

Writing Across the Curriculum
at Santa Barbara City College:
A Guidebook

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for

The Student Success Initiative

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Table of Contents

Preface...2

Introduction...4

Recommendations for Students...10

Recommendations for Faculty...17

Recommendations for Administrators...25

Writing in Your Field at SBCC (Alphabetical Listings by Discipline)...26

Appendix 1: How to Use the CLRC Writing Center: Advice for Students and Instructors...116

Appendix 2: National Council of Teachers of English: Beliefs About the Teaching of Writing...129

Appendix 3: Microsoft Tools: Effective Practices...141

Appendix 4: Web Resources for Art...158

Preface

The inspiration for this guidebook was provided by Ellen Millsaps, author of the *Writing Across the Curriculum Journal* article “Faculty Interdisciplinary Collaboration on a College-Wide Writing Guide.” I would like to thank the Academic Senate for funding the project, which I proposed as one of the Student Success Initiatives for the 2006-2007 academic year at Santa Barbara City College. Special thanks go to Vice President Jack Friedlander and Senate President Kathy Molloy for their support. I’m also grateful to Dean Marilyn Spaventa, who agreed to award faculty members flex credit for filling out the Writing in Your Field forms, which make up the bulk of this book.

I also benefited greatly from interacting with the participants at the summer 2006 institute/retreat. My thanks to Marc Bobro, Susan Burr, Mohammed El-Soussi, Kelly Graves, Chris Johnston, Katie Laris, Paul McGarry, Jody Millward, Emma Rollin Moore, Kathy O’Connor, Erin Orazem, Terre Ouwehand, Anne Redding, Peter Rojas, and Patricia Stark.

Because the major part of my project was collecting information from my colleagues across the campus, I ended up communicating with a number of people I might never have met. Emailing, making phone calls, and walking from building to building, I learned how much our faculty do, and how much they care about students. So, my final thanks go out to each of the faculty members who took time out of their busy schedules during the academic year to respond to my questions: Ignacio Alarcon, Sandra Allain, Ellen Anderson, Celeste Barber, Jenny Baxton, Barbara Bell, Curtis Bieber, Cindy Bower, Margaret Cole Broughton, Randy Bublitz, Dixie Budke, Marc Bobro, Dina Castillo, Bonnie Chavez, Jim Cheshier, Franchesca Cleyet, Gordon Coburn, Joe Connell, Robert Cook, Anita Cruse, Michael Downey, Melanie Eckford-Prossor, Mohammad El-Soussi, Esther Frankel, Laura Gardinali, Darin Garard, Sally Ghizzoni, Tim Gilles, Adam Green, Karolyn Hanna, Peter Haslund, Sarah Hock, Morris Hodges, Edward Inks, Chris Johnston, John Kay, Michael Kulper, Joy Kunz, Kelly Lake, Mayruee Leelahatorn, Gerry Lewin, Linda Littrell, Paul McGarry, Debra McMahan, David Morris, Judy Mouderrres, Kathy O’Connor, Arthur Olguin, Terre Ouwehand, Federico Peinado, Stephane Rapp, Peter Rojas, Ed Romine, Liz Russotti, Susan Scheiderbauer, Marie Schoeff, Chuck Scudelari, Janet Shapiro, Gabrielle Siemion, Jodi Simpson, Elizabeth Smith, Guy Smith, Patricia Stark, Sandy Starkey, Jill Stein, Jim Stevens, Alyce Steidler, Geoff Thielst, Jack Ullom, Marcia Warrecker, Ann Wellman, Ann Wilkinson, Sue Willner, Eric Wise, Ayanna Yonemura, and Sonia Zuniga-Lomeli. This guidebook would not exist without your contributions.

I am extremely grateful to Nicole Biergiel, Lisa Danhi and Jerry Pike for contributing the outstanding “How to Use the CLRC Writing Center: Advice for Students and Instructors.” Thanks also to the Committee on Teaching and Learning for their support of this project.

It should be noted that some of entries below are not “disciplines” per se. Nevertheless, members of the College Achievement Program, Disabled Student Programs and Services, English as a Second Language, English Skills, the Honors Program and the Great Books Curriculum all have valuable guidance to give to writers, and I’m grateful for their input.

Not every faculty member answered every prompt on the form, and not every discipline is covered. If there is no listing for a specific discipline, that means I do not have a response from that discipline. However, it should be remembered that we are a busy group of people at SBCC with many responsibilities, and there may have been significant obstacles to gathering a response from that discipline. The fact that a discipline has no listing should *not* be interpreted as an indication that no writing is involved in that discipline.

Introduction

Creating the Writing Across the Curriculum at SBCC Guidebook

Writing Across the Curriculum at Santa Barbara City College: A Guidebook began after I brought Ellen Millsaps' "Faculty Interdisciplinary Collaboration on a College-Wide Writing Guide" to the English Department's Composition Research Team, which consisted of Chris Johnston, Jody Millward, Terre Ouwehand and myself. My colleagues shared my enthusiasm for creating a similar guidebook for SBCC, and I proposed a Student Success initiative that would create a college-wide interdisciplinary writing guide. The guide would be written collaboratively by faculty from departments across campus--both full-time and adjuncts--with information about writing in the natural sciences, the social sciences and the humanities. The guide would take the form of both a printed pamphlet and a Website, linked through the Faculty Resource Center.

