narrative with an image of an individual running up a mountain because this image represents my approach to living and also, consequently, captures my approach to teaching: I choose to embrace new challenges. Each mountain is an opportunity to learn; each mountain is an opportunity to grow as an individual and as an educator. I approach each mountain with steadfast determination and bring with me my evolving philosophy and the wisdom from learned lessons while climbing previous mountains. The educator I am today is an educator who has climbed many mountains and who continues to climb new ones for in education, as in life, there are "mountains beyond mountains."



### My Teaching Philosophy

*"Only connect." ~EM Forster*

As I have journeyed up many mountains, my teaching philosophy has evolved. The mountain was there: I started moving up it. As I reflect back—my first mountain was responding to an ad to teach swimming lessons when I was 14 years old. Other key mountains include joining school sports teams and band as well as learning to play the piano and joining 4 H. As I entered college, I registered for and completed courses. I learned to become a better writer. I accepted teaching positions. I earned a Master's degree. I have responded to student requests for a campus publication and an African American Literature course. I responded to invitations to teach online and then to teach others how to teach online. I joined committees, teams, and institutes focused on tackling challenging questions about teaching and learning. I responded to invitations to teach in a learning community and to design a course that would better meet the needs of developmental readers and writers. My most recent mountain is responding to this invitation to share my teaching narrative in this portfolio. I have described how responding to these opportunities, climbing these mountains, has shaped who I am as an educator in the following pages.



EM Forster's words "Only connect" sum up my evolving teaching philosophy. They speak to how I have "grown, evolved, and learned as a teacher" ("Guidelines" 14), and they encompass my key beliefs that guide and shape my teaching. I connected the dots, and I invite my students to do the same.

Many of the seeds of my teaching philosophy were first planted in my parents' home and learning in the classrooms and the tracks and gymnasiums and swimming pools of the communities where I was raised. More seeds were planted when I attended college. While many seeds were planted while I was learning—I did not grasp their significance in my own teaching philosophy until I had a moment of epiphany when I connected the dots.

Moments of epiphany have happened regularly over the last 23 years as my own teaching philosophy has evolved through experiences teaching and coaching at Apollo High School, Mason City High School, the Hyman Brand Hebrew Academy, the University of Missouri in Kansas City, Southeast Community College, and at M State, Minnesota State Community and Technical College. Many other seeds were planted and many other dots have been connected through attending graduate classes at the University of Missouri and the University of Nebraska, attending trainings, participating in conferences and institutes, researching effective learning strategies, dialoguing with colleagues, being actively involved on team and committees, reading books, and reading articles.



### **Beliefs That Guide and Shape My Teaching and Service**

Through this synergy of experiences, my own personal teaching philosophy has evolved. These are the core beliefs that guide and shape my teaching and service:

- Learning requires embracing opportunities i.e., climbing mountains.
- Learning happens beyond the confines of the classroom and class session.
- Good teachers recognize and build on what students already know.
- Students learn by identifying and practicing specific modeled moves (techniques).
- In order for learning to happen, students need to make connections.
- Students need to take charge and accept responsibility for their own learning.
- Assessment of teaching strategies and learning needs to happen continually.

Within this section, I have started to address how each belief has evolved and how each has shaped my own learning. (To read more about the evolution of each belief, see Appendix A & B, 12-13.) In the following sections of this portfolio, "Teaching Strategies and Materials," "Standards for Assessment of Student Learning and Performance," "Content Expertise and Professional Growth," and "Service to Students, Profession, Institution, System," I have documented *how* these beliefs guide and shape my teaching and service and have guided my own professional growth.





## Section B

### Teaching Strategies and Materials

***“True ease in writing [and reading] comes from art, not chance,  
as those move easiest who have learned to dance.”***

*~ Alexander Pope*



## SECTION B

### TEACHING STRATEGIES AND MATERIALS

*“True ease in writing [and reading] comes from art, not chance,  
as those move easiest who have learned to dance.” ~Alexander Pope*

I started teaching high school English courses in 1988 and have been teaching college courses since 1998. Over the last 23 years I have taught a variety of courses a variety of ways. (See section F, “Curriculum Vitae.”) Most of my experience has been in teaching students to become better writers and readers and in guiding students as they interpret readings and relate them to their lives in on campus, online, and hybrid courses. In this section of my portfolio, I have explained the evolution of my philosophy as I have demonstrated my teaching strategies by sharing specific assignments (and their context in specific courses). The assignments illustrate how my beliefs guide my teaching:

- *Learning requires embracing opportunities i.e., climbing mountains.*
- *Learning happens beyond the confines of the classroom and class session.*
- *Good teachers recognize and build on what students already know.*
- *Students learn by identifying and practicing specific modeled moves (techniques).*
- *In order for learning to happen, students need to make connections.*
- *Students need to take charge and accept responsibility for their own learning.*
- *Assessment of teaching strategies and learning needs to happen continually.*

I use the assignments I have included to demonstrate my practice in four courses, which I regularly teach at M State: Academic Literacy, College Writing, Nature Writers, and Environmental Literature.

Academic Literacy is a 6 credit developmental

hybrid course [that] integrates college-level reading and writing. Students . . . practice various reading strategies appropriate to different types of texts, including a book-length text. In actively reading the material, students . . . summarize, interpret and analyze text, and they . . . respond to these readings through class discussion, journals and group work. Students . . . also practice all stages of the writing process as they create paragraphs, essays, and other types of writing.

I usually teach from 15-25 students on campus four days a week: two days in a traditional classroom and two days in computer lab. (*To review the course syllabus, see Appendix B & C, 2-6*).

College Writing is a 3 credit college-level

introductory writing course designed to prepare students for later college and career writing. The course focuses on developing fluency through a process approach, with particular emphasis on revision. Students . . . consider purpose and audience, read and discuss writing and further develop their own writing processes through successive revisions to produce polished drafts. Course work . . . includes an introduction to argumentative writing, writing from sources and a short research project.

I teach 20-25 students on campus, online, and/or in hybrid sections. I also have taught a section of this course with a Communications instructor as part of a Learning Community for the last three years. (*To review the course syllabus, see Appendix B & C, 7-10*).

Environmental Literature and Nature Writers are both 3 credit courses that meet Minnesota Transfer Curriculum Goal Areas 2, 6, & 10. Environmental Literature is focused on

responding to texts that inspire greater awareness of and appreciation for the environment and that explore environmental issues and challenges. Students . . . gain experience reading critically as they analyze current problems and assess proposed solutions through discussion and writings.

#### Nature Writers

focuses on texts written by nature writers. While special emphasis [is] placed on those works that stress conservation and ecology, others . . . enable students to see the human struggle with the environment as a protagonist. . . . Students . . . gain experience in reading critically and writing responses that deal with environmental issues and text analysis.

I teach a range of 15-40 students on campus, online, and in hybrid (online and on campus) sections of both courses. (*To review the course descriptions and outcomes, see Appendix B & C, 11*).



#### **Letter, Peer Interviews, & Introduction Discussion Forum**

My narrative begins and my classes begin with my first guiding belief: *Learning requires embracing opportunities i.e., climbing mountains*. I invite my students to climb the mountain with me, to embrace the opportunity to learn. I share personal stories showing how I have grown as a reader, writer, community member, and citizen through taking courses and accepting other challenges. I convey that it is a mountain that we are starting to climb as we go through the course description and objectives, but I also stress that the journey will be rewarding just as working to reach other goals is rewarding. As with reaching any summit, there are smaller mountains that are part of the climb. I invite them to think of the assignments as embracing opportunities to learn.

I then invite students to share their stories. In on campus sections, they share some details of their own stories in an activity where they interview a classmate and then introduce the classmate to the class. In my online sections, students share information about themselves in a “Three Things About Me” discussion forum. In Academic Literacy and College Writing, I ask the students to write a letter to me where they introduce themselves. I provide a list of information they might like to share e.g., goals, hobbies, interests, information about their family, and memorable writing assignments. With this letter, they often tell me about the mountains they have climbed and the mountains they are climbing.

These early assignments are integral in my overall course design because they are the initial means by which I assess their writing skills and learn about them so that I can intentionally *connect* course content to their specific situations and stories and begin *building on what students already know*.



#### **Building on What Students Know Discussions**

I strive to build on students’ prior knowledge. Students need to realize what they already know; my course design and assignments need to connect with what they know.

For example, in College Writing we begin with an online discussion of what is *good* writing. I ask students to free write about what they like to read. Some of the traits that surface again and again are *relates to me, I can see what is happening, I feel what the people are feeling, not wordy, great opening, and makes me not want to stop reading*. I combine all of their responses into one document and bold each trait or characteristic that they have identified. For the remainder of the course, we identify the moves used to create those traits.



In College Writing I also have students generate lists of what they have been asked to write in college, in work, and in life. I then create one large document with the lists from all sections. We then review the list e.g., the students' collective response to the work column shows how writing is part of almost every job in some way. The purpose of this activity is to show students that they know why it is a good investment of their time to put 100 percent effort into becoming better writers.

We tackle "What does it take to succeed?" in Academic Literacy and College Writing. We reflect about "Why read?" in Academic Literacy, College Writing, Nature Writers, and Environmental Literature. I also have students in Nature Writers and Environmental Literature identify key challenges and issues and define what makes a healthy society before we dive into the course content. I then connect to their answers throughout the course. With all of these discussions, I also relate what they know to the views of others. They read articles, poems, and essays as well as listen to podcasts, interviews, and video op-eds. *(To see examples of online discussions forums that address both what the students know and the knowledge of others, see Appendix B & C, 14-15.)*

### Moved-Based Approach to Teaching

*Students learn by identifying and practicing specific modeled moves (techniques).*

True ease in writing comes from art, not chance, as those move easiest who have learned to dance.

Alexander Pope, *Essay on Criticism*, 1711

"What makes writers master of their trade is not only their ability to express interesting thoughts, but their mastery of an inventory of basic moves. . . ."

Gerald Graff & Cathy Birkenstein, *"They Say/I Say": The Moves that Matter in Persuasive Writing*, 2007

My task which I am trying to achieve is, by the power of the written word, to make my audience hear, to make my audience feel—it is, before all, to make my audience see.

Joseph Conrad, 1897

The above words from Alexander Pope's 1711 poem "Essay on Criticism," Gerald Graff and Cathy Birkenstein's text *"They Say/I Say": The Moves that Matter in Persuasive Writing*, and Joseph Conrad's 1897 description of himself capture the essence of my approach to teaching. I begin by teaching students basic reading and writing moves (techniques). We define, identify, and practice those moves—adding to their "inventory of basic moves." As they practice the moves, they assess their own progress, they assess each other's progress, and I assess their progress in large group discussions, small group discussions, peer-review workshops, and in conferences. Ultimately the goal is to have students determine which techniques to use and to make those decisions based on their own desire to make their audience understand what they are trying to say—to make their audience "see." *(To read more about how this belief evolved, see Appendix B & C, 12-13.)*

### Activity/Hobby Discussion & Teaching Philosophy Statement

In the early days of the semester of Academic Literacy and College Writing, students complete an online discussion or in class activity where they respond to a series of questions about a hobby or activity that they do e.g, fish run, cook, write songs, play an instrument, drive, knit, shop, or draw:

*How did you go about learning to do this activity? How long have you been doing this? How do you go about getting better at this activity? What moves (specific skills) that are part of this*

*activity have you mastered? What moves do you do automatically now—without thinking (which were not automatic initially)? What moves are you now practicing?*

I share my response and students then share their responses. I question them further, especially about how they go about getting better at the activity. I, then, transition to how we go about becoming better readers and writers by identifying and practice moves and studying what good writers and readers do. I connect what we are going to do in the class to what they are already doing outside of class.

In College Writing, the students and I relate their responses to the Introduction of one of their texts *They Say I Say: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein. I explain that I selected the book because I agree that “What makes writers master of their trade is not only their ability to express interesting thoughts, but their mastery of an inventory of basic moves” (1). Then, I share my teaching philosophy with the students. I explain in writing and to them in on campus classes my approach to teaching reading and writing. (See Appendix B & C, 16-17.)



### **Sentence Practice and Punctuation Move Assignments**

In Academic Literacy and College Writing, students complete a series of assignments where they practice sentences moves. I used to teach by focusing on a rule (e.g., the compound sentence comma rule or use active voice not passive voice rule). But, now we start with practicing the form, imitating the structure of the sentence. In Stanley Fish’s book *How to Write a Sentence and How to Read One*, he asserts that “Examples, not rules, are what learning to write requires” (7). Fish explains how writers need to study sentence examples and then practice the forms. He is right.

Students practice writing a variety of types of sentences by imitating the forms of other writers’ sentences, which we pull from texts that they are reading. This grows into a discussion about punctuation choices, about why the writer used a comma, dash, or a colon in the sentence. The rule or style guideline is addressed at this point. We then connect the writer’s choice to rules and guidelines in style books such as the *MLA Handbook* and the *APA manual*. Students also then practice creating sentences that fit the specific guidelines in the manuals. (To review a set of sample assignments, see Appendix B & C, 26-28).

I also address other sentence moves e.g., cutting out extra words, making sentences more concrete, and more parallel in the same way. We analyze sentences and discuss what makes them work. Students then practice imitating the model sentences. The next phase involves revising sentences so that they work more effectively.



### **Annotation Demonstrations**

I address reading strategies in all of the courses I teach. Again, I start with what students know by addressing what they do when they read and what they do when they get stuck (a reading does not make sense). Then, we build on what they share by incorporating advice from others. We focus on research-supported strategies for how to get meaning from what you are reading. I also share what I do. (See Appendix B & C, 18-19.)

One strategy which I focus on is annotating (marking) while reading. Over a series of semesters teaching this strategy, I have discovered the majority of students in Academic Literacy and many students in College Writing , Nature Writers, and Environmental Literature do not mark (annotate) while they read. After I go over how to annotate and demonstrate by showing examples of what I mark, many



students try with the first few assignments, but often many stop. When surveying to discover why, I found that marking was distracting to them. The change from what they usually do caused them to actually get less from the reading. I now share my personal story of beginning convinced to mark in my Introduction to Shakespeare class at the College of St. Benedict. I stress how long it took for me to become comfortable and to reach the point where I now cannot read without a pen in my hand. I also share many examples of my own annotations and explain what I marked I why I marked it.

However, the most important change I have made is that I now connect reading strategies to how they have learned how to snowmobile, play the guitar, or scrapbook. Annotating takes practice. Now, I reward points for annotating. I also have students share what they have marked in annotation demonstrations. With these demonstrations, students either share what they marked by pointing out page and paragraph numbers or I create a PDF of their markings. Then, I put it the big screen and the students explain their annotations. Because students earn points for annotating, they are willing to try it for more days. They persist long enough to realize the benefits.



### **Narrative Move Assignment Sequence**

This series of assignments focuses on providing students with an opportunity to practice several showing writing moves. The key to this series of assignments is that the students practice specific moves in isolation in a series of practice assignments and then put a few of the moves together in descriptive paragraph and then a scene. (Students complete these assignments in pairs.) After they have all demonstrated understanding how to create a scene with action, we practice controlling point of view and tense. Then, we tackle creating dialogue. We review each of the moves by reviewing their writings as a class on the large screen. (*To review this assignment sequence, see Appendix B & C, 20-25.*)

Students also read sample narratives and identify examples of each of the moves they have been practicing in the narratives. I also connect this with their own activities by explaining how we study what others do when we are learning a skill. Golfers watch golfers; basketball players watch basketball players. Eventually they demonstrate their understanding of all of the moves in a narrative writing project. This is the practice scrimmage or game where they intentionally make choices as they pull from “their inventory of basic moves.”



### **“Writing From Sources” Writing Projects**

I approach all writing projects in the courses I teach with a move-based approach. As I have assessed students’ writings over the years, I have addressed weak areas by going back and reviewing my approach and then zooming in and identifying specific moves, which I had not previously targeted individually. For example, in College Writing students must “synthesize material from diverse sources” “in a short research project” (Course Outline, Appendix B & C, 7). Final papers over the years have demonstrated a lack of understanding of many aspects of the process. I now have designed courses around teaching and practicing specific moves (techniques) embedded within the process. Each of the projects summarized below and the actual assignments included in Appendix B & C illustrate how.



### **Skloot Response & Presentation Project**

In my on-campus College Writing section this semester, students are reading Rebecca Skloot’s book *The Immortal Life of Henrietta Lacks*. The first major project they are completing is a response



move-practice assignment, which allows them to practice specific moves before trying to master them all in a research project. With this assignment, students practice annotating, developing questions as they read, and identifying issues that surface in readings.

The structure of the written response (six sections) allows them to focus on practicing *specific* moves. When they write their response, they practice following instructions, setting up a page according to MLA guidelines, and a set of moves related to incorporating the words of others in their writings: introducing sources, quoting, using brackets and ellipsis points, blocking quotations, using in-text citations, paraphrasing and discussing quotations.

They also practice using their notes and thoughts as a guide as they prepare and lead a class discussion. Through the class discussion part of the project, students learn how to introduce a passage or point from the book, share their reaction, and then invite others to share their views. They practice agreeing, disagreeing, and both agreeing and disagreeing with points in the book and their classmates' points. *To review the assignment, see Appendix B & C, 29-30.*

### **The Refuge/ANWR Writing Project**

In Environmental Literature and Nature Writers, after students have had opportunities to practice a long list of specific writing moves, we begin a writing project where they respond to a current environmental issue. In semesters when they read Jonathan Waterman's book *Where the Mountains Are Nameless: Passion and Politics in the Arctic National Wildlife Refuge*, students write a column where they advise local newspaper readers to embrace their view regarding a proposed bill or bills that address drilling in the Coastal Plain of the Arctic National Wildlife Refuge (ANWR/The Refuge).

I have included this assignment because it further illustrates how I divide the research project into a series of steps that addresses a move-based approach and it also illustrates how I have students approach the research project *together* as a class. Instead of having the student tackle key parts of the research process on their own (because they are all tackling different research questions) students move through the steps together: we develop options, gather and evaluate sources, determine reasons, develop possible thesis statements, review outlines and drafts together. *To review the assignment sequence, see Appendix B & C, 33-35.*

### **King Memorial Letter Writing Project**

I included this project because it also illustrates how I weave course objectives and current issues into writing projects and also shows how students learn "writing from sources" moves together.