My reason for creating the guide was straightforward. At the time (Spring 2006) SBCC students and faculty lacked a single document to which they could turn for advice about what constitutes good writing in all disciplines across the campus. As a result, students inevitably had difficulty understanding and incorporating different writing goals as they move from discipline to discipline (and sometimes from professor to professor *within* a discipline).

In her article, Millsaps describes a four-step process for completing the guide at her college: 1) faculty representatives from across campus were selected to participate in the project; 2) the selected faculty solicited input from their departments, then wrote a description of what constitutes good writing in their disciplines; 3) faculty met at a day-long end-of-year retreat to consolidate their work, with any loose ends tied up later over email; 4) the pamphlet was designed and packaged so that it was accessible to students.

As coordinator of the SBCC interdisciplinary writing guide, it would be my job to keep the project running smoothly and efficiently, ideally producing a document that would be up on the Web and in print by the end of Spring semester 2007. I planned to use Millsaps' article as a blueprint, although the college at which she teaches is considerably smaller and less diverse than SBCC, and I knew I would have to make modifications.

One necessary change was immediately obvious. The guidebook Millsaps produced had a long section on grammar and usage, which duplicated material in the *Brief Penguin Handbook*. The *Handbook* is required in ALL English composition courses, and therefore--theoretically, at least--already in the possession of nearly every SBCC student. Moreover, there is plenty of online help available in this area (see the Recommendations for Students section below).

In addition, I suspected that getting feedback from faculty and getting them together in one place was going to prove significantly more difficult for me than it had been for Millsaps, and that, indeed, turned out to be the case. Nevertheless, I was able to hold a very productive two-day institute/retreat during the summer of 2006 to lay the groundwork for the guide. I used the input from that faculty group to begin work on the guidebook. Throughout Fall semester 06 and early Spring 07, I pestered, cajoled, and

pleaded with my colleagues to answer the questions I had posed on the Writing in Your Field form. My efforts were rewarded with widespread support from across the campus.

During spring semester 2007, I finalized the document, creating both print, and with the help of David Wong in the Faculty Resource Center, Web versions.

A Very Brief History of Writing Across the Curriculum

Some faculty members (and even a few students) may be interested in the history of Writing Across the Curriculum in the United States, and this section provides a short overview of that topic. (Further sources are listed in the Recommendations for Faculty section.)

In the online *Reference Guide to Writing Across the Curriculum* (<http://wac.colostate.edu/books/bazerman_wac/>), Charles Bazerman, et al, list some of the major articles in the campaign to move writing out of the exclusive domain of English departments (22-23):

- 1939: “The Failure of English Composition” *English Journal* (Campbell)
- 1949: “Faculty Responsibility for Student Writing” *College English* (Wright)
- 1960: “College Wide English Improvement” *College English* (McCullogh)
- 1967: “English Does Not Belong to the English Class” *English Journal* (Kaufman)
- 1968: “Written Composition Outside the English Class” *Journal of English Teaching Techniques* (Emmerich)
- 1975: “Teaching Writing Extra-territorially: Carleton College” *ADE Bulletin* (Carleton College, 1975)

The titles of these articles suggest some of the major issues in Writing Across the Curriculum: the continuing “failure” of students to “write correctly”; the need for faculty outside the English department to take responsibility for writing instruction; the realization that writing well is important for students in just about every discipline; and the difficulties faculty members face as we cross into each other’s “territories.”

In a 1991 article, “The Second Stage in Writing Across the Curriculum,” Bazerman further claims that two forces in particular are responsible for WAC: 1) “the missionary zeal of composition” and 2) “the institutional designs of administrators looking for broad structural fixes” (209). To a degree, both those forces are behind the creation of this guidebook.

More recently, in “Writing Across the Curriculum in a Time of Change,” the introduction to *WAC for the New Millennium* (NCTE, 2001), Susan McLeod and Eric Miraglia point to a number of issues, challenges and currents in Writing Across the Curriculum:

- **Pedagogy:** “WAC, more than any other recent educational reform movement, has aimed at transforming pedagogy at the college level, at moving away from the lecture mode of teaching (the ‘delivery or information’ model) to a model of active student engagement with the material and with the genres of the discipline through writing, not just in English classes but in all classes across the university.”