In the fall of 2011, the Dr. Luther King Memorial opened on the National Mall in Washington D.C. Just as we were discussing ways to ensure accurate quoting in College Writing, a slew of stories emerged in the media about one of the quotations on the memorial. We read the articles and discussed the issue. Then, we dived into a writing project where I asked the students to advise Department of Interior Secretary Ken Salazar regarding what should be done about the concerns raised regarding one of the quotations. *To review the steps involved in this project, see Appendix A & B, 31-32.*



# Section C

## Standards for Assessment of Student Learning and Performance

***“An examined life is not worth living.”***

*~ Socrates*



## SECTION C

# STANDARDS FOR ASSESSMENT OF STUDENT LEARNING AND PERFORMANCE

*“An examined life is not worth living.” ~Socrates*

*Assessment of teaching strategies and learning needs to happen continually* is one of the core beliefs that guide my teaching. The foundation for assessment in each of my classes was set long before I heard the word assessment or went to assessment workshops and became part of the assessment committee at M State. This core belief became part of my teaching philosophy in my education classes at the College of St. Benedict when I was introduced to the Madeline Hunter lesson design. I quickly recall AS (anticipatory set), OP (object and purpose), CU (checking for understanding), GP (guided practice), IP (independent practice) even though it has been 24 years since I wrote them down in my notes in my Educational Theory class. Checking for understanding and guided practice have been part of my philosophy since student teaching at Apollo High School.

While the importance of assessment of student learning was instilled in me early in my teaching career, over the years I have learned a lot about *how* to assess the effectiveness of the course design: whether the design aligns with course description and outcomes/competencies and how well the design allows for opportunities for me to gauge and for the students themselves to gauge their understanding and mastery of the competencies as well as the college’s core abilities (goals for all students completing programs or transferring).

Within the discussion below I have highlighted some of the methods I use to evaluate student learning and discussed how those methods grew out of my assessment of my course design and teaching strategies and assignments. (Note that my discussion of methods in Section B included assessment of student learning. The discussion of my own teaching methods in this section is a continuation of Section B, where I explain how various assignments I use evolved. )



### **Daily quizzes, in-class writings, and activities points**

Daily graded quizzes and in-class activities have become part of my on-campus classes for several reasons. First, these quizzes and activities are means for me to assess how well the students are learning the course material and mastering the moves we have been practicing. The quiz and activity results let me know if I need to spend more time on a specific move or review course content. Second, they are a means for the students to assess their own progress. Students find out right away if their reading strategies are working and if they are practicing moves enough. They find out if they know and understand what they think they know and understand.

Third, they provide a means for me to repeat important information. Our brains need review and repetition. When students complete assigned readings, annotate those readings, take a quiz (where they recall information), and then go over the quiz keys—they are reviewing material many times. Fourth, these quizzes, activities, and points are a means for me to find out what students know so I can then build on what they know and intentionally connect course content to what they know.





The fifth reason has to do with the word “points.” While some research towards having formative assessments that are not graded, I have moved toward having assessments worth points regularly because the points motivate students to complete assignments and to come to class. Research also strongly suggests that one of the reasons that community colleges have low completion rates (around 50%) is because of attendance. As a community college instructor, I assessed my course design and incorporated changes to encourage students to attend. This change (along with an attendance bonus) has resulted in stronger attendance. My own surveys of students identify that this has been a motivator for many students. These policies encourage students to attend class, which provides them with course content, review and repetition of information, and ample opportunities to practice moves. Students learn. *(To review the policies, see the course syllabi in Appendix B & C, 2-10.)*

### **Response to Paper Feedback**

After attending the NISOD conference in 2010, I had an aha moment, connected the dots and have since changed the way I provide feedback on students’ writings. While I have always provided students with written feedback on papers and expected students to apply the feedback when they revise and when they complete their next writings, the instructor’s session at the conference addressed one of the ongoing problems writing instructors face: how students respond to written feedback: *Do they read the comments? Do they understand the comments? Are they able to connect the comments to what we have been studying in class? Do they agree or disagree with the suggestion?* She shared how she provides her feedback in question form. Then, students have to respond to all of the questions.

While I still do provide comments and explanations, after I have shared a comment or if the point I am making is something which we have addressed in class sessions or in other assignments, I pose questions. I now ask students to respond to each comment and answer the questions. From this step, I am able to assess what students understand, what moves they are able to apply to their own writing, and, just as important, students are able to assess what they know and are invited to ask more questions.

### **Conferences**

Conferences are another important assessment tool that I use in my courses. I meet with students one-to-one in my office or over the phone. In 45-60 minute sessions, I assess student learning. For example, next week I will conference with Academic Literacy Students. Each student will respond to questions over an assigned reading, read a series of pages out loud, and discuss what they have read. We will also go over the writings they have completed up to this point and discuss their current project. In addition to assessing learning, these conferences are also a means for making connections with students, for hearing their stories and for relating course content to what they know.

### **Checklists & Rubrics**

I use checklists and detailed rubrics with each writing project so that students know exactly what I expect of them. They are also then able to assess their progress and assess their final products. I also asked students to use the grading rubric and assess their own work and to rate their level of understanding and effort of item on the rubric. *See Appendix A & B, 34-38.*



## Section D

### Content Expertise and Professional Growth

***“Those who dare to teach must never cease to learn.”***

*~ John Cotton Dana*



## SECTION D

### CONTENT EXPERTISE AND PROFESSIONAL GROWTH

*"Those who dare to teach must never cease to learn."*

~John Cotton Dana

Jonathan Waterman shares that Mardy Murie had a placard hanging in her log cabin that read "Those who dare to teach, must never cease to learn" in his memoir *Where Mountains Are Nameless: Passion and Politics in the Arctic National Wildlife Refuge*. I underlined those words and put a star in the margin on page 67 of Waterman's book. I then wrote the words on a post-it note and placed it on the bottom of my computer screen and created my own placard and hung it in my office. Mardy Murie's chosen John Cotton Dana quotation captures who I am as an educator. I dare to teach, and I have never ceased to learn.

As is noted in the portfolio instructions, "teaching is a developmental process for teacher and student" (14). My teaching story is a story of growing, evolving, and learning. My current teaching philosophy is a result of the synergy of many years of teaching, reading, writing, dialoguing, and conferencing. It has evolved and continues to evolve as I put into words my philosophy (an explanation for why I do what I do), it evolves as I develop and revise teaching strategies (the specific ways I apply my philosophy), and it evolves as I assess the effectiveness of the strategies (examining the effectiveness of the strategies and the soundness of my philosophy).

My expertise in the areas of the study of literature, composition, reading, developmental education, and environmental studies, American history, African American literature, and education began to develop at the College of St. Benedict and has continued to develop over the last 23 years. Section F, my curriculum vitae, documents much of my scholarly and professional development. I have grown because I have accepted and continue to accept invitations to learn, to climb mountains. I take graduate courses, attend conferences, read professional journals, read articles about a wide-range of topics, participate in institutes, participate in workshops, join teams addressing issues, read books, attend lectures and readings, participate in training sessions, research issues, and assess student learning.

I have also grown because I listen to my students and learn from their life stories and experiences. I have also grown from their feedback whether it come in the form of an email message, a card, a post in a forum in an online class, or in student evaluations. (I included a message I received this last September in Appendix D & E. This unexpected note greeted me one morning. The student provided me with great insight about what strategies are working, about what I need to keep doing.)

I have also grown because I listen to the radio, mainly National Public Radio. I listen to the news and a wide-range of programs that explore present-day issues and history events. I read *The New York Times* and the *Washington Post*, and *The Chronicle of Higher Education*. I immerse myself in opportunities to learn—to make connections.

In this section of my portfolio, I have decided to share a story that shows how I go about acquiring content expertise and taking full responsibility for my professional growth as an educator.

## Climbing a Mountain, Teaching African American Literature at Southeast Community College

In 1998, a group of students visited me in my office and shared that they had just met with the chair of the English department because they wanted to take an African American literature course, but there were not any courses offered in Lincoln, Nebraska—not at SCC (our community college) or at UNL or the other private institutions in the city. After that conversation, I agreed to create a course outline and get approval for an African American Literature course to be taught at SCC.

That conversation was the beginning of a major change in my life. Armed with 10 years of teaching experience and graduate work in literature and composition, I embarked on a journey. I began by pouring through all of my notes and binders. I sadly realized that I had taken American Literature courses and earned a MA in English without having studied African American writers. A history instructor, after learning about what I was setting out to do, gave me a thick book, which he had created as a graduate project at Cornell: “Reading Through Race.” My education began.

I taught my first section in the fall of 1999. We read poems, stories, and books from a list of African American writers. Students signed up for books and read and reported on those writers. I was exposed to writers and titles with them. I first taught the course like an Introduction to Literature course, focusing on literary devices and relating the writers’ messages to our own lives. As we read, I kept a long log of names, events, and dates. I noted each time a writer said they were influenced by a writer and wrote down that name. I then researched. After that first course, I received a letter from a student who thanked me for teaching the course. He then shared his story: his father had been lynched in his front yard when he was five years old. His mom packed him and his siblings up and they left Mississippi and never looked back. I was stunned. We had read about lynchings in the works we had read. But, I thought it was history—not my students’ present. I responded by reading everything I could about the topic and eventually going to a conference in Atlanta, Georgia.

Everything I was learning kept opening the door to more and more information that I did not know or understand. I read more. My library at home has one wall (floor to the ceiling) of books I have read about race relations and the African American story. I would come across a name. Then, I bought and read the books that person wrote. I read memoir after memoir—trying to grasp the wide-range of American experiences. I read poetry collections, history texts, and biographies. I buried myself in sites such as the PBS *Africans in American* site and Ferris State University *Jim Crow Museum of Racist Memorabilia* site. I immersed myself in an individual’s story and tried to learn as much as I could about that person: Frederick Douglass, Sojourner Truth, Nathan McCall, Fannie Lou Hammer, Bob Moses, Anne Moody, Rita Dove, Richard Wright, and Langston Hughes. I followed threads and went to conferences where I filled notebooks with notes and never missed a session. Those conferences transformed the way I approached teaching. I also took history graduate courses at UNL.

I continued teaching the course through the spring of 2006. I taught the course on campus and online. The evolution of the course reflects my professional and scholarly growth. I learned from my students, from other instructors, from listening to the news, researching names and writers, then reading their works, from attending conferences, reading articles, listening to lectures, and watching documentaries. *To review a philosophy statement and a sample assignment which captures how the students and I recovered history together, see Appendix D & E.*

My African American literature story symbolically captures how I now approach my profession. I am continually learning. When an administrator first asked me to teach College Writing online years ago, I jumped on the opportunity even though I can remember sitting in my office not being able to fathom how it could be done: I could not imagine how I could teach writing online. I eventually ended up teaching others how to teach online. I continually strive to grow as online educator by participating in Webinars, attending trainings, and going to conferences. Last spring I took a Quality Matters course and experienced aha moment after aha moment. I plan to continue growing by submitting a course for review and becoming a reviewer.

When I accepted a position at M State in 2006, I eagerly accepted the invitation to teach Environmental Literature—a new area for me. I set off on a similar journey: reading, watching, listening, and making connections. As our college started to face head on the lack of success of our students who tested into developmental education, I, too, embraced this opportunity. I started by working on a yearlong research project reviewing developmental education research. I now regularly read developmental education journals, attend conferences, and read every article connected to reaching these students that shows up in my newsfeeds. I also participate in campus and college-wide work groups.

### Reading Books

A major way in which I grow as an educator is through reading books. As was noted in the previous story, I dive into fields by immersing myself in them. With this next short section, I wanted to share how this happens by sharing what I am now reading.

Stanley Fish's *How to Write a Sentence and How to Read One* is causing me to re-see how I teach writing moves. I have filled the margins with notes relating his points to what I now do and to three others texts which I have read but am always rereading: *Writing with Style: Conversations on the Art of Writing* by John R. Trimble, *They Say / I Say: The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein, and *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, & Joseph M. Williams .

I am also reading the text *College Reading: The Science & Strategies of Expert Readers* by Janet N. Zadina, Rita Smilkstein, Deborah, Daek, and Nancy Anter (which I just received) and slowly working my way through Pierce j. Howard's *The Owner's Manual for the Brain*. After attending conferences where I became quite excited about brain-based research and methods for bringing the results into the classroom, I have been studying this area. My first break through with this field came when I listened to John Ratey interviewed on NPR. I then read his book *Spark: The Revolutionary New Science of Exercise and the Brain* and was struck by how brain-based research has the potential to change education.

I am also now reading Edward Humes' *Garbology* and just finished Lawrence Anthony's *The Elephant Whisperer: My Life with the Herd in the African Wild*. I am also rereading Aldo Leopold's *A Sand County Almanac And Sketches Here and There*. My students in my classes know what I am reading and how I go about learning. I strive to continually model how to take charge of one's own education.



## Section E

Service to Students, Profession,  
Institution, System

***“A success story for every student and stakeholder.”***

*~ M State Vision Statement*





## SECTION E

### SERVICE TO STUDENTS, PROFESSION, INSTITUTION, SYSTEM

*“A success story for every student and stakeholder.”*

~M State Vision Statement

The M State vision statement “A success story for every student and stakeholder” sums up what administrators, faculty, and staff are working towards on M State’s five campuses (Detroit Lakes, Fergus Falls, Moorhead, Wadena, and our eCampus.) When President Kennedy shared the new M State vision statement during the fall 2012 August duty days, I nodded my head in agreement and wrote the words down in the front of my planner. I wanted to be reminded daily to not lose sight of what we are working towards here at M State, to be reminded daily that I need to be invested in all parts of the college, and to be focused on my own professional growth so I am doing my part to help ensure “a success story for every student and stakeholder.” I have also put the vision statement on the home pages of each of my D2L course sites because I want my students to know that M State faculty, administrators, and staff are striving to make each of their stories a success story.

The M State vision statement is a vision. Some might say a utopic vision: *How can ensure the success for every student and stakeholder?* But, the key is that we are working towards this vision. As Paul Farmer, co-founder of Partners in Health, states “most of us know that we live in a dystopia—but all of us carry within us the belief that moving away from dystopia moves us toward something better” (from the “Who We Are Page” of the *Partners in Health* site). We climb mountain after mountain as we strive for utopia.

Working to ensure that students succeed requires involvement in education on many levels. One of the core beliefs in my teaching philosophy is that *Learning happens beyond the confines of the classroom and class session*. Early in my career to me this meant expanding the classroom to the hallways, parking lots, gymnasiums, and to events. While I still adhere to this, I now also know that learning happens in the classroom because of what is happening outside of the class session. Student learning happens because of what people are doing at the local, state, and national levels; because of what is happening in the team, committee, and work group meetings on college campuses; and because people, doing a vast arrays of job and filling a variety rolls, have a vested interest in creating environments where students learn.

In this section of my portfolio, my discussion focuses on specific examples of my involvement in teaching and learning activities outside of my specific course assignments, which I have not addressed in other sections. The activities below illustrate how I have grown as a teacher because I have I chosen to be involved outside of the classroom or the virtual online learning space.



#### Connections Now

In the fall of 2010, administration invited faculty at M State to participate in the Noel-Levitz Connections NOW training. The 12 training modules on various aspects of service reminded me that Students Services are not a specific place on each of our campuses. Serving students and our stakeholders are what we all do. I recognize that in order for M State to work towards its vision we all

have to serve each other i.e., administrators, faculty, and staff. We all need respond to surveys, participate on teams, committees, and work groups focused on better serving students. Participating in this training reminded me that I am at M State to serve. I chose to begin with this example because all of the other examples listed here show how I serve students, the profession, and my institution.



### **Iluminations Project**

In 1998, a student approached me about me about starting a creative works publication at Southeast Community College. A conversation grew into a major student project involving student and faculty volunteers and two programs.

Each year the student panel comprised of members from three campuses and a variety of programs marketed the publication, determined the selection criteria and process, read and reviewed hundreds of submissions, determined which works would be published, worked with students in the Desktop Publishing or the Graphic Design program to design the publication, and often worked with students in the printing program to print the publication. Some of the best class sessions I have ever had took place working with the panel on the various stages and components of this project. This annual publication, which also included an art show and reading, empowered students while it also reinforced many of our SCC course objectives.



### **From Selma to Washington: A 40<sup>th</sup> Anniversary Celebration of the 1965 Voting Rights Act**

In the spring of 2005, I organized a community-wide celebration of the 40<sup>th</sup> Anniversary of the 1965 Voting Rights Act with Patrick Jones, Associate Professor of History and Ethnic Studies at the University of Nebraska. We brought university students, law students, and community college students together along with community members in four different events: The commemoration began at Southeast Community College where SCC students organized a discussion with Joann Bland, the Director of the National Voting Rights Museum in Selma. This was followed with a large community gathering of people who listened to Rev. C.T. Vivian and Ms. Joanne Bland share their stories about the Selma Voting Rights campaign. Then, a panel of UNL professors addressed the legacy of the Voting Rights Act and Sam Issacharaoff presented a lecture at the UNL Law College on "The Historically Troubled Future of Voting Rights Law." With this project the boundaries of the classroom embraced the community and students fully grasped the truth of James Baldwin's words: "History does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do."



### **Excellence Award: Academic Literacy: Building a Theoretical and Practical Foundation for Revising Reading and Writing Preparatory Courses at MSCTC**

From the fall of 2008 to the fall of 2009, I embarked on a research project with Joan Brickner, another English instructor. We set out to thoroughly review research that addressed reading and writing instruction. We set off on this quest because we wanted to see if there was research to support revamping how we taught developmental reading and writing at M State. We then shared our findings in a report and made a series of recommendations, including creating a 5/6 credit course that combined

developmental reading and writing courses. We then wrote a course outline and have been offering several sections of this course on the Moorhead campus and online. *To read a segment of the report, see Appendix D & E. To read the course description and competencies, see Appendix B & C.*



### **M State All College Conference, January 2011 & October 2011**

In response to a repeated faculty requests (which came through on faculty duty day evaluations) to grow and benefit from the expertise of each other (as opposed to bringing in experts from the outside), a colleague and I organized an All-College Conference focused on the following theme: “We teach. We think. We live. We share.” We invited faculty to submit proposals that related to one of the following two tracks: “Best Practices Within M State” & “Best Practices Beyond M State.” Our administrative team reported to us that these two conferences days had those most overwhelming positive feedback from faculty they had seen in years.



### **AA Renovations Team**

For two years I worked with administrators and faculty from across our college to focus on assessing our AA program. We met regularly, went to an AACU Institute on General Education, and participated in retreats in order to bring our various departments on all of our campuses together as we determined what skills and shared values we wanted graduates of our program to have. We reviewed course outlines and requirements. We spent hours focused on retention/persistence and determining how we should measure if students leaving M State have mastered the competencies of our courses. We developed two courses—bookends for the AA program: Introductory Learning Seminar I and II. The purpose of the first course was intended to introduce M state core abilities and AA program shared values. The final course was intended to be a means for students to demonstrate what they have learned with a major project. We also discussed having students create eFolios to document and show evidence of what they have learned. The courses are not yet being offered due to a multitude of reasons. Our final accomplishment was writing a proposal for a General Education Council with cross college faculty representatives and our deans. This Council is now meeting and is continuing the work started by the AA Renovations Team.