- **Assessment:** McLeod and Miraglia point out that while assessment isn't new, "What is new is that assessment has been coupled with accountability in competition for state and federal resources committed to higher education." WAC looks to "develop assessment instruments for both students and programs that satisfy the stakeholders and also avoid positivist measures that do not adequately reflect the complexity" of student learning.
- **Technology and Teaching:** Distance education, networked classrooms, multimedia "essays," email, online research, etc., are combining to transform Writing Across the Curriculum into Electronic Communication Across the Curriculum.
- **Service Learning:** "Service learning programs vary considerably across institutions, but they all have one thing in common: they attempt to connect the classroom to the community in a way that encourages experiential learning on the part of the students." Many of these service learning programs "have faculty development as a component" and "provide students with meaningful writing tasks--real projects for real audiences."
- **Learning Communities:** "Learning communities take many forms (linked courses, first-year seminars). Sometimes they unite disparate course offerings into a cluster (Science, Technology, and Human Values, or The American Myth of Success); in other cases students might be assigned the same book in several different classes and meet periodically to discuss that common text. The main point of creating a community of learners is to help students see the connections among the various general education requirements in the curriculum."
- **Changing Student Demographics: Non-native Speakers of English:** These students, both ESL and Generation 1.5 (students educated in American K-12, but whose native language is not English) increase the diversity of linguistic abilities and learning styles in our classrooms.
- **The Voices at the Margins:** Issues of class, race and ethnicity, gender and sexual orientation further complicate the teaching and learning of "disciplinary discourse across the curriculum."
- **Writing Centers:** According to Joan Mullin at the University of Toledo, there are four key points of agreement among most WAC programs and writing centers:
 1. Each discipline has genres, ways of performing, or conventions specific to its manner of constructing, supporting, and questioning knowledge.
 2. No discipline can effectively act alone; this fact implies a call for workplace alliances, interdisciplinary planning, and multidisciplinary exchanges of theory and practice.

3. The most effective pedagogy is one-on-one or small-group instruction.
 4. Assessment of teaching and learning effectiveness is a complex, continual, reflective activity.
- **Peer Tutoring:** “Programs of peer tutoring, like learning community programs, grow out of the same rather simple conceptual base: students can learn from each other as well as from teachers and books.” These programs are both cost-effective for administrators and less threatening to students who might not otherwise ask for assistance.
 - **Writing Intensive Courses:** These courses are smaller than normal to allow faculty in the discipline more time to comment on writing. The courses 1) give students more practice writing; 2) allow them to better learn the specific conventions of the discipline; and 3) make the students active learners, rather than “passive recipients of knowledge.”

As this quick survey suggests, the issues involved in Writing Across the Curriculum are complex and recurring. (Long-time SBCC instructors will be able to confirm that most of these ideas and challenges are not new to City College.) For most teachers and students, however, the real issue is a practical one. What sort of writing should students be doing in college? And what can instructors realistically expect from their students’ writing? In *Border Talk: Writing and Knowing in the Two-Year College* (NCTE, 1997), Howard Tinberg and his colleagues at Bristol Community College in Connecticut came up with the following “primary traits” for good writing across the campus (62-63):

A consensus as to what makes good writing should begin with this qualifier: *writing is contextual*. By that we mean that writing depends on the disciplinary context and the situation in which it is done. Each discipline does have a distinct set of assumptions about the way knowledge is made and expressed.

Nevertheless, those qualities that cut across areas of expertise and knowledge are as follows:

Perspective: Good writing has perspective, a way of seeing. Perspective is expressed through point of view, voice and thesis:

point of view reveals the experience, the knowledge and inclination of the writer;

voice expresses the writer’s personality on the page;

thesis establishes the writer’s main idea.

Audience: Good writing is appropriate to the reader, the purpose, and the occasion.

Evidence: Good writing makes use of detail to persuade, to move, to inform the reader.

Logic: Good writing is coherent from sentence to sentence, paragraph to paragraph, beginning to end.

Correctness: Good writing displays competency in grammar and punctuation, and accuracy in spelling. The use of another's words or ideas must always be cited.

Writing Across the Curriculum at Santa Barbara City College

While it helps to know something of what has come before at other times and in other institutions, Louisiana State University Professor Lillian Bridwell-Bowles is right: "Obviously, within Writing Across the Curriculum / Writing in the Disciplines / Communication Across the Curriculum programs, one size does not fit all." That's why the focus of this project has been, from the very beginning, Santa Barbara City College, circa 2006-2007. Many of the areas of concern mentioned by the Bristol Community College faculty were also important to SBCC instructors, although, ultimately I found it more constructive to classify their advice under different categories. Therefore, I have listed below what I think are the three most common recommendations from faculty members, and the two main ways for students to begin achieving those goals.

I should acknowledge first that not all faculty members find writing to be essential in their disciplines. Engineering Professor Nick Arnold, for instance, uses some writing in the form of personal, academic and professional development questions in his Introduction to Engineering course. However, in subsequent classes, he does not emphasize writing and says, "it does not apply to the community college engineering curriculum." Technical Drafting professor Armando Arias del Cid states flatly: "We do not do writing." And Alejandra Jarabo, who teaches Multimedia courses, agrees: "No writing skills at all are necessary. A little bit of reading is good but among my best students are people who...are following my explanations with a computer system operating in a different language and alphabet (Japanese, Mongolian, Korean...)."

The issues raised by these instructors are similar to those addressed by Southern Illinois University Professor Fred Isberner. Isberner is sympathetic to the concerns of WAC skeptics: "What use, they may [ask], are writing skills to a dental hygienist, radiation technologist, or aviation mechanic--none of whom would be expected to write more than brief notes in the performance of the duties for which they are being trained?" Yet Isberner believes that, even in disciplines in which writing is limited, writing "serves more than vocational objectives: it promotes critical thinking and problem solving, prepares the student to be more capably engaged in civil society, and provides the tools for further personal and professional development." In other words, more and better writing makes for more and better thinking, which results in more rounded and more capable students and workers.