### **CAC, Chair**

From 2008 through 2011, I served as Faculty Chair of the College Curricular Assessment Committee. As chair of this committee, I lead a group of faculty representatives and two administrative liaisons. We were charged with developing and carrying out plans for assessing student learning at M State at the course, program, and institutional levels. We created plans in monthly meetings, created what was needed to follow through on the plans (rubrics, flowcharts, checklists), and reported plans to administration and to the AASC. We then shared the plans with faculty on duty days. We also trained faculty in one-one-sessions and in workshops on each campus. *To read an overview of some of what the CAC accomplished, see Appendix D & E.*





# Section F

## Curriculum Vitae



## SECTION F CURRICULUM VITAE

**Teresa A. Beacom**

February 2013

### **COMMUNITY COLLEGE TEACHING EXPERIENCE**

#### **English Instructor, Minnesota State Technical and Community College (M State)**

*Detroit Lake & Moorhead, Minnesota, August 2006-Present*

##### **Primary teaching responsibilities**

- College Writing I (Fall & Spring Semesters, 2006-2013, Summer 2009; online, on campus)
- College Writing II (Fall & Spring Semesters, 2007-2011; online, on campus, hybrid)
- Environmental Literature (Spring 2007, 2009, 2010, 2011, 2012, 2013; online, on campus, hybrid)
- Nature Writers (Spring 2008, Summer 2009, Fall 2009, Fall 2010, Fall 2011, Fall 2012; online, on campus, hybrid)
- Reading Strategies (Fall 2011, Spring 2012; on campus)
- Academic Literacy (Summer 2012, Fall 2012, Spring 2013; on campus)

#### **English Instructor, Southeast Community College**

*Lincoln, Nebraska, October 1998-August 2006*

##### **Primary teaching responsibilities**

- Composition I, 1998-2006 (online, on campus, remote site)
- Composition II, 2005-2006 (online)
- African American Literature, 1999-2006 (online, on campus, hybrid)
- Introduction to Literature, 1998-2006 (online, on campus, remote site)
- Modern Fiction, 2003-2006 (on campus)
- Introduction to Shakespeare, 2002-2006 (on campus)

##### **Additional teaching experience**

- African American History, 2006-2006 (online)
- Written Communications, 2000-2001 (on campus, hybrid)
- Basic Writing, 1998-2001 (on campus)
- Writing Center, 1998-2001 (on campus)

### **College & Intercollegiate/Community Projects**

#### ***Minnesota State Community & Technical College***

- Co-Director, M State All College Conference, Jan. 2011 & Oct. 2011
- Co-Writer General Education Council Proposal (2011)
- AA Renovation Team Representative (2010-2011)
- Excellence Award Project, Academic Literacy: Building a Theoretical and Practical Foundation for Revising Reading and Writing Preparatory Courses at MSCTC (Fall 2008-Fall 2009)
- Campus Representative, *Prairie Fire*, 2008-2010

### ***Southeast Community College***

- Project Director, College-Wide Creative Works Publication *Illuminations* , 1998-2006
- Assistant Project Director, Voting Rights Act Commemorative Multi-Event Community Celebration: "From Selma to Washington: A 40<sup>th</sup> Anniversary Celebration of the 1965 Voting Rights Act," UNL & SCC, April, 2005

### **Administrative & Training Responsibilities**

#### ***Minnesota State Community & Technical College***

- Chair College Curricular Assessment Committee, 2008-2011
- Desire to Learn Faculty Trainer, 2008-2010
- Chair, General Education Department, Detroit Lakes Campus, 2008-2009

#### ***Southeast Community College***

- Coordinated the online English course offerings, 2003-2006
- Coordinated the SCC remote site English course offerings, 2003-2006
- Created and maintained English web site for English instructors, 2005-2006

### **Teams & Committees & Work Groups**

#### ***Minnesota State Community & Technical College***

- |  |   |
|--|---|
| ▪ M State College-Wide Developmental Education Work Group (2013) | ▪ Associate of Arts Renovation Learning Outcomes (2009-2011)                            |
| ▪ eCampus Work Group (2011-Present)                              | ▪ Curricular Assessment Committee College Chair (2008-2011)                             |
| ▪ <i>Prairie Fire</i> Review Group (2011-Present)                | ▪ Revising College Writing II Options Group (Spring 2011)                               |
| ▪ Moorhead Campus Developmental Education Group (2011-2012)      | ▪ Computer Literacy Task Group (2009-2010)  |
| ▪ College-wide Technical Writing Group (2011-2012)               | ▪ Curricular Assessment Committee Campus Detroit Lakes Campus Representative, 2006-2008 |
| ▪ Assessment Ad-Hoc Team (2011-2012 )                            | ▪ Interview Committee, Learning Resources Center Tutor (Fall 2007)                      |
| ▪ Chair Interview Committee, Art Instructor (Spring 2012)        | ▪ Education Endowment Drive Committee (Fall 2007)                                       |
| ▪ Interview Committee, Chief Academic Officer (Spring 2011)      | ▪ Assessment Core Abilities Task Force (Spring 2007)                                    |
| ▪ Program Review Team (2009-2011)                                | ▪ D2L (Desire to Learn) Competencies Pilot Project (Spring 2007)                        |
| ▪ Associate of Arts Renovation Planning Team Member (2009-2011)  |   |

#### ***Southeast Community College***

- Core Education Team Written Communication Representative, 2003-2004 & 2005-2006
- Academic Advisor, 1998-2006
- Performance Evaluation Team Faculty Representative , 2005
- Interview Teams, 1999-2005
- Adjunct In-Service Team, 2003-2004
- Online Instructor Trainer, 2001-2003
- Academic Transfer Open House Representative, 2002-2003
- Campus President Advisory Team Faculty Representative, 1998-1999



## PROFESSIONAL DEVELOPMENT

- Teaching English in the Two Year College Conference, *October 2012*
- eSummit 2012, *July 2012*
- Quality Matters Rubric Course, *March 2012*
- NADE (National Association for Developmental Education) Conference, *February 2012*
- M State Assessment Retreat, *May 2011*
- Noel Levitz Connections Now Course, Customer Service Initiative, *October 2010*
- AQIP Workshop, *July 2010*
- AASC General Education Institute, *June 2010*
- Assessment Workshop, *May 2010*
- NISOD Conference, *May 2010*
- 28<sup>th</sup> Annual Conference on The First-Year Experience, *February 2009*
- Respondus Training Webinar, *Fall 2008*
- Service Learning: Collaboration for the Advancement of College Teaching & Learning, *Fall 2008*
- M State Assessment Retreat, *April 2008*
- Making a Difference in Student Learning: Assessment as a Core Strategy Conference, *May 2007*
- Completion of Online Teaching 101, *August-December 2006*
- Two-Year College English Association Mid-West Regional Conference, *September 2005*
- Toni Morrison & Sites of Memory, Biennial Conference of the Toni Morrison Society, *July 2005*
- Chair Academy Conference, *March 2002-2004*
- Nebraska Association of Distance Education Annual Conference, *2002-2003*
- Lynching & Racial Violence in America: Histories and Legacies Conference, *October 2002*
- Langston Hughes 100<sup>th</sup> Anniversary Conference, University of Kansas, *February 2001*
- Conference on College Composition and Communication, *March 1998 & 2000-2001*
- League for Innovation in the Community College: Technology Conference, *October 1999-2001*
- National Association of Teachers of English, *November 1999*

## PRESENTATIONS

- "How Should You Give Credit for a Great Catch? Crediting Sources in Classes, at Work, and Even on Facebook," M State Faculty Duty Day Session, *January 2013*
- "Connection Between Exercise & Learning," M State All College Conference, *January 2011*
- "Learning Communities" and "NISOD Conference Highlights," M State Workshops, *August 2010*
- "Making a Difference in Student Learning: Assessment as a Core Strategy," Higher Learning Commission, *June 2007*
- "Julia Collins's Curse of Caste: Implications of the First Novel by an African American Woman," American Studies Association, *October 2006*
- "Assessment in the Online Environment," Chair Academy Conference, *February 2003*
- "Assessment in the Online Environment," NE Association of Distance Education, *May 2003*
- "Engaging Students by Extending Boundaries," NE Association of Distant Education, *May 2002*
- "Starting from Scratch: Building an Online Program," Chair Academy Conference, *Feb. 2002*
- "Starting from Scratch: Building an Online Program," League of Innovation, *November 2001*
- "Starting from Scratch: Building an Online Program," Chair Academy Conference, *February 2001*

## AWARDS

- MNSCU Board of Trustees Outstanding Educator, 2013
- NISOD Conference, Excellence Award Recipient, 2010
- University of Kansas Outstanding Teacher Award, 1993
- University of Chicago Outstanding Teacher Award, 1993

## EDUCATION

- University of Nebraska-Lincoln, 9 post graduate hours in History, 2004-2005
- University of Missouri-Kansas City, 12 post graduate hours in Composition and Rhetoric, 1996-1997
- University of Missouri-Kansas City  
*MA, English Studies (Literature and Composition), 1996*  
*Graduated with honors*
- Johnson County Community College, Overland Park, KS,  
*undergraduate hours in creative writing, math, & Latin, 1990, 1992*
- College of St. Benedict, St. Joseph, MN  
*BA, English Major & Education Minor, 1988*  
*Graduated with honors*
- Briar Cliff College, Sioux City, IA  
*completed freshman year, 1984-1985*

## EMPLOYMENT HISTORY

- American Literature Curriculum Designer, Independent High School  
*University of Nebraska-Lincoln, 2003*
  - Writing Lab Tutor  
*University of Missouri-Kansas City, 1994-1997*
  - English Teaching Assistant  
*University of Missouri-Kansas City, 1994-1996*
  - Sports and Fitness Program Director, The Jewish Community Center  
*Overland Park, Kansas, 1995-1997*
  - English and Composition Instructor, Hyman Brand Hebrew Academy  
*Overland Park, Kansas, 1990-1994*
  - English and Composition Instructor and Coach, Mason City High School  
*Mason City, Iowa, 1988-1989*
  - Student English & Composition Instructor & Coach, Apollo High School & Middle School  
*St. Cloud, Minnesota, 1988*
-



# Appendices

## **Appendix B & C: Teaching Strategies and Materials**

### **Standards for Assessment of Student Learning and Performance**

## **Appendix D & E: Content Expertise and Professional Growth**

### **Service to Students, Profession, Institution, System**



## Appendix B & C

Teaching Strategies and Materials

&

Standards for Assessment  
of Student Learning and Performance



## APPENDIX B & C

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## Academic Literacy, Syllabus



### Academic Literacy



#### Course Description

This hybrid course integrates college-level reading and writing. Students will practice various reading strategies appropriate to different types of texts, including a book-length text. In actively reading the material, students will summarize, interpret and analyze text, and they will respond to these readings through class discussion, journals and group work. Students will also practice all stages of the writing process as they create paragraphs, essays, and other types of writing.

*Ultimately—the overall goal of this course is to identify and practice strategies that will allow you to succeed in your courses, to take charge of your education, to reach your academic and career goals, and to motivate you to be a life-longer learner.*

#### Competencies

Over the next 17 weeks, you will do the following:

- Identify personal strengths and weaknesses as readers.
- Practice textbook reading strategies.
- Apply strategies for extracting implied meaning in a text.
- Distinguish between fact and opinion.
- Identify the main point and supporting details in readings.
- Analyze structure in readings.
- Identify rhetorical modes.
- Summarize readings
- Expand [your] personal vocabulary.
- Respond critically to the writing and ideas of others through discussion.
- Identify personal strengths and weaknesses as writers.
- Practice all stages of the writing process: exploratory writing, outlining, drafting, revising, editing, and proofreading.
- Apply various rhetorical and organization patterns in [your] own writing.
- Respond critically to the writings and ideas of others through writing.
- Formulate inferences based on evidence.
- Create clear, well-constructed sentences.
- Develop editing and proofreading skills.
- Select appropriate communication choices for specific audiences.
- Compose unified, coherent, and well-developed writings, including paragraphs and essays.

#### Required Texts & Materials

- *Night*, Elie Wiesel
- *Grammar Girl Presents the Ultimate Writing Guide for Students*, Mignon Fogarty
- Folder (for keeping assignments and handouts)
- Notebook (for taking notes)
- Planner (for writing down assignments)
- Flash drive (for saving work completed in a computer lab or in the library)





### Teresa's Schedule

- Monday & Wednesday
  - 11:30 - 12:50 PM, Academic Literacy, C115
  - 1 - 2:30 PM, Office, A110\*
- Tuesday & Thursday
  - 8:30-9:50 AM, College Writing (LCOM), C203
  - 10-11 AM, Office, A110\*
  - 11:30 - 12:50 PM, Academic Literacy, E112a
- Monday-Friday
  - Online College Writing & Environmental Literature (early in the morning, between classes, and in the evening)

*\*You are welcome to stop by my office during or outside of my scheduled office hours. If the door is closed, please knock. I am also available for appointments. To schedule an appointment, please email me at [teresa.beacom@minnesota.edu](mailto:teresa.beacom@minnesota.edu) or set up a time with me before or after class.*

## Course Policies

### Participation

- Because class discussion, small group work, in-class writings, and in-class activities will be important components of our class and because I want *you to succeed*, your regular attendance and participation are expected.
- If you are absent from class, you are responsible for obtaining the material covered during class by accessing our D2L site and/ contacting me (via e-mail) or coming to see me in A110 (my office). I will be glad to assist you in this process; however, the responsibility is yours.
- Bonus Opportunity: If you attend all classes (on time and do not leave early) *and you are engaged*—your final grade will be raised 3 percentage points.
  - 1.5% for weeks 2-8 & 1.5% for weeks 10-17
- Place your cell phone in the non-ring/vibration mode during class.
- When in class, do not write or receive text messages. If you need to communicate with someone during class, please leave the classroom and return when you are finished. Once class begins—please put your phone away and shut your laptop.

### D2L (Desire to Learn)

- Our classroom extends beyond the boundaries of our classroom-to virtual space. Through our D2L site, you will be expected to do the following:
  - Access all course content: the assignment due lists, course announcements and updates (including instructions for how to proceed with course work when classes are cancelled due to weather or other unforeseen situations), and assignment descriptions and readings
  - Submit assignments
  - Participate in Discussions forums

### Schedule & Due Dates

- Assignments will be due before class (unless noted otherwise on the schedule).
- To prepare for each class session, you need to click on the linked date in the schedule box on the home page of our D2L site. When you click on the date, you will see the list of assignments due that day. You will also see a plan for what we will do in class on that day.
  - I will upload the plans and the lists as the session unfolds.
  - The plans and lists are tentative: detail will be added and changes will be made based on our progress.
  - If classes are cancelled at M State due to weather or other unforeseen situations, adjustments will be made to the course schedule.

## Communicating

- Our key means for communicating outside of scheduled class time will be e-mail or connecting in my office (A110).
  - When you need to contact me, email me by going to the "Classlist" link on the **Communications** dropdown menu. Click on "teacher." → Check the box next to my name. → Click on the e-mail icon (the small white envelope).
  - Use the "subject" box: Include ENGL0096 and the topic of your message.
  - I will contact you via email. This means that you need to regularly check your M State e-mail.

## Conferences

- We will have conference days three (or more) times during the semester where you will meet with me in my office/the classroom to do the following: discuss your progress and course content, review your writings, and assess your reading skills. During these conference days, you will be expected to schedule a conference time with me, and we will not have class as a group on two or three of our scheduled class days.
- You are also welcome to (encouraged to) schedule one-to-one meetings with me to go over course assignments or readings throughout the semester.

## Grading Scale

100-90, A      89-80, B      79-70, C      69-60, D      59 & below, F

## Assignments *(Access "Grades" on the Assessments dropdown menu for a specific point breakdown of assignments.)*

- This semester you will earn points by doing the following:
  - Completing in-class quizzes & activities
  - Composing in-class writings
  - Composing in-class reading responses
  - Taking notes during class
  - Practicing reading and writing techniques (moves)
  - Participating in discussion forums
  - Completing writing projects
  - Completing partner/small group projects
  - Completing vocabulary projects
  - Completing a reading final test/project
  - Complete a writing final test/project

## D2L Discussions Forums

- You will discuss course readings and related information with your classmates in online discussion forums throughout this session.
- You must post by the assigned date and time. If you miss the deadline for posting your original response, you will only be able to earn D range points. You will then have until the forum closes to post late. After a discussion forum closes—you will not be able to post.

## Quiz, In-Class Activity, & In-Class Writing

- During each class be prepared to take a quiz, to participate in activities, and/or to complete an in-class writing over the assigned readings, material covered in the previous class, or material covered in the current class. *Some class sessions will include more than one point-earning activity or quiz.*



- **Quizzes/activities/journals cannot be made up if you miss class.**
  - Your three lowest scores will be dropped.
- I will post a quiz answer key on D2L or the results of the activity for you to review. You will not receive your quizzes back; however, you will see points earned in the Grades section of D2L within 48 hours.

### Academic Integrity

- Academic integrity is one of the basic principles of a community college. All students are expected to conduct their affairs in an honest and responsible manner. M State encourages and expects the highest standard of academic honesty from all students.
- Examples of academic dishonesty include:
  - cheating (using or attempting to use unauthorized materials for one's own academic benefit)
  - plagiarism (intentionally or unintentionally presenting as one's own work the ideas, words, or information or another without crediting your source)
  - fabrication/falsification (inventing or knowingly altering information or research)
  - facilitating academic misconduct (assisting another in committing actions considered academically dishonest)
- In this course, a confirmed act of academic dishonesty will result in any of the following penalties: a grade of "F" for the assignment, a grade of "F" for the project, or a grade of "F" for the course.

### Writing & Vocabulary Projects Late Work

- Assignments must be completed on the assigned date before class begins in order to earn full credit.
- Assignments will be accepted late; however, they will not be worth full credit:
  - after the due time/one day late—the highest grade you may earn is a **B**.
  - two or three days late—the highest grade you may earn is a **C**.
  - four days late—the highest grade you may earn is a **D**.
- Assignments turned in more than four days after the deadline will not receive credit.
- You are responsible for submitting late work in the late work folder in the Dropbox on our D2L course site or in the box outside of my office. (See the assignment instructions.)
- For D2L assignments, you are responsible for making sure that you have successfully and submitted the correct file. *This means that you MUST check each posting after you submit it.*
- ***There is no late policy for quizzes and in-class activities. (If you miss a quiz or activity, you may not earn these points.)***

## M State Policies

### Academic Performance Alert Policy

- M State has an "Academic Performance Alert" system in order to help students reach their career and academic goals. Instructors have the option of reporting when students are not attending, not doing well on assignments, or when they feel students are not reaching their full potential. The purpose of the system is to notify advisers, so M State can do everything in their power to help each M State student succeed. I will use this system in our class. If you receive an e-mail/phone call from Student Services regarding your performance in this course, this is because I have alerted them.

### Last Date of Attendance Policy

- Federal and state regulations require that a Last Date of Attendance be recorded in the grading system for any student who has failed to attend class during a period of 14 consecutive calendar days, without having made arrangements with the instructor for such an absence. An absence of 14 days will result in a grade of "FW" on a student's transcripts. An "FW" will be included in completion rate calculations, but does not impact Grade Point Average (GPA).

### Drop/Incomplete Policy

- Dropping a Course
  - If you decide not to complete this course (or another course)—you must drop the course by the end of the day on **January 18<sup>th</sup>**.
  - If you decide to withdraw after January 18<sup>th</sup>—you must do so by the end of the day on **April 23<sup>rd</sup>**. If you meet this deadline, you will have a W on your transcript; if you do not meet this deadline, you will earn a grade in the course. (If you are not completing the course work, this will most likely be an F.) Remember, your instructors will not drop you from class if you stop participating. If you choose to drop, it is your responsibility to do so. Visit or contact Student Services for more information.
- Incompletes
  - M State Incomplete Policy
    - A student may request faculty to assign the student a grade of incomplete (I). A grade of I may be assigned to a student, at the faculty's discretion by **May 3<sup>rd</sup>**. Typically, the student has been doing satisfactory work, has met the majority of the course requirements and is unable to complete course work due to illness or other extraordinary circumstances beyond the student's control. An incomplete grade must be removed by completing course requirements at the end of one semester, excluding summer semester. Any incomplete grade not removed will be changed to an "F." An "I" grade automatically becomes an "F" grade at the end of the next term (not including summer sessions) if requirements have not been satisfactorily met. The faculty member has the option of setting an earlier completion date (*Student Handbook 11*).
  - In this course, a grade of incomplete will only be considered for students who have completed at least 80% of the course work, are in passing standing, and are experiencing exceptional circumstances.



## College Writing (Learning Community), Syllabus



### **Learning Community (LCOM): "Immortal Lives"** **Introduction to Public Speaking & College Writing I**

#### **All About Our LCOM**

*The ultimate aim of writing and speaking—and of both Introduction to Public Speaking and College Writing I—is the communication of ideas to others, writing for and speaking to an audience. Through reading, writing, revising, and speaking—this LCOM will provide each of you with the opportunity to enhance your ability to communicate within a community of writers and speakers as you strive to acquire the skills necessary to write and speak with confidence in school and at work—in life. This semester, we will explore "immortal lives" as we develop our research and communication skills. We will research, share, write, speak, listen, learn and become empowered as we learn about how people's ideas, words, actions—and even their cells—live on long after their physical deaths.*

#### **College Writing, ENGL1101**

##### **Course Description**

Meets MnTC Goal Area 1. This is an introductory writing course designed to prepare students for later college and career writing. The course focuses on developing fluency through a process approach, with particular emphasis on revision. Students will consider purpose and audience, read and discuss writing and further develop their own writing processes through successive revisions to produce polished drafts. Course work will include an introduction to argumentative writing, writing from sources and a short research project.

##### **Competencies**

Each of you will be able to do the following:

- Demonstrate the writing process through invention, organization, drafting, revision, editing and presentation.
- Participate effectively in groups with emphasis on listening, critical and reflective thinking and responding.
- Locate and evaluate material from diverse sources.
- Synthesize material from diverse sources.
- Construct logical and coherent arguments.
- Use authority, point-of-view, and individual voice and style in their writing.
- Respond critically via discussion.
- Respond critically via writing.
- Employ syntax and usage appropriate to academic disciplines and the professional world.
- Select appropriate communication choices for specific audiences

We will also focus on the M State Core Abilities of effective communication, critical thinking, effective use of technology, and personal, social and ethical responsibility with particular emphasis on effective communication and critical thinking. *Note—Accomplishing the above goals will take time, effort, and a desire to learn. The course is designed around the M State expectation of spending three hours outside of class for each hour in class. This means that you should be allowing for a minimum of nine to twelve hours of reading, reflecting and writing time each week.*



## Required Texts

- *They Say / I Say: Moves That Matter in Academic Writing*, Gerald Graff & Cathy Birkenstein
- *MLA Handbook for Writers of Research Papers* (7<sup>th</sup> edition), Modern Language Association (Joseph Gibaldi)
- *Grammar Girl's Quick and Dirty Tips for Better Writing*, Mignon Fogarty
- *The Immortal Life of Henrietta Lacks*, Rebecca Skloot



## Teresa's Schedule

- Monday & Wednesday
  - 11:30 - 12:50 PM, Academic Literacy, C115
  - 1 - 2:30 PM, Office, A110\*
- Tuesday & Thursday
  - 8:30-9:50 AM, College Writing (LCOM), C203
  - 10-11 AM, Office, A110\*
  - 11:30 - 12:50 PM, Academic Literacy, E112a
- Monday-Friday
  - Online College Writing & Environmental Literature (early in the morning, between classes, and in the evening)

*\*You are welcome to stop by my office during or outside of my scheduled office hours. If the door is closed, please knock.*

*I am also available for appointments. To schedule an appointment, please email me at [teresa.beacom@minnesota.edu](mailto:teresa.beacom@minnesota.edu) or set up a time with me before or after class*

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## Participation Policy

- Because class discussion, small group work, and in-class writings/activities will be important components of our class, your regular attendance and participation are expected.
  - If you are absent from class, you are responsible for obtaining the material covered during class by accessing our D2L site and/ contacting me (via e-mail) or coming to see me in A110). I will be glad to assist you in this process; however, the responsibility is yours.
  - In-class writings/activities and quizzes cannot be made up (regardless of the reason for the absence). *Your three lowest scores will be dropped.*
  - Bonus Opportunity: If you attend all classes (on time and do not leave early) and you are engaged—your final grade will be raised 3 percentage points (starting with week 2, after the first add/drop date). 1.5 % for weeks 2-8 & 1.5% for weeks 10-17
  - *Place your cell phone in the non-ring/vibration mode during class.*
  - *When in class, do not write or receive text messages. If you need to communicate with someone during class, please leave the classroom and return when you are finished. Once class begins—shut your laptop.*

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## D2L (Desire to Learn) Policy

Our classroom extends beyond the boundaries of our classroom-to virtual space. Through our D2L site, you will be expected to access all course content, submit assignments, and discuss course content.

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## Conference Policy

- We will have conferences twice during the semester where you will meet with me in my office/classroom to discuss revision strategies and the course content as a whole. During these conference weeks, you will be expected to schedule a conference time with me, and we will not have scheduled class as a group.
  - You are welcome to (encouraged to) schedule one-to-one meetings with me to go over course assignments, your writings, or course readings throughout the semester. To set up a conference, meet with me before or after class or email me.
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**Point Allocation** (Access the "Grades" section of D2L for specific point breakdown of assignments.)

- In Class Points, 20%
- Move Practice Assignments, 10%
- In-Class Essays & Tests, 15%
- Writing Projects 55%

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**Grading Scale**

- 100-90, A
- 89-80, B
- 79-70, C
- 69-60, D
- 59 & below, F

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**Quiz & In-Class Activity Policy**

- Be prepared to take a quiz or complete an activity over the assigned readings, material covered in the previous class, or material covered in the current class during each class. *Some class sessions may include more than one point-earning activity or quiz.*
- Quizzes/activities cannot be made up if you miss class; however, your three lowest scores will be dropped.
- We will go over quiz answers after the quiz (most of the time). I will also post a quiz answer key on D2L or the results of the activity for you to review. You will not receive your quizzes back; however, you will see points earned in the Grades section of D2L within 48 hours. We will go over your quizzes during your scheduled conferences.

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**Communicating Policy**

- Our key means for communicating outside of scheduled class time will be email or connecting in my office (A110).
- When you need to contact me, email me by going to the "Classlist" link on the navigation bar of our home page. Click on "teacher." Then check the box next to my name and then the email icon (the small white envelope).
  - Use the "subject" box: Include ENGL1101 and the topic of your message.
  - I will contact you via email. This means that you need to regularly check your M State email OR set your M State email account so that it automatically forwards to an email account that you do regularly use.

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**Assignments Policy**

- Assignments must be word-processed and formatted according to MLA guidelines\*—unless an assignment specifically states otherwise. You will be held responsible for the MLA guidelines after they are discussed in class.
- Documents need to be saved as WORD or "rich text format" files.
- You are responsible for making sure that you have successfully and submitted the correct file on our D2L site. *This means that you MUST check each posting after you submit it.*
- You will receive feedback on final papers in D2L *within two weeks* of the due date.
- **These are the factors that I use to determine the point value of your responses to the assignments:**
  - reflects that you have read and thought about the entire assignment
  - addresses all of the requirements and guidelines for the assignment thoroughly and thoughtfully
  - contains very few sentence level errors (Writer has proofread his/her work.)
  - ideas addressed are developed and points are supported with examples/evidence

- page numbers are cited for directly quoted words, ideas, and examples (according to MLA guidelines)
- submitted on time (*Review the late and extension policies.*)
  - *A (95-100) exceptional/outstanding work, response goes above and beyond the assignment expectations*
  - *A (90-95) outstanding work, response meets the assignment expectations and meets some of them exceptionally well*
  - *B (85-89) very good work, response almost meets all of the assignment expectations and some of them exceptionally well*
  - ***B (80-84) good work, response meets the assignment expectations***
  - *C (75-79) good work, response meets most of the assignment expectations*
  - *C (70-74) OK work, response meets some of the assignment expectations*
  - *D (60-69) overall not acceptable work, response does not meet the assignment expectations or meets only a few of them*
- You are responsible for saving all assignments. You need to be able to access them in case there is a D2L or other technical problem. Do not delete any of your course assignments until you have received your grade for the course.

### Late Assignment Policy

- Assignments must be completed on the assigned date before class begins in order to earn full credit.
- Assignments will be accepted late; however, they will not be worth full credit:
  - after the due time/one day late—the highest grade you may earn is a **B**.
  - two/three days late—the highest grade you may earn is a **C**.
  - four days late—the highest grade you may earn is a **D**.
- Assignments turned in more than four days after the deadline will not receive credit.
- You are responsible for submitting late work in the late work folder in the Dropbox on our D2L course site or in Discussions (with all of your classmates' assignment responses). *Note if you have submitted an extension for the assignment.*

### Extension Policy

- An extension = 48 additional hours to complete as assignment (without penalty for being late)
- You will be allowed 2 extensions. I suggest that you save for them for illness & emergencies.)
- If you need an extension—you MUST communicate with me in advance via e-mail at [teresa.beacom@minnesota.edu](mailto:teresa.beacom@minnesota.edu). (*If you cannot reach me by e-mail, leave a message in my voice mail: (218) 299-6868.*) The message must include the specific name of the assignment.
  - Extensions will NOT be extended unless you ask for extensions at least five minutes in advance
  - An extension is NOT an option for all assignments. When extensions are not possible, it will be clearly stated in the assignment description.
  - After you request the extension, I will record it in your grade record.
  - Submit these assignments in the late work folder in the Dropbox or in Discussions. Note if you have submitted an extension for the assignment.

**M State Policies** (See the Academic Literacy syllabus.)



## Environmental Literature & Nature Writers, Descriptions & Outcomes

### ENGL2230, Environmental Literature

#### Course Description

This course meets MnTC Goal Areas 2, 6, and 10. This course will focus on responding to texts that inspire greater awareness of and appreciation for the environment and that explore environmental issues and challenges. Students will gain experience reading critically as they analyze current problems and assess proposed solutions through discussion and writings.

*This course also focuses on the following M State Core Abilities: Effective Communication; Critical Thinking; and Personal, Ethical & Social Responsibility.*

#### Outcomes

- Analyze readings related to other species and to ourselves.
- Analyze readings related to place, economics, and ecology.
- Describe current environmental challenges.
- Articulate informed personal reactions to the readings.
- Respond critically in a written format.
- Respond critically in class or online discussions.
- Examine various perspectives and attitudes when considering environmental challenges.
- Evaluate current environmental problems and potential solutions.
- Synthesize information for use in papers, presentations, projects or other class activities.

### ENGL2239, Nature Writers

This course meets MnTC Goal Areas 2, 6, and 10. This course will focus on texts written by nature writers. While special emphasis will be placed on those works that stress conservation and ecology, others will enable students to see the human struggle with the environment as a protagonist. Material may also include travel writing as well as the more recent direction toward urban nature and non-traditional multicultural perspectives. Texts may include nonfiction, novels, poetry and plays. Students will gain experience in reading critically and writing responses that deal with environmental issues and text analysis.

*This course also focuses on the following M State Core Abilities: Effective Communication; Critical Thinking; and Personal, Ethical & Social Responsibility.*

#### Outcomes

- Gather factual information about environmental issues and apply it to a given environmental problem in a manner that is relevant, clear, comprehensive and conscious of possible bias.
- Imagine and seek out a variety of possible goals, assumptions, interpretations, or perspectives related to environmental concerns and issues which can give alternate meanings or solutions to given situations or problems.
- Recognize and articulate the value assumptions which underlie and affect decisions, interpretations, and analyses, and evaluations made by others and themselves.
- Demonstrate awareness of the longer works in the arts and humanities which focus on all aspects of the environment.
- Understand those works as expressions of individual and human values within an historical and social context
- Articulate an informed personal reaction to the literature
- Respond critically to the literature which has the environment as its focus.
- Discern patterns and interrelationships of bio-physical and socio-cultural systems as revealed in books, both fiction and non-fiction, which focus on all aspects of the environment.
- Evaluate critically environmental and natural resource issues in light of understandings about interrelationships, ecosystems, and institutions as a result of readings and research.
- Propose and assess alternative solutions to environmental problems.
- Articulate and defend the actions they would take on various environmental issues as they present these views in papers and in group discussions and presentations.





## **Evolution of My Teaching Philosophy: A Closer Look at My Core Beliefs**

### ***Learning happens beyond the confines of the classroom and class session.***

When teaching at Mason City High School in Mason City, Iowa, I first started to grasp that my role in ensuring a success story for every student involves much more than what I do during my scheduled class sessions. I connected with students, learned their stories, inspired and guided them in regards to taking charge of their own lives, and often closed the loop on lesson objectives in the hallways and parking lot of the school and at track, cross-country, or swimming practice. My experiences teaching and coaching students at the Hyman Brand Hebrew Academy reinforced this. Students learned how writing is revising on the bus, on the way to basketball games, and in the hours before and after school as we worked through their writings. In both schools, I learned that how I connected with students outside of the class sessions had a great deal to do with their success within the class sessions. I finally had an aha moment—connected the dots—when I was participating in a TA (Teacher Assistant) training session at the University of Missouri in Kansas City. I was in room with several other beginning instructors who were preparing to teach College Writing sections. The instructor, our guide, advised those in the room to wear sunglasses before and after class or students would stop them in the halls and expect us to continue teaching in the halls or read their writing outside of our scheduled times. I finally connected the dots. I was so appalled by his advice that I interpreted him and shared my view. I shared my stories from teaching high school and also found myself explaining how I learned at the College of St. Benedict in one-to-one meetings with Sister Mara. From then on I made outside of the class session teaching an intentional part of my practice.

### ***Students learn by identifying and practicing specific modeled moves (techniques).***

In the pools of the communities where I grew up and the tracks and gymnasiums of school where I have been coached and where I have coached, the foundation of my move or technique-based approach to education was first put in place. As I taught children to swim, I figured out that I needed to break each objective down into smaller objectives. I needed to teach specific techniques. When teaching the breast stroke or when teaching free style, I had better success after I identified specific moves and then had my students practice those moves before putting the entire stroke together. I still remember the specific moment when I had my group of beginner swimmers all line up against the wall and then put their arms over the head (fingers touching) and then push off from the wall and glide as far as they could with their face in the water (head not turning) and without moving their arms or kicking—an aha moment. They all made it much farther than they did while trying to kick, move their arms, and breathe. My students needed to know and be comfortable with each part of the stroke before they could put all of the components together.

When I participated in basketball in junior high and school, Coach Wickett approached teaching the sport by teaching specific moves. He modeled the moves; we practiced the moves. We shuffled, we dribbled, we shot lay ups, and we did star drills—over and over again. We practiced and practiced specific moves and then demonstrated how well we had learned those foundational skills in scrimmages and games.

Looking back, I *now* know that technique-based approach to teaching was why I had such a positive experience in Sister Mara's Advanced Composition course at the College of St. Benedict. One





moment that I often review was in a one-to-one conference with Sister Mara Faulkner. She was going over some of my sentences and explaining to me how to make a noun more concrete. We revised a sentence out loud—just focusing on my nouns. I remember leaving her office knowing that I now knew one way to improve my writing, one move. Next, came strong verbs: *said* became *whispered* and *walked* became *floated*. When I first started teaching, the teaching strategy that I embraced from this course was the importance of specific feedback and one-to-one conferences. Now, I know that in addition to those important strategies, Sister Mara's entire course design focused on learning specific moves and then bringing them all together in the game, the essay. In Sister Mara's classroom a piece of writing changed from a document that just emerged as typed away on my typewriter to something that represented my mastery of many techniques. I did not fully realize this at the time or make the connection to teaching swimming or learning how to play basketball and volleyball. It took me years of teaching and learning and more dots to finally connect the dots.

This moved-based approach is now at the core of my teaching philosophy. I have finally connected the dots. Now, this belief guides me as I design courses, lessons, and assignments.

***In order for learning to happen, students need to make connections.***

The above discussion addresses how I learned to be a better instructor, how I made connections among my own experiences being taught and coached and teaching and coaching—how I eventually connected the dots. My approach to teaching is also centered on creating space for these connections to be made and recognizing that the connections will continue to be made long after the class is over. I need to create and allow opportunities for students to make connections among the moves they are learning and their own stories (their own life experiences), what they already know, skills that they have, and to historical and current events

***Students need to take charge and accept responsibility for their own learning.***

Another aspect of connecting the dots has been recognizing that my instructors, coaches, and other people in my life have had a lot to do with what dots I have been exposed to. Over the years I have learned the importance of sharing this with students. For example, when I began my journey of recovering my own African American history as I designed and developed the African American Literature course at Southeast Community College—I was exposed to many dots. My students were then exposed to what I was exposed to. In a note to students at the conclusion of that course, I shared the following:

I want to make sure that you all understand that the sequence of assignments in this course has had an impact on how you see our history and our present. I have exposed you to "dots"—but not all of the dots. I also have not provided you with all of the information that you need to clearly see them. We have been connecting the dots all semester—but what we have been exposed to is only part of the story. The course design, my views, and your classmates' views have all had an impact on how you have connected the dots. My point here is that I want each of you to realize is that the dots are there and that you need to seek them out and be responsible for what you know. You need to dive in and create your own paths. You need to embrace opportunities: climb mountains and learn.