One set of questions in the Writing in Your Field form addresses writing in the work place, and, indeed, the more responsibility one has at one's job, the more likely writing will be a significant component of the position. As the Radiographic faculty remind us: "At the level of technologist, writing is limited to e-mail and brief computer

notes passed to MD's regarding details on specific patients and their exams; at the supervisory level, creation of policies and procedures are among the written tasks." Students who hope to advance in their careers would do well to take their college writing classes seriously.

In any case, disciplines in which little or no writing takes place are in the distinct minority at SBCC. Even in majors where writing does not play a central role, it still figures in the curriculum. Chemistry Professor Sally Ghizoni notes, "Writing isn't a big factor; it isn't insignificant either." Jerrie Franco, Director of the SBCC Cosmetology Academy, says that students who find work in her field will write "applications, write a resume, cover letters, and I'm sure write e-mails." Writing is important in other vocational fields, too. Auto technicians, for instance, fill out repair orders, write letters to customers, and correspond with everyone from parts manufacturers to governmental regulatory agencies.

And, of course, many academic disciplines use writing extensively. Students majoring in Communication, English, History, Psychology, Journalism, and Philosophy will write and write and write.

And Finally....

If the history of Writing Across the Curriculum over the past sixty-plus years has shown us anything, it is that there is no panacea, no "magic bullet" for teaching all students to write well in all disciplines.

That bit of bad news will come as no surprise to anyone--student or professor--who has ever struggled with a writing assignment. Writing is often a difficult, multi-step and recursive process. Granted, there are times when the words just seem to pour from our fingertips, but more often--even for professional writers--writing requires persistence, patience and intellectual energy.

Moreover, if writing can be a chore for students, responding to and evaluating writing can be an equally difficult, draining and time-consuming process for instructors. "Assessment of writing involves complex, informed, human judgment," the National Council of Teachers of English tells us, and those of us who assess writing in depth would agree heartily.

Yet there *is* good news, too. Students should know that the more they write, and read, the better their writing will become. And there are many options for instructors who want to assign writing but can't imagine finding the time to grade all of it (see Recommendations for Instructors below). Probably the most important thing to remember is that **not all writing needs to be graded**. Writing helps students to think, whether or not an instructor ever sees the writing his or her students have done.

Recommendations for Students

Three Golden Rules: What SBCC Faculty Want from Student Writers

Is it possible to boil down the almost 100 pages of faculty responses to 3 main suggestions for writing better? Yes and no. Instructor comments are wide-ranging and vary to a significant degree by discipline. Anyone interested in getting a fuller view of faculty attitudes toward writing at SBCC would do well to read the body of this document in its entirety.

Nevertheless, there are three key pieces of writing advice that seem to cut across all disciplines. Nearly all Santa Barbara City College instructors would tell their students: 1) be clear, 2) address your audience, and 3) stay on task.

Rule #1: Be clear.

“I see but one rule: to be clear,” Stendhal wrote to Balzac. “If I am not clear, all my world crumbles to nothing.” What do two nineteenth-century French novelists have to do with twenty-first century writing at Santa Barbara City College? Apparently quite a lot. By far and away, the main piece of advice from City College professors to their students is *be clear*. Here is just a sampling of their comments:

Your writing should be simple, clear, direct and logical. Skip the fancy and multi-syllabic terms unless they convey a very specific and necessary meaning. Flowers are lovely, but save them for a loved one.

-- Peter Haslund, Global Studies

Learn how to write in a way that clearly explains an event, is understandable to any person reading it, and is free from errors.

--Anne Redding, Administration of Justice

The goal of the design brief is to outline the company's needs, target audiences, and client's expectations as clearly as possible.

--Liz Russoti, Graphic Arts

Learn to be concise, clear, provocative, and document evidence that supports your point.

-- Adam Green, Environmental Studies

Write straightforward simple sentences that are clear and precise.

--Sue Willner, Health Information Technologies

Write clearly and simply.

-- David Morris, History

Write so you cannot possibly be misunderstood.

--Margaret Cole Broughton, English Skills & COMAP

Radiographic and Imaging Sciences Professors believe students should “know how to spell and write clearly.” The Mathematics professors quote Mathematician David Hilbert: “A mathematical theory is not to be considered complete until you have made it so clear that you can explain it to the first man whom you meet on the street.” And Adam Green, reminds us that *Why Not Say It Clearly?* is the title of a book about writing in the sciences. Even instructors in disciplines that might not be known for their love of straightforward and transparent writing, advise students to write clearly. Philosophers Marc Bobro and Jim Chesher tell us, “Despite popular belief to the contrary, clarity of expression is fundamental to good philosophy.” The breadth of subjects covered in these few comments emphasize the importance of precise and articulate student writing.

Students who write clearly have an excellent chance of succeeding at Santa Barbara City College.

“Ambiguity is unacceptable,” says Marine Diving Technology Professor Geoff Thielst, and many of his colleagues at SBCC would agree. This is not to say, however, that ambiguity is *never* allowed or encouraged in college writing. In Literature or Creative Writing classes, for instance, a story with an ambiguous ending may be preferable to one that has only a single interpretation. Yet creative writers cherish clarity far more than most students might think: the ambiguity they appreciate is nearly always intentional. It is, in short, the product of clear thinking, which is a prerequisite for clear writing. Writers who understand their material are able to write about it succinctly and accurately.

Writing well requires writers to master style as well as content. Journalism Professor Patricia Stark tells us that “journalistic style focuses on active writing (active voice, active verbs), clarity and conciseness. Journalists believe that verbs drive sentences, and we use short sentences and paragraphs to add impact and power to our writing.” And Business Administration Professor Bonnie Chavez notes: “Each discipline requires the development of unique documents. Nonetheless it is essential that successful writing exhibit solid writing mechanics, sound reasoning, appropriate documentation, and critical analysis.”

Professors Stark and Chavez’s emphasis on “active writing” and solid mechanics brings up another important point: **good grammar and mechanics are essential to achieve clarity**. You can’t be clear if you aren’t using language correctly. Time and again, SBCC professors stress that both instructors *and* future employers will judge you by your writing. Gordon Coburn says that if an employee’s “sentence structure does not reflect her expertise, she will probably not advance very quickly.” Anne Redding says, even more bluntly: “Bad writing doesn’t make you stupid; it just makes you look stupid.”

Use of standard grammar and mechanics appear to be equally important in every field, from Nursing--“Proper grammar and spelling are very important”--to Early Childhood Education--“Spelling does matter”--to Accounting--“Accounting employers continually state that they hope college graduates possess excellent oral and written communication skills”--to Automotive Service and Technology--“Have someone proof your work, use spell check, be neat and professional. Capitalize and use punctuation.”

The National Council of Teachers of English agrees that surface correctness *does* matter when writers are submitting a final product: “Conventions of finished and edited texts are important to readers and therefore to writers.” In short, instructors aren’t asking

students to follow the rules of grammar because they want to torture them, but because good grammar is necessary for good writing.

Rule #2: Address Your Audience.

From the time of Aristotle onward, writers and speakers have been encouraged to think carefully about how they present themselves to their audience. Addressing your audience in writing means knowing *who* your readers are. An English instructor who assigns a self-reflective essay on a meaningful life experience does not want to receive a terse list of bulleted items. And a chemistry professor asking for a lab report really doesn't care how a student *feels* about the thermodynamic quantities of chemical reactions. You ignore your professor's expectations at your own peril.

This guidebook is being created as Santa Barbara City College prepares for its ten-year accreditation visit from the Western Association of Schools and Colleges. Among the proposed Institutional Student Learning Outcomes is one for Communication. In an early draft form, that ISLO states that "all graduates are expected to demonstrate achievement" that goes "beyond simple content mastery" in Communication, which is defined as "the ability to read, write, speak, listen, and use nonverbal skills effectively with different audiences." Each of the Communication skills also requires the writer (or speaker) to not only specifically address his or her audience, but also to modify the communication based on how the reader/auditor responds.

Two questions on the Writing in Your Field form ask instructors to identify specific audiences for writing by students in the discipline and writing by those who choose the discipline as a career. The very fact that the responses to these prompts are so diverse proves how many potential audiences there are for a piece of writing. Even when they are still in college, student writers may be writing for audiences as varied as trainers at clinical sites (Alcohol and Drug Counseling, Radiographic and Imaging Sciences) to potential editors at an academic journal (Communication) to parents of young children (Early Childhood Education) to SBCC students and faculty (Honors Conference, Journalism).

In class the primary audience is nearly always the instructor, yet even within a single discipline, different instructors may have widely varying expectations. In English, for instance, some instructors want their students to follow a set structure: thesis, topic sentence, support. Other instructors find such formulas too constraining and argue, instead, for a more creative approach to expository writing. The important thing to remember is that neither type of instructor is wrong: they are only different in their expectations. The variety of expectations means that students must always be attentive to audience.

Of course, students frequently complain not only about these shifting expectations, but also that their assignments don't matter to them personally, and, therefore, that they cannot generate sufficient interest to write about their topics. That's a genuine problem, but English Professor and Honors Program Coordinator Melanie Eckford-Prossor has some good advice: "Make your writing matter to you and it will matter to your audience."

Again, it's important to practice addressing different audiences in college because once you leave school and enter the workplace, the demands of audience become even greater and more varied. Employees who write frequently must keep those different

audiences in mind. Depending on their career, workers may find the audiences for their writing either very small and specialized--as in the case of a nuclear physicist--or vast and diverse--a journalist writing for a mass circulation magazine or popular Website. And just about any job will have multiple audiences for writing. Someone working as an insurance company claims adjuster, for instance, might--within the span of an hour--type a formal report to his boss, send off an informal email to a colleague, write a stern letter to one client and a sympathetic letter to another. Like it or not, our audiences shift with each new writing task, and the successful worker adapts to each of those changes.

Rule #3: Stay on Task.

If addressing your audience means knowing who your readers are, staying on task means knowing *what* your readers want from the document you are producing. “Consider carefully your audience and purpose,” English Professor Barbara Bell says, reminding us that audience and purpose, are, indeed, closely connected. If you forget *whom* you’re writing to, there’s a good chance you’ve also forgotten *why* you were writing to them in the first place. “I went off on a tangent,” students often remark when their writing goes astray. Or: “My essay doesn’t flow.” Frequently, these complaints arise because the student writer did not stay on task.