## College Writing, Weeks 1-3 Forum Assignments

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### Example 1



#### Activities, Hobbies, & Skills Forum

With this discussion topic, I am asking you to tell your group about an activity that you do. Do you fish, run, cook, write songs, play an instrument, knit, shop, hunt, take care of children, or draw? Tell the class about this something here—in writing.

*How did you go about learning to do this activity?*

*How long have you been doing this?*

*How do you go about getting better at this activity?*

*What moves (specific skills) that are part of this activity have you mastered? What moves do you do automatically now—without thinking (which were not automatic initially)?*

*What moves are you now practicing?*

- Post your response by 11:59 PM on 1/22.
  - Respond to one or more of your group members' posts to each prompt by 11:59 PM on 1/24.
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### Example 2



#### When Are We Asked to Write? What Are We Asked to Write? Forum

For this discussion topic, I would like you all to brainstorm **three** lists. Your challenge is to come up with a list of 7-10 specific types of writing that you do, have done, or plan to do within each of the following parts of your life: **in school, at work, in life** (all areas of your life that are not part of school or work).

- Post your lists by 11:59 PM on 1/22.
  - Respond to one or more of your group members' posts to each prompt by 11:59 PM on 1/24.
- 

### Example 3



#### Why Invest Time Practicing Writing Moves/Techniques? Forum

##### Prompt #1

After studying and thoughtfully considering the 2010 Association of American Colleges and Universities (AACU) chart "of what business leader want colleges to 'place more emphasis' on," respond to the following prompts:

- a.) How does the information on this chart pose an answer to the following question:  
*Why should we all invest time and energy focusing on practicing writing techniques and moves—becoming more effective communicators?*
- b.) Discuss some aspect of the information on the chart (which you have not yet discussed) that struck you as interesting or surprising. Explain why.

##### Prompt #2

React to Chameli Waiba's *This I Believe* essay "The Magic of Letters." *How has education changed Waiba's life? Do you see a connection to your own life? What message does Waiba have for students taking college courses? Do you believe that "letters have immense power"—"magic"? Organize your discussion into paragraphs. Edit and proofread your response.*

### Prompt #3

React to Daniel Flanagan's *This I Believe* essay "The Choice To Do It Over Again." *How is education changing Flanagan's life? Do you see a connection to your own life? What message does Flanagan have for students taking college courses? Do you believe in "do-overs"?* Organize your discussion into paragraphs. Edit and proofread your response. *Post your responses by 11:59 PM on 1/29. Respond to one or more of your group members' posts to each prompt by 11:59 PM on 1/31.*

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### Example 4



#### Succeeding Forum, Part A

*What steps do you need to take to successfully complete courses and programs?* We have a wide-range of experience in our class. Some of you have experience taking college on-campus and college online courses. Some of you have online high school course experience, and I think that all of you have on-site high school course experience. A few will graduate from M State in May. Others of you are brand new to college or are taking an online course for the first time. Here—I would like you to share advice: advice for *yourself* and for everyone else in the course.

##### Prompt #1

Brainstorm a list for on-campus courses. *Please review previous posts before adding your own. In your reply comment on suggestions others posted and add your own advice. You do not need to reply to your group members' posts; however, you are welcome to reply.*

##### Prompt #2

Brainstorm a list for online courses. (Some items may show up on both lists.) Please review previous posts before adding your own. In your reply comment on suggestions others posted and add your own advice. *You do not need to reply to your group members' posts; however, you are welcome to reply.*

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#### Succeeding Forum, Part B

*What steps do you need to take to successfully complete courses and programs?* What advice to instructors and Dr. Peter Wielinski, Vice President of Student Services offer? After reading Joanne Jacobs' February 2012 *US News* article and listening to Dr. Wielinski's message, respond to the prompts below.

##### Prompt #3

Discuss one useful point Dr. Wielinski makes in his message?

##### Prompt #4

Discuss one of the steps Dean of Instruction Lynda Villanueva of Brazsport College shares in Joanne Jacobs' February 2012 *US News* article.



## College Writing, Statement of Teaching Philosophy



### Teresa's Philosophy: Moves/Techniques of Writing



<p><i>"True ease in writing comes from art, not chance, as those move easiest who have learned to dance." ~Alexander Pope, Essay on Criticism, 1711</i></p>	<p><i>"What makes writers master of their trade is not only their ability to express interesting thoughts, but their mastery of an inventory of basic moves. . ." (1). ~Gerald Graff &amp; Cathy Birkenstein, "They Say / I Say": The Moves that Matter in Academic Writing</i></p>	<p><i>"[Your] task which [you are] trying to achieve is, by the power of the written word, to make [your] audience hear, to make [your] audience feel—it is, before all, to make [your] audience see." ~Joseph Conrad, 1897</i></p>
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Learning to dance requires dedication and perseverance. As a dancer develops his/her style—his/her art, he/she perfects many components of dance. Just like learning to dance, learning to play basketball, learning to swim, and learning to golf demand practice.

#### **But—**

When a basketball player goes to practice, he or she does not play basketball in a game situation. When a golfer takes lessons, he or she does not jump right into 18 holes of golf. When a swimmer, learns to swim he/she does not immediately perform the breaststroke at a swim meet. **Dancers, basketball players, golfers, swimmers, and WRITERS practice specific techniques. They practice specific components of the art.** A breast-stoker practices the kick individually, then the arms, then the breathing, then the breathing with the arms, then the glide, and finally all together with the kick. A basketball player might shoot 50 free throws in practice. He/or she might drill a specific pass for hours. A golfer might putt (and putt only) for a two hour lesson. **WHY?—because learning the art requires dedication and perseverance. Learning the art requires perfecting many components of dance, basketball, swimming, golf, and WRITING.**

In this course—we will define, identify, and practice specific /basic moves. Then you will demonstrate what you have learned in your writing. You will determine which techniques to use and will make those decisions based on your desire to make your audience understand what you are trying to say—to make your audience "see."

#### **But—**

*How are you going to express yourself so that others understand your ideas?*

*What is included in the "inventory of basic moves" of writing?*

*What techniques should you use? And when?*

*What determines if the techniques you use will be effective?*

**Ah, there's the rub.**



Each writer has his/her own unique way for making others see—his/her own style. As my Composition II instructor F. Amamoto, from the College of St. Benedict, emphasized to me, "There is no absolute 'best style.' An effective style must take into consideration not only the writer's personality, but also the subject matter, occasion, purpose and audience for the piece of writing"—the rhetorical situation (the writing situation). As you learn to dance, each of you will develop your own style for making your audience see. Your personal combination of techniques or moves will evolve into your dance—your art, your style.

### "Inventory of Basic Moves"

<ul style="list-style-type: none"> <li>• Determining a writing process</li> <li>• Discovery writing</li> <li>• Creating paragraphs</li> <li>• Composing thesis controlled essays <ul style="list-style-type: none"> <li>○ Creating thesis statements</li> <li>○ Planning/outlining</li> <li>○ Organizing reasons/points</li> <li>○ Supporting points with examples</li> <li>○ Transitioning between paragraphs</li> <li>○ Using metacommentary</li> <li>○ Researching a topic</li> <li>○ Incorporating research</li> </ul> </li> <li>• Responding to what others say <ul style="list-style-type: none"> <li>○ Summarizing</li> <li>○ Paraphrasing</li> <li>○ Quoting</li> <li>○ Crediting sources</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Controlling tense</li> <li>• Controlling point of view</li> <li>• Creating imagery <ul style="list-style-type: none"> <li>○ Detailed descriptions</li> <li>○ Strong verbs</li> <li>○ Concrete nouns</li> <li>○ Figurative language</li> </ul> </li> <li>• Using of Punctuation <ul style="list-style-type: none"> <li>○ Commas, semicolons, colons, dashes, &amp; apostrophes</li> </ul> </li> <li>• Using sentence variety <ul style="list-style-type: none"> <li>○ Parallelism</li> <li>○ Elimination of extra words</li> <li>○ Sentence structure enhancing meaning</li> </ul> </li> <li>• Transitioning between sentences</li> <li>• Using formatting and font features</li> </ul> <p><b><i>And many more</i></b></p>
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*This semester we will only be able to practice a short list of moves—but hopefully your experience will spark a life-long commitment.*



## Academic Literacy, Reading Self-Reflection Questions &

### Recommended Essay Reading Steps

#### Reading Self-Reflection Questions

1.) When you are given a reading assignment, what do you do? How do you approach the assignment? What steps do you go through to complete it?

a.) Do you read the assignment right the same day you receive it, or do you wait until just before the next class? (*Which more accurately describes what you usually do?*)

b.) Do you scan the entire reading first before reading it or do you start reading at the beginning? (*Which more accurately describes what you usually do?*)

c.) Do you skim the reading or do you read every word of assignment? (*Which more accurately describes what you usually do?*)

d.) Do you read the assigned pages once or more than once? (*Which more accurately describes what you usually do?*)

e.) Do you usually mark anything when you read? If yes, with a pen, pencil, or highlighter?

f.) What is the ideal reading environment for you? Do you like to read in a quiet space, like the library or would you rather read in an area with some activity and noise like a coffee shop the lobby areas on campus? Do you prefer to have music playing? If yes, how loud? What kind?

2.) What do you do when you get stuck, when you do not understand what you have just read?

3.) How did you go about reading the essay "Twins," which you read in class yesterday? What steps did you go through to complete the reading and respond to the questions?

a.) Did you read the questions first or the essay first?

b.) Did you scan the reading first or just start reading?

c.) Did you read every word of the essay or did you skim all or parts of it?

d.) Did you mark anything when you read the essay? If yes, what do you remember marking?

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#### Recommended Essay Reading Steps: *Strategies Readers Use to Make Sense of Their Reading*

1.) Scan the entire reading assignment.

- Review any related class notes or background information.
- Read and think about the title. *What is the essay going to be about?*
- Note the length of the essay.
- Note any sections or breaks.
- Note who wrote the essay.
- Note when the essay was written or published.



- If the essay includes images or pictures, study them and read the captions.

*As you do all of the above, allow questions to form in your mind.*

**2.)** Read any questions related to the reading before you begin reading the work.

**3.)** Pick up a pen/pencil and begin reading the piece.

Read the essay in sections. After reading two to four paragraphs or a division within the essay created by the writer, pause and go back and read the section again. This time, read with a pen in your hand.

As you reread, annotate:

Write questions in the margins. *Ask the writer. Ask yourself. Ask individuals you meet in the essay.*

Note the following:

**Marking Text Code**

<b>?</b>	<i>passages that are confusing, that you do not understand</i>
<b>○</b>	<i>names of people, time clues, and places, and challenging words</i>
<b>PC</b>	<i>personal connection</i>
<b>NI</b>	<i>new information</i>
<b>✓</b>	<i>note names, places, or topics that you could research</i>
<b>I</b>	<i>examples of imagery</i>
<u>Underline</u> or put <b>**</b> by passages that	<i>answer related questions or could be used in a response assignment</i>
	<i>relate to what we have been covering in class</i>
	<i>make you think.</i>
	<i>strike you as important</i>
	<i>answer questions that you asked earlier</i>
	<i>are particularly well-written</i>
	<i>capture human truth</i>
	<i>connect with or confirm what you already knew or thought</i>
	<i>affect your understanding of human beings</i>
	<i>affect your understanding of other historical events</i>
	<i>affect your understanding of current events</i>

**4.)** After every section, look up and recall what you have read. Summarize points that the writer is making in the margins.

**5.)** After you have finished reading the essay, review your annotations.

**6.)** Look up words that you circled. *Write the definitions in the margins.*

**7.)** Review the questions that you wrote in the margins and any assigned questions. Try to answer them.

**8.)** If the writer shares a story, list the events that happened in the piece.

**9.)** Summarize the essay in the space at the bottom of the essay (or any place where there is white space) or summarize the essay on a post-it note and stick it on the essay.

**10.)** Tell someone about what you have read, and/or discuss what you have read with a classmate,

**11.)** Review the assigned pages before class.



## Academic Literacy, Narrative Move Assignment Sequence

### Techniques of Showing Writing—A Closer Look at *Imagery*

*This series of assignments is designed to show you a number techniques writers use to help them show when they write.*

*"My task which I am trying to achieve is, by the power of the written word, to make my audience hear, to make audience feel—it is, before all, to make my audience see." ~Joseph Conrad, 1897*

#### IMAGERY Definitions

***Taken from Michael Meyer's The Bedford Introduction to Literature***

*"An image is language that addresses the senses" (649).*

*"Images give us the physical world to experience in our imaginations" (649).*

***Taken from Edgar V. Roberts' Writing About Literature***

*Images are "references that trigger the mind to fuse together memories of sights (visual images), sounds (auditory images), tastes (gustatory images), smells (olfactory images), and sensations of touch (tactile images). Images are mental creations" (235).*

***Taken from Julie Kinkaid (Johnson County Community College)***

*"Word pictures—words that evoke some sort of sensory impression like sight, sound, touch, smell, or taste, in order to communicate something difficult to describe like a feeling or abstraction."*

*"Imagery allows writers a means for making what is in their heads real to their readers."*

One of the goals of a writer is to create word pictures (images) in the minds of his/her readers.

#### **Specific techniques writers use to create imagery:**

- detailed descriptions
- language that appeals to the senses
- strong verbs
- concrete, specific nouns
- dialogue
- figurative language.

#### **Practice Assignment #1: Good Pizza** (in class assignment)

Imagine I said to you, "Last night I had some really good pizza." What thoughts would start running through your head? What tastes? What toppings? What kind of crust? How hot? How greasy? In other words, what are the characteristics of a "really good pizza"?

Spend FIVE minutes brainstorming a list of as many characteristics of your idea of a "good pizza" as you can. Do not stop when you think you're out of ideas—keep listing for five full minutes. Think about each of your five senses (sight, smell, taste, touch, sound) in addition to the physical characteristics of the pizza.

*What Does Good Pizza have to do with Good Writing?* The point here is pretty simple. If I were to say to you, last night I had some really good pizza, and that's all I said, very different things would jump into each one of our minds. We would all see a picture of our kind of pizza. We would all have specific memories, imagine specific tastes, imagine specific eating arrangements. We might all like pizza—but we all like it for different reasons and in different ways. So if I said, "Get the Atlantic at Yiayia's; it's really good pizza," and you go there and order it, and it has a thin crust with artichokes and chicken—you might feel you have been somewhat misled. Though I really believe it is really good pizza.

The problem with saying the phrase "good pizza" is that it does not **SHOW** the reader your definition or vision of a good pizza. Telling leaves ideas and images open to the interpretation of the reader or





listener. It's vague. It makes the reader do the work of determining what you mean. **Good writing SHOWS. It ILLUSTRATES. It PAINTS A MENTAL PICTURE WITH WORDS. It does not speak in generalities. The writer does the work for the reader.**

So when I comment on your drafts to "SHOW," what I am looking for are specific, concrete details and examples that create images, use figurative language, and appeal to the senses of sight, smell, sound, touch, and taste.

### **Practice Assignment #2, Mode of Transportation**

Use detailed description and language that appeals to our senses to describe your mode of transportation. Submit your descriptions in the public folder in the Dropbox before our next class session. We will go through each description on the big screen in class.

### **Practice Assignment #3, Strong Verb Practice** (in class assignment)

Practice using strong verbs. Strong verbs are verbs with an image embedded in them. *(If you use a specific strong verb, you do not need to add an adverb.)*

- 1.) Together as a class create a list of verbs that reveal a person's mood as he/she walks down the hall. Replace the word walk with verb that captures how he/she walks down the hall.

He \_\_\_\_\_ down the hall.

Examples: He storms, glides, struts, stomps, moseys, floats, or shuffles

- 2.) With your classmates, replace the verb said with a strong verb that captures how the person said something.

She \_\_\_\_\_, "I am going to be late."

Examples: whispered, groaned, growled, barked, mutters

### **Practice Assignment #4, Concrete Noun Practice** (in class assignment)

- 1.) Use concrete, specific nouns. Revise the following sentence:  
*The man drove his vehicle to the restaurant and ordered food.*

- 2.) Replace each vague noun with a specific, concrete noun:

- Shoes
- Singer
- Movie
- Restaurant
- Food
- Team

### **Practice Assignment #5, Figurative Language Practice** (in class assignment)

- 1.) Describe a commercial or advertisement that captures an emotion with specific images.  
Examples, Happiness, McDonalds and Pepsi

- 2.) Share a song that makes an abstract emotion concrete e.g., Johnny Cash's "Ring of Fire" & Frank Sinatra's "I've Got the World on a String"

## Showing Writing Practice Continued: Creating a Scene, Part 1

### Practice Assignment #6, Showing Scene (in class assignment)

#### Challenge

With one of your classmates, convert one of the telling phrases below into a scene:

- |                                 |                              |
|---------------------------------|------------------------------|
| ▪ The assignment was difficult. | ▪ She was mean.              |
| ▪ The dog was unfriendly.       | ▪ It was a scary place.      |
| ▪ The house looked lonely.      | ▪ The computer malfunctioned |
| ▪ The meal looked delicious.    | ▪ The weather was dreary     |
| ▪ The concert was fun.          | ▪ The student was tired.     |
| ▪ He was a slob.                | ▪ The movie was good         |

#### Instructions

##### Step 1

Go through the example.

Circle concrete nouns and strong verbs, underline places where the writers showed with detail and used language that appeals to their readers' senses, and then share results with the class.

##### Example

Telling Phrase → The boy was lazy.

##### Showing Scene

A large lump rolled over and a shaking hand reached out from under the "Go Big Red" comforter and slammed down the snooze button on the alarm clock that read 11:00 a.m. With a grunt, he ripped off the fluffy down comforter and slid out of bed. He plodded towards the door—stepping on his Tommy jeans that he had peeled off the night before and tripping over a stack of Marvel comic books. He trudged to the couch in the living room. With a push of his right index finger on the remote, the television illuminated. With a push of his left index finger on the telephone speed-dial, a Pizza Hut meat-lovers pizza was ordered. An hour later, with a stuffed belly and greasy fingers, and another episode of *The Jerry Springer Show* under his belt, he made his way back to the UNL comforter for a nap.

##### Step 2

With a classmate, create a scene set in a specific place at a specific time.

- Pretend you are a video camera recording the events.
- Use all of the imagery techniques you have practiced. (Use language that appeals to the senses, detailed descriptions, concrete nouns, strong verbs, and even try figurative language.)
- Only allow the reader to find out about what you are describing by what the characters say and do.
- Start with action.

##### Step 3

- After you have completed your scene, go through the checklist.

##### Showing Scene Revision Checklist

- ☐ Did we begin with action? *Should we revise our opening?*
- ☐ Does the action continue throughout the scene? *Are all of the details revealed because a person in the scene is noticing them? Where could we insert more action?*

- ☐ Did we strive to make our nouns super specific? *What nouns could we make more specific?*
- ☐ Did we strive to create super strong verbs? *What verbs could we change to show more?*
- ☐ Did we include descriptive detail? *Where could we incorporate more descriptive detail?*
- ☐ Did we include any similes or metaphors to help our readers experience the scene? *Where could we incorporate a simile or a metaphor?*
- ☐ Do all of our sentences work? Read each sentence out loud.
  - Did we leave out any words? Did we finish the thought? Did we put apostrophes in our contractions? Did we spell each word correctly?

#### Step 4

Revise your scene on the computer.

Submit your scene in the Dropbox (public folder).

### Showing Writing Practice Continued: Creating a Scene, Part 2

#### **Practice Assignment #7, Controlling Tense & Point of View** (in class assignment)

Every time you write, you are writing in a certain tense and from a specific point of view. But—now I want you to be aware of what you are doing—so the tense you use and the point of view you use are the result of specific choices that you make. To learn these moves, complete this scene revision assignment.

**Challenge:** With your writing partner, revise the scene you created two times. First, change the point of view from third to first or from first to third. Next, change the tense from past to present or from present to past.

#### Instructions

##### Step 1

Review your notes about tense and point of view.

Go through the revisions of the sample with the class. Make notes on your printed copy.

#### Telling Phrase

The boy was lazy. → past tense

The boy is lazy. → present tense

#### Showing Scene

**This passage is written from 3rd person point of view and in past tense.** *I know that this passage is written in past tense because the verbs reveal that it happened before. (See the words in bold.) It is not happening now. I know that this passage is written in third person because the narrator is describing this guy from a distance. The narrator is not part of the scene.*

A large lump **rolled** over and a shaking hand **reached** out from under the "Go Big Red" comforter and **slammed** down the snooze button on the alarm clock that read 11:00 a.m. With a grunt, he **ripped** off the fluffy down comforter and **slid** out of bed. He **plodded** towards the door--stepping on his Tommy jeans that he had peeled off the night before and tripping over a stack of Marvel comic books. He **trudged** to the couch in the living room. With a push of his right index finger on the remote, the television **illuminated**. With a push of his left index finger on the telephone speed-dial, a Pizza Hut meat-lovers pizza **was ordered**. An hour later, with a stuffed belly and greasy fingers, and another episode of *The Jerry Spring Show* under his belt, he **made** his way back to the UNL comforter for a nap.

#### **Showing a Scene Revision** *(The tense has been changed from past to present.)*

A large lump **rolls** over and a shaking hand **reaches** out from under the "Go Big Red" comforter and **slams** down the snooze button on the alarm clock that read 11:00 a.m. With a grunt, he **rips** off the fluffy down comforter

and **slides** out of bed. He **plods** towards the door--stepping on his Tommy jeans that he had peeled off the night before and tripping over a stack of Marvel comic books. He **trudges** to the couch in the living room. With a push of his right index finger on the remote, the television **illuminates**. With a push of his left index finger on the telephone speed-dial, a Pizza Hut meat-lovers pizza **is ordered**. An hour later, with a stuffed belly and greasy fingers, and another episode of *The Jerry Spring Show* under his belt, he **makes** his way back to the UNL comforter for a nap.

**Showing a Scene Revision** *(The tense has been changed from past to present and the point of view has been changed from 3rd to 1st.)*

I roll my large lumpish body over and reach a shaking hand out from under **my** "Go Big Red" comforter and slam down the snooze button on the alarm clock that reads 11:00 a.m. With a grunt, **I** rip off the fluffy down comforter and slide out of bed. **I** plod toward the door—stepping on my Tommy jeans that I had peeled off the night before and trip over my stack of Marvel comic books. **I** trudge to the couch in the living room. With a push of my right index finger on the remote, **I** illuminate the television. With a push of my left index finger on the telephone speed-dial, **I** order a Pizza Hut meat-lovers pizza. An hour later, with a stuffed belly and greasy fingers, and another episode of *The Jerry Spring Show* under my belt, **I** make my way back to the UNL comforter for a nap.

## Step 2

Read your showing scene.

Determine what tense it is in and what point of view it is told from. Note this beneath your scene.

Tense

Point of View

## Step 3

Revise the passage. With this revision, change the point of view.

To do this, copy your scene and then paste it beneath your original (so you have two copies). Then, change the point of view:

- If your passage is told from 3rd person point of view, use 1st person point of view.
- If your passage is told from 1st person point of view, use 3rd person point of view.

## Step 4

Now, revise the passage again. With this revision, change the tense. Copy and paste your scene again. Then, change the tense.

- If your passage is told in past tense, change it to present tense.
- If your passage is told in present tense, change it to past tense.

## Step 5

Read and review the class's scenes on a large screen. Identify imagery. Assess the point of view and tense revisions.

## Showing Writing Practice Continued: Part 3

### **Practice Assignment #7, Creating a Dialogue Passage** (in class assignment)

In addition to using specific detailed descriptions, language that appeals to the senses, concrete nouns, strong verbs, and figurative language—writers also use dialogue to show when they write. When writers use dialogue, they are showing the actual conversation (sound imagery). The readers read the actual conversation: they *hear* each word that is said.

**Challenge:** Create a scene that is 100% dialogue. Write 10-15 lines with your writing partner.

## Instructions

### Step 1

Review punctuation rules.

#### Formatting and punctuating dialogue—

- Start a new paragraph each time that you change speakers.
- Put what each person actually says inside of the quotation marks.
- If the words inside the quotation marks are a complete sentence, capitalize the first word—just like you would a sentence.
- Attach the dialogue tag with a comma. If you are using an explanation point or a question mark—replace the comma with the punctuation mark. Put the comma, exclamation point or question mark inside of the quotation marks.
- Use dialogue tags to eliminate confusion, to show action or to convey emotion.

### Step 2

Study examples.

#### Consider the following examples taken from Karen Elizabeth Gordon's *The Transitive Vampire*:

- "These crawdads are downright petrified," growled Grandpa, shaking his fist at the microwave.
  - Notice how the words that Grandpa is speaking are in quotation marks. Also notice how the dialogue tag is attached with a comma. Also, make note of how the comma is inside of the quotation marks. Even though the words inside the quotation marks make a complete sentence, you still end it with a comma.
- "And you can still smile after all those broken bottles and all that bad press?" he asked.
- "Why, she's nothing but a retired flowerpot!" declared Gregor Schlaffenfuss.

#### Consider the following passage taken from Cheryl Meints' essay "Pressing Conversation":

"I'll be right with you, ma'am," the service manager greeted me as he rushed to pick up the ringing phone in the room behind the service counter. "Good morning, Rice's Tire and Auto Center," he spoke breathlessly.

The service manager returned to the service counter and mumbled, "Thank you for waiting. May I help you?"

"Yes, I have a 9 a.m. appointment for an oil and filter change," I remarked.

"Name?" he inquired as he punched the computer keys with grease embedded under his nails.

"Meints," I replied.

"What make and year?" he inquired.

"I believe it is a '93 Skylark, I'm not sure," I said hesitantly. "Don't you have a record of that on the computer?"

"Telephone number?"

"508-541-6859," I replied.

### Step 3

Create your scene.

### Step 4

Read your passage out loud and see if your passage flows smoothly?

*Do you find that you are changing words as you read?*

*Do you find that the dialogue tags are getting in the way?*

*Does your dialogue sound like real conversation—does it sound the way people actually speak?*

*Does it have contractions? Does it emerge in fragments?*

*Check your use of dialogue tags: Is it clear who is speaking? Are any dialogue tags included that are not necessary?*

### Step 5

Carefully proofread and edit your scene. Check your punctuation.

### Step 6

Read and review the class's passages on a large screen. Review punctuation rules and tenses.



## College Writing, Sentence Move & Punctuation Analysis Assignments

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### Practice Assignment #1

With this assignment I am asking you to imitate the structure of the following sentences from Skloot's book. With each sentence listed below, create four more sentences about any topic. Your challenge is create a sentence that is structured the same way as Skloot's sentence.

- 1.) They make up all of our tissues—muscle, bone, blood—which in turn make up our organs.
- 2.) As I graduated from high school and worked my way through college toward a biology degree, HeLa Cells were omnipresent.
- 3.) But after Mr. Defler, no one mentioned Henrietta.
- 4.) "I heard about them in histology, neurology, pathology; I used them in experiments on how neighboring cells communicate.
- 5.) "If we went to almost any cell culture lab in the world and opened its freezers, he told us, we'd probably find millions—if not billions—of Henrietta's cells in small vials on ice"

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### Practice Assignment #2: Rebecca Skloot Punctuation Analysis Assignment

With this assignment, I am asking you to think about Rebecca Skloot and her editor's punctuation choices from the perspective of a reader. I have selected sentences from the first pages of Skloot's book *The Immortal Life of Henrietta Lacks* and divided them into two parts.

- ♦With **Part I**, I have revised the sentences by changing the punctuation. Review and study these sentences. As you study them, think about how the punctuation choices change the sentence. (The first sentence listed in each set is the one from the book.)
- ♦With **Part II**, I have just selected sentences. With this set, you need to interpret the punctuation choices that Skloot and her editors made.

#### Part I

For each of the three of three sentences below, respond to the following questions:

*If you were Skloot's editor, which sentence would you select? Why? (Which sentence is easiest to read? Which sentence do you think places the right amount of emphasis on the information shared?)*

#### 1) Set #1

- a. "She's simply called HeLa, the code name given to the world's first immortal human cells—*her* cells, cut from her cervix just months before she died" (1).
- b. She's simply called HeLa (the code name given to the world's first immortal human cells—*her* cells, cut from her cervix just months before she died).
- c. She's simply called HeLa—the code name given to the world's first immortal human cells, *her* cells (cut from her cervix just months before she died).



- 2) Set #2
- "I'm pretty sure that she—like most of us—would be shocked to hear that there are trillions more of her cells growing in laboratories now than there ever were in her body" (2).
  - I'm pretty sure that she (like most of us) would be shocked to hear that there are trillions more of her cells growing in laboratories now than there ever were in her body.
  - I'm pretty sure that she, like most of us, would be shocked to hear that there are trillions more of her cells growing in laboratories now than there ever were in her body.
- 3) Set #3
- "They make up all of our tissues—muscle, bone, blood—which in turn make up our organs" (3).
  - They make up all of our tissues (muscle, bone, blood) which in turn make up our organs.
  - They make up all of our tissues, muscle, bone, blood, which in turn make up our organs.

## **Part II**

**With the sentences below, explain why you think Skloot (and her editors) made the punctuation choices she made.**

- 4) "Defler paced the front of the classroom telling us how mitosis—the process of cell division—makes it possible for embryos to grow into babies" (3).  
**a.) Why did she use dashes to set off the definition of mitosis?**  
**b.) What were Skloot's other choices?**
- 5) "If we went to almost any cell culture lab in the world and opened its freezers, he told us, we'd probably find millions—if not billions—of Henrietta's cells in small vials on ice" (4).  
**a.) What is the purpose of the first comma in the sentence?**  
**b.) What is the purpose of the second comma in the sentence?**  
**c.) Why did Skloot use dashes to set off the words "if not billions"?**  
**d.) What were Skloot's other choices?**
- 6) "Her cells were part of research into the genes that cause cancer and those that suppress it; they helped develop drugs for treating herpes, leukemia, influenza, hemophilia, and Parkinson's disease; and they've been used to study lactose digestion, sexually transmitted diseases, appendicitis, human longevity, mosquito mating, and the negative cellular effects of working in sewers" (4).  
**a.) Explain the purpose of the first semicolon.**  
**b.) Explain the purpose of the commas.**  
**c.) Explain the purpose of the second semicolon. Why did Skloot use a semicolon instead of a comma?**

- 7) "As I graduated from high school and worked my way through college toward a biology degree, HeLa Cells were omnipresent. I heard about them in histology, neurology, pathology; I used them in experiments on how neighboring cells communicate. But after Mr. Defler, no one mentioned Henrietta" (5).

- a.) *Explain the purpose of the first comma.*
- b.) *Explain the purpose of the three commas in the second sentence.*
- c.) *Explain the purpose of the semicolon in the second sentence.*
- d.) *Explain the purpose of the comma in the third sentence.*

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### Practice Assignment #3

*Now, I would like you to practice creating your own sentences that adhere to the punctuation guidelines in your MLA Handbook and your Mignon Fogarty text.*

**Create a sentence about Rebecca Skloot's book that fits the following forms:**

1. Begins with an introductory word group
2. A compound sentence where you connect two complete thoughts with a coordination conjunction
3. A compound sentence where you join two complete thoughts with a semicolon because the ideas are closely related
4. A compound sentence where you join two complete thoughts with a colon because the second complete thought explains the first
5. A sentence where you include a series of items (a list)
6. A sentence that illustrates the perfect place to set off information with dashes
7. A sentence that illustrates the perfect place to set off information with parentheses
8. A sentence where you connect two closely related complete thoughts, which each begin with an introductory word group, with a semicolon





## College Writing, Rebecca Skloot Response Writing Project

### SKLOOT READING RESPONSE & PRESENTATION PROJECT

**You will earn points for this project by doing the following:**

- Composing a written response
- \*Sharing your written response and leading a discussion with the class on your assigned day
- Responding in writing and in class discussion when your classmates lead discussions

*\* You may not use an extension on the presentation component of this project.*

### Written Response

- Compose a reading response with the following sections:
  - Passage Discussion #1
  - Passage Discussion #2
    - Review the "Reading & Annotating Tips" document. Then, select two passages from the assigned pages that relate to one or more items on the list. Within each of the above parts, introduce, quote, and then discuss the passage. Explain why you selected it. Strive to write 200-275 words of discussion for each passage.
  - Questions for Rebecca Skloot
    - Develop two questions which you would like to ask Rebecca Skloot. List the questions and explain your interest in each question.
  - Questions for Individuals I Met within the Assigned Pages
    - Develop two questions which you would like to ask two different people that you met while reading the assigned pages. List the questions and explain your interest in each.
  - List of Issues
    - Review the assigned pages and develop a list of issues that surface in the reading.
  - Discussion Questions for the Class
    - Develop three discussion questions that you think will provide an effective means for "opening" the assigned pages for the class.

### Requirements

- Format your response according to MLA guidelines:
  - Add a MLA heading and header.
  - Create a title (centered, not bold, not italicized or in quotation marks [unless you are incorporating the title or words from a source] or including the title of the book in your title).
  - Create six headings (subtitles) for each of the parts listed above. Left justify the subtitle. (Do not bold or underline them e.g., Passage Discussion #1.)
  - Cite page numbers for all summaries of information, paraphrasing of passages, and direct quotations.
  - Follow block quotation rules for passages longer than four lines or passages that you would like to emphasize.
  - Evenly double space your entire response.



- Create a works-cited page.
  - To review MLA guidelines go the “About MLA Guidelines” section of our D2L site.
- Carefully edit and proofread your response.
- Submit your polished response in the Dropbox *by 11:59 PM on your assigned date*.
- Print a copy to use as a guide during class.

### **Presentation & Discussion**

- Prepare to share your responses to the above sections with the class. Also prepare to lead the class in a discussion of the reading (by using your discussion questions). Your listeners (the rest of the class) will free write responses to at least one of your questions and then you will invite them to share. You will then respond to their responses.



## College Writing, King Memorial Letter Writing Project

### King Memorial Writing Project

For this project, you will complete the steps below and then write a 800-1000 word letter to Department of Interior Secretary Ken Salazar and advise him regarding what you believe the National Park Service should do in response to the concerns raised about the quotation on “the north face of the 30-foot-tall granite statue that reads, ‘I was a drum major for justice’” at the Martin Luther King Jr. Memorial (O’Keefe).

**Step 1:** Reread and re-annotate the articles listed below, which we have read in class:

- As you read, note what you agree with and what you disagree with.
- Write down questions.

#### Memorial Problem—Related Articles

- Two editorials and an article that present the problem
  - 8/25/11 *Washington Post* editorial by Rachel Manteuffel, "Martin Luther King a Drum Major? If you Say So"
  - 9/1/11 *Washington Post* editorial by the Editorial Board
  - 9/3/11 *Washington Post* article by Michael E. Ruane, "Martin Luther King Jr. Memorial Architect Says Controversial Inscription Will Stay"
- *Washington Post* page of stories related to the memorial
- 2/15/07 page from the Washington, D.C. Martin Luther King, Jr. National Memorial site, "Council of Historians Selects Martin Luther King, Jr. Quotations to Be Engraved Into Memorial"
- 10/05/11 update by Ed O’Keefe, "MLK Memorial Quote Concerns Interior Secretary Ken Salazar"
- "The Drum Major Instinct," 2/4/68, Ebenezer Baptist Church in Atlanta, GA
  - Sermon (and transcript)
  - Presentation of an interpretation of MLK’s speech (with images and music)
  - The last portion of the speech was played at his funeral because Mrs. King requested it (video clip).
  - Presentation of an interpretation of MLK’s speech: Pt. 1 & Pt. 2 (with images and music)

**Step 2:** Review your annotations to King’s sermon “The Drum Major Instinct.”

- Summarize the overall message of the sermon.
- Note passages that you think pertain to the issue of the misleading quotation.

**Step 3:** Brainstorm a list of possible responses. *How could Salazar respond?*

- *List reasons to support each response?*

**Step 4:** Complete chart with small group (in class) identifying three possible responses and reasons to support each response. Also clearly note the source for the response and each supporting reason.

**Step 5:** Free write about what *you* think should be done. *Just put your fingers on the keyboard or pen to paper and let the words spill forth from your fingertips.*

**Step 6:** Create your works-cited page for the letter. List all sources that you might possibly use in the letter. (After you revise and polish your letter, you will remove sources that you have not used.)

**Step 7:** Create an outline for your letter.



- a. Determine which editorial or article (or other idea) you are going to use for your “they say.”
- b. Draft your working thesis. *What is your answer to the question? What should the National Park Service do? Why?*
- c. Determine the key reasons you are going to use to persuade Salazar to consider your view. *Why do you feel this way?*
- d. As you list your reasons—make note of anything that you have read that you want to discuss in that part of your letter.