Marine Diving Technologies Professor Geoff Thielst recommends: “Read and follow the instructor’s directions.” And Gerry Lewin and Janet Shapiro from DSPS urge students to “be sure the purpose of writing is dealt with adeptly.” Every writing assignment you receive has parameters, and staying within those boundaries will not only help you improve your grade, it will also save you from wasting time and energy. Most instructors give students general guidelines about the length and purpose of an assignment, but the more specific the instructions, the closer you should follow them. When given a writing prompt, **the successful student does exactly what is required for that particular assignment.** If the requirements are unclear, the student should talk with her professor and ask to see models, if they are available.

The leadership provided by Vice-President Jack Friedlander and the Director of the Faculty Resource Center, Mark Ferrer, has convinced many SBCC faculty members that the best way to get students to stay on task is to be as explicit as possible in stating the goals of a writing assignment. Here, the value of Student Learning Outcome statements and grading rubrics quickly become apparent. Rubrics and checklists aid both students *and* instructors in adhering to the specific expectations of a writing task.

These expectations can be many. The Writing in Your Field form asks instructors to name particular types of assignments given in class, and, once more, the variety of responses is overwhelming. Virtually every contributor to this book acknowledges that, from journal articles, lesson plans, and proposals, to contracts, lab reports, business letters, and more, each discipline has a variety of very specific “genres” of writing that require a writer to accomplish very specific tasks. The National Council of Teachers of English reminds us that “Writing is not just one thing. It varies in form, structure, and production process according to its audience and purpose.” Your professors understand this. Yes, they want you to be clear, to address your audience and to stay on task, but aside from those three common goals, there is a world of difference awaiting City College students as they move from class to class and discipline to discipline.

Two Ways to Improve as a Writer: Write and Read

How can students, especially those who are struggling with the writing process, get to the point where employing these three golden rules comes naturally? SBCC faculty members have two main suggestions, and those suggestions are supported by research from the National Council of Teachers of English.

Write, Write, Write

At the invitation of the Faculty Development Committee, nationally recognized Writing Across the Curriculum expert Kathleen Blake Yancey spoke to SBCC faculty at the Spring 2007 in-service. Dr. Yancey emphasized that two there are two main factors associated with writing well: frequency and self-assessment. Writing is a process. You learn to write better by writing a lot and looking at what you've written to see how you can do it better. Then you go back and do it again.

According to NCTE, "As is the case with many other things people do, getting better at writing requires doing it—a lot. This means actual writing, not merely listening to lectures about writing, doing grammar drills, or discussing readings. The more people write, the easier it gets and the more they are motivated to do it. Writers who write a lot learn more about the process because they have had more experience inside it."

City College faculty have much to say on this subject:

I would recommend that students get into the habit of practicing writing—just like anything else, the more you do it, the better you get ... and probably the more you'll like it.

--Jill Stein, Sociology

Put the time in and revise.

--Kathy O'Connor, Physical Education

I advise students to develop their written voices by writing as much as they can on a daily basis.

--Gordon Coburn, Alcohol and Drug Counseling

There are no finished papers. There are final deadlines.

--Ayanna Yonemura, Ethnic Studies

No one is born knowing how to write, and there is no substitute for practice.

When students are having difficulty, I advise that they work together in pairs.

--Peter Haslund, Global Studies

The Spanish faculty advises students "be patient and write many drafts." Mathematics professor Peter Rojas quotes the Roman writer Marcus Fabrius Quintilianus: "Write quickly and you will never write well. Write well and you will soon write." Health Information Technologies Professor Sue Willner quotes E. L. Doctorow: "Writing is an exploration. You start from nothing and learn as you go."

Philosophy Professor Jim Chesher tells this instructive anecdote:

I was doing a classroom observation of a history instructor. During his lecture, the teacher projected on the screen a copy of a draft of the Declaration of Independence, complete with scratch-outs, marginal comments, etc. At a glance, it was clear that one of the finest pieces of writing ever penned, by one of the finest writers, was subjected to proofreading, peer review, and revision. Students cannot expect to improve their writing skills if they do not develop the habit of critical review and revision.

Becoming a better writer means learning that writing is a process. It doesn't always happen quickly. It takes time and thought, trial and error. Practice and revise. Revise and practice some more.

Read, Read, Read

“Writing and reading are related,” the National Council of Teachers of English tell us. “In order to write a particular kind of text, it helps if the writer has read that kind of text. In order to take on a particular style of language, the writer needs to have read that language, to have heard it in her mind, so that she can hear it again in order to compose it.” The more we read, the better our writing is likely to be, especially if we regularly practice writing along with doing that reading.

SBCC professors heartily embraced this belief. Accounting Professor Michael Kulper says, “READ business publications, and PRACTICE writing!” Ayanna Yonemura advises students: “Read a lot.” “Read more!” say members of the Art department. The Hospitality and Culinary Arts faculty believe students should “read good books.” After suggesting that students “write often,” Communication Professor Darin Garard adds: “read often.” “Read, read read!” counsels Marcia Warrecker of English Skills. And History Professor David Morris suggested that I follow this writing across the curriculum project with a similar one on “reading across the curriculum.”