**Step 8:** Compose your letter. *Follow the guidelines below.*

**Introduction**

- Begin with a greeting
- Introduce yourself.
- Explain what motivated you to write the letter.
- Clearly state your overall point (your view, your thesis)—your answer to the question: *What should the National Park Service do? Why?*
  - *You might be agreeing with a view shared in one of the articles here.*

**Body**

- Support your view with reasons.
- If your reason is an idea of someone else’s that you agree with—make this clear.
- Explain each reason and then support it with evidence or illustrate the reason’s validity with examples.
- Organize your discussion of reasons into unified, coherent, developed paragraphs that directly connect to your thesis.
- Use metcommentary: make sure Salazar understands exactly how what you are saying relates to your thesis.
- Intentionally incorporate the views of others within your discussion.
- Intentionally address other responses that you know Salazar is mulling over (that others support). Directly explain why those alternatives are not the best choice.

**Conclusion**

- Restate your position and your reasons.
- Incorporate a final important reason that does not need a lot of development.
- Thank Salazar for his consideration of your position.
- Add a closing.

**Step 9:** Complete the self-critique.

**Step 10:** Revise.

**Step 11:** Participate in the peer-review workshop.

**Step 12:** Revise.

**Step 13:** Polish your letter.

**Step 14** Submit your published letter in the Dropbox.

**Step 15:** Optional → Send your letter to Salazar.



## Nature Writers, The Refuge/ANWR Research Project

### "Oil Versus Wilderness" Opposing Views Project Column—"A Wise Choice"

*Should any type of oil development be supported in the 1002 Coastal Plain of the Arctic National Wildlife Refuge or should the Coastal Plain be protected?*

You are all now columnists for the *Fargo Forum* or for the *Minneapolis Star & Tribune*. In your weekly column this week, you are joining the ongoing conversation about whether or not oil drilling should be allowed in the Coastal Plain of ANWR/ The Refuge. In *Where the Mountains are Nameless: Passion and Politics in the Arctic National Wildlife Refuge*, Jonathan Waterman states that we all need to "make a wise choice on oil versus wilderness" and asserts that "we cannot have both"(xii).

*So—what is the "wise choice"?*

Should Minnesotans/North Dakotans support Senator Lisa Murkowski's bill, "American Energy Independence and Security Act of 2011" (S. 352), Murkowski's "No Surface Occupancy Western Arctic Coastal Plain Domestic Energy Security Act" (S.351), or should they support Representative Edward Markey's bill, "Udall-Eisenhower Arctic Wilderness Act," that would protect the "1.5 million-acre coastal plain" (10-02 area) by identifying it as "wilderness" (H.R. 139)?

Write a column addressing people living in MN and/ND where you state your position on "the wise choice" and you advocate taking action in regards to one of the above bills. Assert your view and convince your readers (your jury) that they need to seriously consider your take on the situation and write to their elected representatives/senators.

### PROJECT STEPS

#### Step 1—Reading the proposed legislation.

- Read about the two pieces of legislation, which Senator Murkowski introduced on Feb. 15th, 2011: [Press Release](#)
  - Read [S.351](#): "No Surface Occupancy Western Arctic Coastal Plain Domestic Energy Security Act"
  - Read [S.352](#): "American Energy Independence and Security Act of 2011"
- Review the legislation Senator Markey introduced Jan. 5th of 2011:
  - Read [H.R. 139](#): Udall-Eisenhower Arctic Wilderness Act
  - Read about [The Wilderness Act of 1964](#)

#### Step 2—Recording Your Thoughts

*Word process your responses to the prompts below and submit them in the Dropbox.*

**1.)** When it comes to a "wise choice" regarding "oil versus" wilderness in The Arctic National Wildlife Refuge ("The Refuge"/ANWR)—my position right now is that

**2.)** Now, brainstorm a **list of reasons** why you feel this way. (Brainstorming means just listing possible reasons—anything that comes to mind. Do not censor your list: just see what emerges.) *If you spend time on this step, you will save yourself time later. This step forces you formulate reasons in your own words. (Strive to create a list of 7-8 reasons.)*

**3.)** I believe that people who feel differently than me do so for the following reasons. Brainstorm reasons why you think people would respond in the opposite way. *(Strive to create a list of 7-8 reasons.)*



4.) Now—at this point, I would like you to move to a neutral place (step outside of the heated discussion) and “keep an open mind . . . [by] listen[ing] carefully to both developers and conservationists, and [by] read[ing] widely” (Waterman xii). To prepare to do this—brainstorm a list of information/knowledge you need to acquire before forming a view that is based on examination of the issue. *What do you need to find out or learn more about in order to write a paper on this topic?*

### Step 3—Waterman List

- 1.) Go back through your Waterman book and locate all of the places you marked Waterman shared reasons for an against oil development.
- 2.) Create a table with two columns: On one side list for oil development. On the other side, list reasons against oil development. Cite page numbers for all reasons. Put all words copied directly from the book in quotation marks.

### Step 4—Reasons From Sources

Now, research the debate. Locate 6 sources and create a works-cited page with all 6 sources listed. Then, create a table with four columns and at least 6 rows. (Access the list of sources we compiled under “Links” on our site.)

Identify the source. <i>As you complete this chart, create your works-cited page. Create an entry for each source.</i>	As you read the sources, formulate questions. <i>What questions arise in your mind as you read? What do you want to know more about? Write down the questions.</i>	List reasons <u>not</u> to support oil development	List reasons to support oil development.

### Step 5— Thesis Statements & Supporting Reasons

#### So—what is the “wise choice”?

For this step—you will create two thesis statements: one that supports oil development in the coastal plain (by supporting one of the Murkowski bills) and one that supports preserving the coastal plain (by supporting Markey's bill). Then, you will support each thesis statement with your top 6 reasons.

- Follow these instructions for both positions:
  - Create one sentence statements that directly respond to the above question: I contend that\_\_\_\_\_.
  - Name the relevant elected representatives and bills in your thesis statements.
  - List the reasons beneath the thesis statement. Attempt to rank them in order of importance.
    - *Make sure that you connect each reason to a source/sources.*
    - Use quotation marks around all words copied from a source.
- Submit your response in the Dropbox.

### Step 6—Composing Your Column

Now, that you have “kept an open mind, listened carefully to both developers and conservationists, and read widely”—you are ready take a stand (Waterman xii). For this phrase of the project, imagine that you are a newspaper columnist for *The Forum*. Write a column (around 1200 words) addressing people living in MN and/ND where you state your position on “the wise choice” and you advocate taking action in regards to one of the above bills. Assert your view and convince your readers (your jury) that they

need to seriously consider your take on the situation and write to their elected representatives/senators.

- Review your responses to Steps 1-5.
- Determine your position.
- Create an outline. *(Use your Step 5 document.)*
  - *As you organize your supporting reasons, think about how you will best be able to convince your target audience.*
- Review the column rubric.
- Create your works-cited page for your column.
- Compose your column
- Use the column rubric as a revision checklist.
- Review and revise.
- Submit your column in the Dropbox and bring a printed copy to class.
- Review and revise.
- Edit and proofread
- Submit your polished column in the Dropbox.

### Polished Column Scoring Rubric

#### /55, Content

- Clearly targeted the assigned question & audience
  - *Did you address this question:*  
Should Minnesotans/North Dakotans support Senator Lisa Murkowski's bill, "American Energy Independence and Security Act of 2011" (S. 352), Murkowski's "No Surface Occupancy Western Arctic Coastal Plain Domestic Energy Security Act" (S.351), or should they support Representative Edward Markey's bill, "Udall-Eisenhower Arctic Wilderness Act," that would protect the "1.5 million-acre coastal plain" (10-02 area) by identifying it as "wilderness" (H.R. 139)?
  - *Did you target readers of The Forum?*
  - *Did you introduce the problem?*
  - *Did you introduce the bill/bills?*
  - *Did you state a specific position regarding the three proposed bills?*
  - *Did you urge your readers to agree with your view and to write to their elected representatives?*
- Claims supported with adequate, credible evidence
  - *Did you support your position with solid reasons?*
  - *Did you support your reasons with information from sources?*
  - *Did you establish the sources credibility by introducing your sources?*
  - *Did you directly address the reasons of those who disagree with you?*
  - *Did you provide your readers with the names or their elected representatives or with information regarding how to learn who they are?*
  - *Did you provide them with information regarding how to contact their elected representatives?*
- Smooth transitions between paragraphs and sections of the column
  - *Did you build bridges between paragraphs and sections? (Is it always clear why one paragraph follows the next?)*

#### /10, Polished

- Sentences flow smoothly (no potholes)
  - *Are your sentences easy to read (words spelled correctly, no words left out, pro-noun references clear, and punctuation used to make the sentence)?*
- Point of view-first with some second person sentences direct to the target audiences
  - *Did you write your view using 1<sup>st</sup> person ("I"/"we") and then speak directly to your readers using second person ("you")?*
- Formatting & Works-Cited Entries
  - *Did you create an original title that will hook your readers?*
  - *Did you single-space your column?*
  - *Did you include your works-cited page?*
    - *Did you make sure that pages or sections of sites are listed?*
    - *Did you use examples as models to create your entries?*
  - *Did you connect all information to your works-cited entries with parenthetical citations?*
  - *Did you follow MLA guidelines when you created each entry?*



## Nature Writers, Column Revising & Polishing Checklists



### LEOPOLD CURRENT ISSUES PROJECT: ANNOTATED BIBLIOGRAPHY

#### Overview

With this project, your challenge is create an annotated bibliography for the members of the class. Your annotated bibliography will list and discuss four current articles, video presentations, or documentaries (published, created, or presented within the last two years), which relate to issues Leopold raised in Parts II and/or III of *A Sand County Almanac and Sketches Here and There*.

#### Revising Checklist

##### Overall Checklist

- ☐ Have I included a header (last name and page number in upper right corner) and a heading? (See the template.)
- ☐ Are my margins set to 1 inch?
- ☐ Is my title centered? Current Issues Related to Aldo Leopold's Writings: Annotated Bibliography
- ☐ Have I used the same size and style of font for the entire project?
- ☐ Have I created entries for **4 sources** (articles, video presentations, or documentaries)?
  - ☐ Was each source published, created, or presented within the last two years?\*
  - ☐ Have I used at least one video presentation or documentary, at least 10 minutes in length?
  - ☐ Have I used at least two articles, each 800 words or longer in length?\*
- \*Did I get approval from Teresa to use a source published before 2010 or to use an article shorter than 800 words?
- ☐ Are my entries in alphabetical order?

#### Go through the checklist below for each source:

##### Entries

- ☐ Have I double-spaced the work-cited entry?
- ☐ Have I checked the accuracy of the entry by comparing it to an example from an MLA resource?
- ☐ Have I used a hanging indent for the entry?

##### Discussions (the annotations)

- ☐ Have I included and bolded the four required headings: Summary, Relationship to Leopold's Writings, Leopold's Response, and Personal Reaction?

##### Summary

- ☐ Have I included a concise summary (three to four sentences) of the **entire** source?
  - ☐ Have I introduced the creator(s)/writer(s) with his/her first and last name?
  - ☐ Have I put the title of the source in quotation marks and the title of the web site in italics?
  - ☐ Have I capitalized all key words in titles (even if they were not capitalized on the site)?
  - ☐ Have I not used a direct quotation in my summary?

##### Relationship to Leopold's Writings

- ☐ Have I explained how the article/presentation/documentary relates to a specific section(s) of Leopold's book?





- ☐ Have I introduced and summarized the specific section(s) of Leopold's book?
- ☐ Have I quoted from both sources within my discussion?
- ☐ Have I referred to individuals with their first and last names or just their last names (if I previously introduced them)?

#### **Leopold's Response**

- ☐ Have I discussed how I think Leopold would have responded to the article/presentation/documentary?
  - ☐ Have I quoted from both sources within my discussion?
  - ☐ Have I referred to individuals with their first and last names or just their last names (if I previously introduced them)?

#### **Personal Reaction**

- ☐ Have I shared my personal reaction?

#### **Overall**

- ☐ Have I single-spaced the discussion?
- ☐ Have I organized my discussions of each source into paragraphs?
- ☐ Have I indented each paragraph and not put an extra space between paragraphs?
- ☐ Have I gone through the sentence-by-sentence polishing checklist?
- ☐ Have I composed 500-700 words of discussion (for each entry)?

## **Sentence-By-Sentence Polishing**

### **Goal: "Publish" your best work.**

*Make sure that you are presenting your bibliography in an "A" package.*

#### Recommended Strategy

*Go through a printed copy of your project sentence-by-sentence and focus on each of the following questions. As you read each sentence out loud, make edits and notes on the printed copy of your paper. You may opt to read sections of the paper and make edits on the printed copy and then make the changes on the computer OR read the entire draft and then make the changes on the computer.*

- ☐ Is the sentence easy to read?
- ☐ Is the sentence complete?
- ☐ Have I left any words out of the sentence?
- ☐ Are all words in the sentence the *right* words and are they spelled correctly?
- ☐ If the sentence begins with an introductory word group, have I followed it with a comma (or a dash)?
- ☐ If I am combining two complete thoughts in the sentence, have I used a coordinating conjunction and a comma **or** a semicolon (with no coordinating conjunction)?
- ☐ Have I considered using a colon (if the second complete thought answers a question embedded within the first one or if it further explains the point of the first complete thought)?
- ☐ If the sentence contains two consecutive adjectives that I "can put the word *and* between . . . or if you can reverse the order," have I applied the adjective comma rule? (Fogarty).
- ☐ If the sentence contains a series of items, have I applied the series of items comma rule?
- ☐ If I have information in the middle or end of the sentence that is extra or needs to be set off (to make the sentence easier to read)—have I used commas, dashes or parentheses? *Have I made the best choice based on the type of information that I am setting off?*
- ☐ If I am tagging on an aside/comment at the end of a sentence—have I used a dash or comma?

- ☐ Have I correctly used apostrophes in contractions and words that show ownership?
- ☐ Have I used second person ONLY when I mean my readers, members of our class?  
*Tip → You do not want to overuse second person. Use it when you want emphasize that you are writing directly the class.*
- ☐ Have I formatted titles correctly?
  - ☐ Have I put the title of books, web sites, and documentaries in italics (and NOT in quotation marks)?
  - ☐ Have I put titles of articles, presentations, and titles of chapters or sections of Leopold's book in quotation marks?

### **Quotations**

*If your sentence contains a direct quotation (or is a quotation), answer the questions below:*

- ☐ Have I introduced the quotation?
- ☐ Are my quotation marks in the correct place?
- ☐ Have I used three spaced periods to show when you I left out a words or words? (Have I used a fourth period if I am also ending a sentence?)
- ☐ Have I used brackets [ ]s to show when I have changed or added words?
- ☐ If I am quoting more than four lines (or I want to draw attention to/emphasize the words)—have I followed block quotation rules?
  - ☐ Does the period follow the last word (and not the citation)?
  - ☐ Is the block indented a full inch?
  - ☐ Have I *not* used quotation marks?
  - ☐ Have I paraphrased and discussed the quoted passage in the same paragraph?
- ☐ Have I cited the page number for all quotations from paged sources?
  - ☐ Did I follow MLA guidelines when citing the page number? (The period goes after the citation unless the quotation is blocked.)
  - ☐ Did I *not* use p or page or pg?

### **Paraphrased or Summarized Points**

*If your sentence contains a paraphrased or summarized point, answer the questions below:*

- ☐ If I paraphrased or summarized a point or idea from the source—have I clearly connected it to the source first? *Will it be clear to the readers that the idea or point is not my idea or point? Will it be clear to my readers whose idea or point it is?*
- ☐ If the source is paged, have I cited the page number for ideas or points?

**Read your annotated works-cited page one more time—but this time, read the paper out loud and backwards: read the last sentence, then the next to last sentence, and so on.**



## Appendix D & E

Content Expertise and Professional Growth

&

Service to Students, Profession, Institution, System



## APPENDIX D & E

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## Email Message from a Student

Mrs. Teresa Beacom,

My name is Zach I was one of your student in the Academic literacy class last summer. I am sending you this email to thank you for so many things that you have taught me. At the time when I was in class I used to complain and make comments about the use of reading and writing trying to maybe show that I am smarter than the subject, or maybe trying to just kill time and slack off ,or maybe I was trying to be a cool freshmen who don't care.

Well now I know how important it is and how much fun it is to read and how beautiful it feels to put everything on paper.

I noticed something last week while I was reading a story called "A Mother's Tale" that I actually had a pen in my hand and I was underlining events and characters and. . . I stopped for a moment and looked at the pen and smiled and remember you when you were teaching us all that and I was going against it.

There are many things that now I am working on with what you taught me. I will never forget when you told me during the conference to try to embrace new ideas which I am doing right now in my daily life.

At the end I just want to thank you so much for being an outstanding teacher and I wish that students would learn to appreciate that

Have a wonderful day  
your student





## African American Literature Course, Philosophy & Sample Assignment

### African American Literature—ENGL2440

#### *Philosophy of the Course*

"Everyone in [the works we will read] is here, with us, now. History is here; the ancestors are here, not in some vague abstract sense, but with immediate clarity, summoned by the poet. Their labors, their sacrifices, their languages and music, their legacy, still have real daily consequences for all of us."

*from Martin Espada's "Forward" to Everett Hoagland's collection Here . . . New and Selected Poems*

"The historical connection is important to recognize because it provides context for understanding behaviors today." *From Nathan McCall's essay "The Father of Our Country" published in his collection What's Going On*

"History does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do." - James Baldwin

The course is designed around the quest to hear the voices of the past in order to understand our present and impact the future. By reading the words of African American poets, autobiographers, essayists, and fiction writers, we will begin the struggle to do the following:

- Uncover/recover aspects of our American history
- Resee our present through the lens of the past
- Begin to understand the collective Black experience in America, understand the American experience, understand the human experience
- Define the *price of fear* and the *price of hate*.

We will tackle these four goals by reading the various texts and then striving to "open" them by considering them from their social and historical contexts.

The course is organized chronologically (in the order of time) and revolves around self testimony through memoir and autobiographical pieces that capture the writer's own experiences. We will begin with two slaves narratives, a few chapters of one written by a freed slave and a full narrative by a fugitive slave: We will read part of Olaudah Equiano's *narrative The Life of Olaudah Equiano* and all of Frederick Douglass's *Narrative of the Life of Frederick Douglass*.