Nicole Biergiel of the Writing Center sums it up well: “The best way to become a better writer is to read and write a lot! Students should think of the reading assignments for all of their courses as examples of different styles of writing that they could emulate.”

A Few More Words of Advice

- **Think of writing as an opportunity to learn rather than as simply a task to complete.** There is plentiful evidence to show that one of the best ways to learn about a subject is to write about it. The writing you have to do for your classes is *not* busywork: it's part of your education. In the words of Writing Center LTA Lisa Danhi: “Writing is more than an assessment measure; it is a tool for active critical thinking and a vehicle to explore course content and its connection to other disciplines, learning goals, and the wider world.”
- **Know your professor.** Different professors in different disciplines have different preferences when it comes to writing. Find out what your professor wants *before* you turn in your assignment for a grade.

- **Visit the Writing Center.** See Appendix 1 below for suggestions about what to do before, during and after visiting the Writing Center.
- **If you're off-campus, make use of the Writing Center's OWL (Online Writing Library):** You can access additional writing websites and the Writing Center's own printable handouts at the OWL (Online Writing Library) at <http://www.sbccc.edu/learningresources/Website/WL/OWL.htm>. Instructors may make general inquiries regarding Writing Center policies or procedures by emailing writingcenter@sbccc.edu.
- **Use your *Brief Penguin Handbook*.** English instructors may not always assign work from the *Handbook*, but they do expect that students will refer to it on their own. The *Handbook* is especially useful for questions about documentation. You may also consult the book's Website at http://wps.ablongman.com/long_faigley_penguinhb_2/

Recommendations for Faculty

The Committee on Teaching and Learning recommends (and I agree) that **the most effective way for SBCC faculty to convey the relevant findings of this document is to widely disseminate the Recommendations for Students (pp. 10-16 above) to students themselves.** These seven pages condense the bulk of this document and **can be included, or excerpted, in syllabi or on faculty Websites.**

On a more general level, the National Council of Teachers of English has articulated 11 specific beliefs about the teaching of writing across the disciplines, *which have been endorsed by the SBCC English Department* (the full 13-page article can be found in Appendix 2). Content faculty wanting to maximize the use of writing in their courses might begin by reflecting on how their assignments and attitudes mesh with the NCTE beliefs:

1. **Everyone has the capacity to write, writing can be taught, and teachers can help students become better writers.** There is ample empirical evidence to support this claim, but developing writers in particular (like many of the students at SBCC) require extensive institutional support.
2. **People learn to write by writing.** There should be ample in *and* out-of-class opportunities to write: the more people write, the easier it gets.
3. **Writing is a process.** As experienced writers know, this process involves a range of skills and strategies--including generating, revising and editing--that are often recursive and take many years to master.
4. **Writing is a tool for thinking, not simply a method of reporting information.** The act of writing generates ideas; it is an opportunity for students to engage in disciplinary inquiry.
5. **Writing grows out of many different purposes, so there are no universal features of good writing that apply to all forms and fields of discourse.** We write to develop social networks, engage in civic discourse, support personal and spiritual growth, reflect on experience, communicate professionally and academically, build relationships, and engage in aesthetic experiences.
6. **Conventions of finished and edited texts are important to readers and therefore to writers.** While it is essential to value and understand the complex nature of the writing process, writers must ultimately learn to conform to the expectations of their readers.
7. **Writing and reading are related.** People who read often have a much easier time becoming better writers. In order to write a particular kind of text, it helps if the writer has read examples of that kind of text.

8. **Writing has a complex relationship to talk.** Writers benefit from talking about their work *before, during, and after* the act of writing occurs. “Thinking aloud” is a crucial component of writing any complex text.
9. **Literate practices are embedded in complicated social relationships.** Writing happens in the midst of a web of relationships, which are often hierarchical. Race, class and gender affect who says what to whom. Developing writers often struggle to bridge the gap between the language they use at home and in their neighborhoods and the language required at work and school.
10. **Composing occurs in different modalities and technologies.** Increasingly rapid changes in technology mean that composing often involves using a combination of print, still images, video and sound. Both teachers and students must continually update their knowledge of evolving forms of communication.
11. **Assessment of writing involves complex, informed, human judgment.** Just as writing occurs for different reasons, so assessment takes place for an array of reasons. While some writing is evaluated as a final product, students may also be assessed on their *growth and development* as writers. Assessment should take into account the purpose of the text and the audience it is intended to reach.

Writing as Inquiry / Writing as Assessment

Drawing on contemporary research about Writing Across the Disciplines, Katherine Gottschalk and Keith Hjortshoj remind us that writing is both a way for students to learn about the subjects they are studying (writing as inquiry) *and* a means for instructors to measure that learning (writing as assessment). It’s important to remember that while these twin goals are often complementary, they aren’t always identical.