As we explore the narratives—we will also read fiction—poetry, short stories, and poetry. Fiction will offer another means for us to reach the course's goals. At this point in the quarter, we will read the children's story *From Slave Ship to Freedom Road* by Julius Lester, some of Everett Hoagland's poetry, and Toni Morrison's novel *Beloved*. The children's story and the novel address the full psychological and emotional weight of slavery in a way that is not captured in the narratives. *Morrison, Hoagland, Brown, and Lester are not controlled by a specific target audience with a very specific goal of ending the slave trade. We, readers today, are part of their target audience.*

Then we will move to the period of Jim Crow which extends through the 1960s. We will read Ralph Ellison's *Invisible Man*, the experiences of Richard Wright—both nonfiction and fiction, Langston Hughes' poetry, some of Maya Angelou's first autobiography and her poetry, and the autobiography of Anne Moody. We will also read Martin Luther King Jr's *Why We Can't Wait*.



In our quest to walk around in the shoes of Olaudah Equiano, Frederick Douglass, Richard Wright, Langston Hughes, Maya Angelou, and Martin Luther King Jr.—we will learn about our history and our present. We will "walk in [their] shoes [ . . . ] "think and feel through [their] eyes, mind, [and] heart [ . . . ] " (Young 7). Through their words, we will relive history.

As we read these works, we will reflect on and ponder about our country's historical narrative as well as each writer's personal story. We will explore several web sites in order to achieve these goals. We will continue delving into our country's narrative by relating the writers' lives to our own personal experiences and collectively uncovering what is part of our present.

As we delve into each work, we will also struggle to discover every insight the work has to offer about ourselves, about others—about what it means to be human. Our focus will be on the human emotions of fear and hate. The overall goal of this course is to further all of our understandings of the Black American experience, the American experience, and ultimately the human experience. In the process, I hope for all of us to become more excited about reading and writing. Both activities are a means for teaching us about ourselves and the world in which we live—and for ultimately empowering us to change both.

Espada, Martin. Foreword. *...Here...New and Selected Poems*. By Everett Hoagland. Wellfleet: Leapfrog Press. 2002. 13-14.

Young, Al. "Introduction." *African American Literature*. New York: Harper Collins, 1996. 1-11

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### Poetry Group Project

An allusion is . . . a reference to another work, individual, or historical event. The writer/poet assumes that his/her reader will understand the reference and that it will add to his/her appreciation of the story, poem, essay, song or speech. In order for you to interpret the poem or poems in this project—you will need to look up and delve into the allusions. The poems incorporate historical allusions and contemporary allusions—contemporary at the time that Hughes wrote the words. You, as a reader now, may or may not be aware of the significance of the allusions. With this project—you will delve into a poem(s) and research the allusions. As you closely study each of the references, meaning will emerge. Through this project, we will recover history together.

With this project, you will be opening one (or more) of Langston Hughes' poems from a historical perspective. You will research the events/people referred to in the poem (or poems) and then use what you discover to determine what Hughes might have been saying through the persona in the poem(s). Your ultimate goal is to put into words what message the poem is sending to readers today. You will gather data and then share your findings with the class in a formal presentation.

#### Requirements—

- Complete the "Digging into the Poem" steps and paraphrasing of the poem.
- Create a Works Cited page listing the poem or poems and outside sources.
- Create a detailed outline for your presentation.

## **More Details on the Requirements**

### **Digging into the poem or poems**

**(Complete steps 1-5 for each poem.)**

**Step 1.** Look up all important/significant words. Record the denotations (dictionary definitions) and connotations (the baggage that the word carries—the emotional impact that it has) of the words.

**\*\*\*Step 2.** Research the allusions embedded in the poem(s). (You must use at least four outside sources for all of the allusions. This means access at least four different sources for the entire project. You are welcome to access more:)

Allusions are references to specific historical events, people, works (songs, literature, movies etc). When writers/poets use allusions, they assume that their target audience is going to recognize the allusions. For the poems I have asked you to select from—Hughes has allusions embedded in the poems. When you explore the allusions, the poems explode in meaning.

Look up each of the allusions.

Look up names of people.

Look up events.

Look up dates.

Look up places.

*I know this takes time—but when you are through, you will "get" the poem:)*

*List the items that you looked up and what you discovered here. This is a major part of the assignment.*

*Spend time on this component. Write down what you learn—at least three details for each allusion.*

*Make sure that you identify the source for each piece of information you discover. Identify the source in your notes right as you record them. Make sure that you put all words that you copy in quotation marks—even if it is just a few words.*

**Step 3.** Create a "Works Cited" entry for all sources you refer to and for each poem. Follow the step-by-step guidelines for creating your "Works Cited" entries. **Create your "Works Cited" page as you access your sources.** DO NOT WAIT 😊

**Step 4.** Determine what is literal and what is figurative in the poem. Determine when the poet is using figurative language to help his readers connect with what he is saying—when he is using metaphors, similes, understatement, personification, or overstatement to reach his readers and help them grasp what he is literally talking about. If you need help here—please ASK. I will be glad to assist you with this project.

**Paraphrase the poem.**

**Step 5.** After you have looked up the meanings of the words, looked up the allusions, and interpreted what is literal and what is figurative in the poem—paraphrase the poem. This means rewrite the poem in your own words. You will rewrite each complete thought (most likely each stanza). *Do not go line by*



line—but make sure that you account for every line. ***Your paraphrase should incorporate the definitions you looked up and the allusions that you researched.***

#### **Step 6.**

Gather your notes and create an outline.

After reviewing your notes and your paraphrase—strive to determine the "meaning" of the poem or of each poem. If you are working with more than one poem—make an assertion about what the poems mean collectively. *Make an assertion about the message that the poem (or poems) is sending to readers reading the poem today in the year 2005.* This assertion will be your overall point. Then PROVE your thesis by discussing the words and lines of the poem(s). Incorporate your research into your outline.

#### **The Presentation—**

#### **Step 7.**

"Open" the poem or poems from a "historical" perspective in a 20-25 minute presentation/discussion.

#### **Project #1**

Scottsborro" pages 142-143  
"The Town of Scottsborro" page 168  
"Ballad of Ozie Powell" page 188-189  
"August 19<sup>th</sup>" page 204

#### **Project #2**

"Poem to Uncle Sam" page 585-586  
"Dear Mr. President" page 271  
"Jim Crow's Last Stand" page 299  
"Will V-Day Be Me-Day Too?" pages 303-304  
"Judge William Hastie" page 578

#### **Project #3**

"Freedom Train" pages 323-325  
"The Mitchell Case" page 568-569  
"Message to the President" page 590-592

#### **Project #4**

"American's Young Black Joe" pages 565-566  
"Joe Louis" page 423  
"Crowns and Garlands" page 551  
"Joe Louis" page 575

#### **Project #5**

"Birmingham Sunday (September 15, 1963)" page 557  
"Ballad of Harry Moore" page 588-590  
"Freedom" page 562

#### **Project #6**

"A Ballad of Negro History" pages 434-436



## Assessment Documents, Invitation to Assessment Retreat & Assessment of Student Learning M State Overview

### Invitation

**You are invited . . . . .**

**What:** Assessment Action Project Retreat

**Why:** To create the framework and timeline (i.e., the project map) for M State Program Assessment Version 2.0—which will be rolled out on 8/18/11, Assessment Day

**Where:** Hideaway in the Lakes Area

**When:** 4 PM on 5/11 thru 12:30 PM on 5/13 Friday

**RSVP:** Express your interest by emailing Jeanne Vigness or Teresa Beacom by the end of the day on 4/11.

***How do you want to see the program assessment process evolve at M State?***

***What steps would make the process useful and meaningful for your program?***

***Join us and play a part in the development of M State Program Assessment Version 2.0***

You are invited to join faculty and administrators who have been reviewing and discussing the information gathered from the work of the CAC (Curricular Assessment Committee), the group who participated in the Assessment Workshop on 5/24/10, the survey which faculty completed on 8/19 (Assessment Day of 2010), the Ad Hoc Assessment Team which has been meeting this academic year, and the AQIP team. We are hoping to bring together a team who will be committed to the redesign of M State program assessment processes. *Faculty are encouraged to utilize their floating duty days for this retreat as additional compensation will not be available.*

Teresa Beacom, Faculty Assessment Coordinator

Jeanne Vigness, AQIP Faculty Coordinator

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### Overview of Assessment of Student Learning History at M State (Presented on 8/18/11)

A year ago—I addressed all of you and shared part of M State’s assessment history and shared the goal for the 2010-2011 academic year: reviewing M State’s assessment of student learning processes—taking time to step back and see what is working and what is not working.

Preparing to Upgrade to Version 2.0—M State Focus 2010-2011

**Phase 1:** CAC representatives and administrators assess processes (Jan.-April 2010)

**Phase 2:** 5/24 Assessment Workshop (with administrators, representative faculty, and assessment consultant)

**Phase 3:** Gather information from faculty

**Phase 4:** Design the upgrade



Today, I will briefly recap recent history and share the steps that were taken over this last year.

## History

- The CAC, a group of faculty representatives from each of the four campuses along with the CAO and an administrative representative, (this committee reported to the AASC)—guided institutional assessment processes.
- You were all asked to assess at the course (course competencies), program (program outcomes and core abilities), and to participate in institutional assessment.
  - During the 2007-2008 & 2008-2009 years as a college we focused on the core ability of effective communication.
  - During the 2009-2010 academic year, we focused on critical thinking
- You also reviewed your program improvement and updated action plans each year and participated in program review (where your assessment processes were reviewed).
- 5/24/10 Workshop
  - During the spring of 2010—the CAC determined that we needed to assess the assessment processes.
  - We shared our views with campus administration who supported the focus.
  - We participated in a retreat lead by the assessment coordinator from Minneapolis Community and Technical College in May of 2010 where 8 administrators and nine faculty members with through a full day workshop here in DL.
  - Purpose
    - to begin the process of accomplishing the following: reviewing the current organizational structure for addressing assessment of student learning, developing a new organizational structure, determining and allocating resources needed to support the structure, and developing alternative ways for supporting assessment processes.
- We continued this review process on August 19, 2010 by conducting a survey of all faculty members. You were given an opportunity to rate and make comments on what they felt is working and what is not working in our current assessment process.
  - M State College Assessment Survey
  - Sections in the survey:
    - Faculty designation
    - Overall view on M State's Assessment Processes
    - Program and course assessment
    - Core abilities
    - Effective Communication (as a core ability)
    - Critical Thinking (as a core ability)
  - Dr. Barry Lane compiled the data and created two summaries: the short and long versions.
  - 170 faculty members completed the survey (60% career/technical and 40% General Education/Liberal Arts Faculty)

- Survey—Fall 2010 Our current Assessment Process actively engages less than half (40.2%) of our faculty. Few faculty (30%) found current program and core ability assessment processes efficient and easy to use. The number of faculty relating meaningful improvements and program changes to the assessment process was low (37%).
- The results were consistent with the CAC’s perceptions and the results gathered at the 5/24 workshop.
- At this point—Dr. Lane and I organized an ad-hoc committee to continue the review process. During our first meeting in November—we created two groups, one focused on
  - Institutional Assessment
    - “determine a plan for collecting and utilizing the data that both internal and external sources need to assess and improve the quality of college operations”
  - Academic Assessment
    - “review and revamp academic assessment processes”
    - The second group (which had faculty and administrative participation from all campuses) after one thorough meeting in January decided that that the best way to accomplish our goal of “developing a plan for program assessment that included core abilities” was to meet for a two day meeting where we focused only on the proposed task.
    - During this same time—a group of administrators went to the AQIP workshop in Chicago and focused much of their time discussing assessment.
    - The results of their work session were consistent with CAC, the May workshop, and the survey results.
- May 2011 retreat
  - Invited faculty and administrators to participate in a retreat which would be committed to “the redesign of the program assessment processes.” This group of people met and developed a AQIP action plan.



## Foundations of Excellence Project (3 pages from a 34 page report)

### ACADEMIC LITERACY REPORT

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Teresa Beacom and Joan Brickner, English Faculty  
M State  
June 2009

#### Executive Summary

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According the National Endowment for the Arts 2007 report "To Read or Not to Read: A Question of National Consequence," "employers now rank reading and writing as top deficiencies in new hires":

- 38% of employers find high school graduates "deficient" in reading comprehension, while 63% rate this basic skill "very important."
- "Written communications" tops the list of applied skills found lacking in high school and college graduates alike.
- One in five U.S. workers read at a lower skill level than their job requires.
- Remedial writing courses are estimated to cost more than \$3.1 billion for large corporate employers and \$221 million for state employers.

This data coupled with the April 24<sup>th</sup> 2009 *Chronicle of Higher Education* report that "at least a quarter of entering fall-term students do not return for the subsequent spring term" and that "almost half on average, are gone from [college] classrooms by the second fall term" reinforce what we, Teresa Beacom and Joan Brickner, have been reading, hearing, and observing for the last several years. Students are not entering college prepared, they are not succeeding when taking courses, and they are graduating without necessary skills.

While we, two community college English instructors, are excited about the possibility for all to redirect their lives through community college education, we find that knowing most will not succeed is unacceptable.

In response, we undertook a research project attempting to review best practices in developmental English courses. In particular, we wished to investigate the effectiveness of integrated classes: rather than the traditional separation of reading and writing classes, an integrated classroom merges reading and writing classes in order to effect a positive impact on students, as adult college students. We concluded that an integrated reading and writing developmental course, an academic literacy course, would be a good option for our students.

The reasons for effectiveness of the combined literacy courses include the following:

- They involve "making meaning." Adopting the long-standing theories of Louise Rosenblatt's "reader response theory," integrated courses allow students to integrate new information with prior knowledge and experience.
- They develop the skill of metacognition or reflection, through journals, writing prompts, and discussion, which has proven to be effective in developing critical thinking.
- They directly connect with higher level college courses, which treat reading and writing as single literacy acts.
- They are designed around the similarity between reading and writing, by developing the idea of process. In addition, the reading material serves as models for the writing



assignments, especially as instructor and students examine them in their discussion and writing.

- Studies show these courses improve learning in general.
- Studies show that these courses are effective. In one case, Lieu, Illowsky, Fulks, Wong, Squires (2008) found a marked improvement in student performance, with an increased retention of 7 – 9%, and with improved level of success in transfer courses (higher level courses) of 13 – 15%.
- In addition, through research we found that grammar instruction was generally ineffective, and that regular, individual conferences are vitally important. Other effective tools include writing portfolios, and publishing of student work.

## Academic Literacy Report

### Introduction

The headline “Helping Community-College Students Succeed: a Moral Imperative” in the April 24<sup>th</sup>, 2009 issue of *The Chronicle of Education* reminds us, community college instructors and administrators, that our main objective is to help students succeed. Kay McClenney, director of the Center for Community College Student Engagement at the University of Texas in Austin, proceeds to outline why we need a call to action:

... in a recent report by the Community College Research Center, the numbers indicate that of the more than 250,000 students in the study, many who were assessed as needing remedial classes never made it to college-level course work. Sixty-nine percent of students referred to remedial math did not complete their sequence, and 56 percent of students referred to remedial reading did not complete theirs. (McClenney, 2009)

These students are not passing their courses and are not completing their degrees.

This research is in line with data from M| State. Our college has a low passing rate and retention rate for our developmental courses, typically hovering around 50% (according to current data from Office of Institutional Research at M| State). Information from the CPI (Current Practices Inventory), which was part of Moorhead’s Foundations of Excellence Project (FOE) process, reveals that the success rate for Writing Fundamentals ENGL 0050 (meaning a C or better) was only 51% and the rate for Comprehension Building DVCM 0006 was 65%.

McClenney goes on to share that “remedial education is . . . critical to the success of six out of ten entering students.” McClenney’s presents the challenge: She writes, “The scope of the problem is enormous, the stakes are high, and the return on the investment is huge. The work is hard, but it is possible. We can do it. Moreover, we should do it—indeed, we must.”

We, Joan Brickner and Teresa Beacom (English faculty), have responded to the low retention and high fail of our M| State students by completing a research and development project focused on the revision of the current developmental or preparatory courses offered in reading and writing at M| State. Our research over this last year has led us to conclude that a combined course will strengthen student reading and writing skills and result in a higher percentage of our students continuing with their planned programs of study.

Key to our support for the combined course is the research from Norman A. Stahl and Hunter Boylan’s (2003) collection of essays *Teaching Developmental Reading: Historical, Theoretical, and Practical Background Readings*. In the introduction to Chapter 8, “The Reading/Writing Connection,” they assert that reading and writing are no longer “viewed” “as fundamentally different activities”: “reading as receptive in nature and writing as expressive (330). Over the last twenty years “a growing body of theory and research” has concluded that both “composing processes that lead to meaning-making through interaction with text” (p. 330). In the first essay of this chapter, Karen B. Quinn (1995/2003) writes “. . . reading and writing should be viewed as a single act of literacy (Straw 1990)

with shared cognitive processes and, as such, should be taught together for the purpose of extending thinking, expanding learning, and transforming knowledge” (p. 331). Dolores Perin, Alla Keselman, and Melissa Monopoli (2003) reinforce this point: “Reading and writing skills are conceptually and functionally related (Fitzgerald and Shanahan 2000).

We have created a course outline for Academic Literacy (ENGL0095), which integrates developmental reading and developmental writing. The following is the course description:

This hybrid course combines reading and writing at a college preparatory level. Students will read one or two book-length works of fiction or nonfiction, along with essays, articles and other texts. In actively reading the material, students will annotate, summarize, interpret, and analyze, as they increase their vocabulary and identify organizational patterns. In addition, students will respond to these readings through class discussion, group work, and writing. Students will participate in all stages of the writing process as they write journals, paragraphs, reports, and essays. Emphasis will be placed on learning through revision; thus, conferencing is an important component of the course.

To review the full course outline see the Appendix.

We are proposing that this approach and that this specific course should be piloted during the fall and spring semester of the 2009-2010 academic year. If the combined course is deemed to be more effective, we should replace the current developmental English developmental class configuration, which includes reading and writing courses: (ENGL0050, Writing Fundamentals [which is taught on all four campuses] & DCVM, Reading Comprehension [which is taught on all but the Fergus Falls campus] and ENGL0030 & ENGL0040, Reading Strategies I & II [which are taught on the Fergus Falls campus], for a total of 6 credits with the combined 5 credit course.

This report presents theory and practice that supports the integration of reading and writing instruction into a course, which focuses on developing specific reading and writing strategies and skills through individual conferences and emphasizing reader response and reflection/metacognition assignments.

As Cynthia M. Chamblee (1998/2003), a developmental instructor, asserts in her article “Bringing Life to Reading and Writing for At-Risk College Students,” “our basic readers and writers, our at risk students, have potential. It is our responsibility as teachers [and administrators] to find ways to capitalize on that potential” (p.376).

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