Note: Much of the following material is culled from *The Elements of Teaching Writing: A Resource for Instructors in All Disciplines* by Gottschalk and Hjortshoj (Bedford/St. Martin’s, 2004). Instructors may request a complimentary copy of this concise and intelligent book at the following Website: <http://www.bedfordstmartins.com/contactus.asp?company=bsm&page=exam>

Writing as Inquiry

Writing that is used primarily as a form of inquiry is a means for students to learn; assessing that learning is secondary. Typically, writing as inquiry assignments are fairly short. The following assignments are particularly suited to large classes:

- *Explanations of central or difficult concepts / study questions / summaries of readings* (1 paragraph to 1 page): Students complete these assignments outside of class, with an emphasis on clear, concise explanation. The writing is used to stimulate class discussion and/or improve understanding of lecture material. Collected writing may or may not be read *briefly* by the instructor; if it is read, it will be acknowledged for credit and returned to students with minimal markings (√+, √, √-, etc.).

- *Writing exercises during or at the end of a lecture* (1 paragraph or a large note card): Instructors pose a difficult question and ask students to respond in writing; selected responses are read aloud for commentary by instructor and/or classmates. Collected writing is used primarily for the instructor's own purposes in planning future classes and is not returned.
- *Writing primarily intended for other students* (1 paragraph to 1 page): Students make comments on or pose questions for other students about lecture material. Material is exchanged among students. Writing is not collected.
- *Short position papers* (1-2 pages): These assignments ask students to develop positions on central issues raised in lectures or readings. Collected writing is read *briefly* by the instructor, acknowledged for credit and returned to students with minimal markings.
- *Research exercises* (2-3 pages): Students locate, summarize, analyze and document resources on a particular topic. This research may or may not be used toward a longer research project. Collected writing is awarded credit and returned with brief instructor comments.
- *Research proposals* (1-2 pages): Students identify interesting research questions and develop methods for answering those questions. The assignment may also include a brief review of research student has done to this point. Collected writing is returned with brief comments focusing on the quality of the research questions and suggestions for improving research.
- *Journals* (Ongoing): Students reflect on and ask questions about assigned material. Journals are collected periodically, and instructors and/or tutors or readers quickly review them, providing students with brief feedback.
- *Blogs* (Ongoing): Whether public, or open only to the class or the instructor, blogs serve the same function as journals. However, since reading and commentary are done online, blogs allow instructors to avoid the onerous task of collecting and returning boxes or bags full of journals.
- *Online discussion lists* (Ongoing, or on a class-by-class basis): Students interact with one another on a message board, or in a similar electronic forum. Instructor periodically monitors postings and may occasionally post comments to keep discussion on track.

Writing as Assessment

In many classes, student writing serves as a primary means of assessment, whether it is in the form of a midterm/final essay exam or a long research paper. As those of us who have been involved in the Student Learning Outcomes process know, rubrics--whether

they are used for in- or out-of-class assessment--clearly identify the specific tasks students must accomplish to achieve a particular grade.

In one important aspect, the purpose of a rubric is consistent with current models of writing instruction: when presenting students with a writing assignment, the instructor should be able to articulate clear goals for that assignment. In fact, when responding to an instructor's writing assignment, students should always be able to answer the following questions:

- What am I, the author, writing about? (a set of assigned readings, a topic covered in lecture, an aspect of the course not specifically discussed in class)
- For whom is the writing intended? (the instructor, other students, a specific hypothetical audience)
- What is the purpose of the assignment? (to confirm student understanding of lecture material, to challenge conventional wisdom, to propose an alternative solution to a persistent problem)
- What form should the assignment take? (a traditional research essay, a letter, a proposal, a lab report)

Whatever the form and purpose of a writing assignment, instructors of large classes benefit from time-saving measures. I recommend the following strategies:

- *Save examples of student papers (and your responses).* Examples of previous excellent work done by *real* students allows you to show current students what you're looking for in a particular assignment. Your own notes on the assignment help you alert them to likely pitfalls.
- *Be on the look out for, and make copies of, strong published essays that you can use as models.* We know it when we see it: just the sort of thing we wish our students would write. Copy or print out the essay and save it in a file.
- *Consider making a single instructor commentary handout for the entire class if there are recurrent problems in student writing.* When you receive a set of papers, read through a few of them *without marking* to get a sense of where students may be going wrong. Jot down the problem areas on a piece of paper, then--when you're finished with your grading--type up a detailed summary of student problems (and their solutions). It's easier to distribute a single handout to the entire class than repeatedly write the same comment on individual papers. Save these handouts on your computer for modification and use with future assignments.
- *Be frugal with your marking, especially when "correcting" sentence-level errors.* If individual students have one or two *patterns of error*, you may want to point that out in your end comments, but don't drive yourself crazy trying to "catch" every mistake. Think content first, then error.

- *Take advantage of the Writing Center and class tutors and readers.* Obviously, tutors and readers should not be responsible for awarding grades to student writing; however, tutors can give expert advice in the early *drafting* stages of the writing process when instructors simply don't have the time to work with every student.
- *Finally, remember that students are most likely to become better writers when they are required to revise their work.* If it's at all possible to include a revised paper as part of your course grading, chances are that not only will the subsequent draft be stronger, but the student will also have become a better overall writer as a result of the revision process.

Advice from Kathleen Blake Yancey

When composition theorist Kathleen Blake Yancey visited City College in January of 2007, she listed the following “processes, practices, and recommendations” for writing in the disciplines (some of the material below has been slightly edited):

Writing to Learn in the Age of Print

- Use writing before or at the beginning of class as discussion starters. (What did you not/understand? What question should we address? What's the most important quote and why?)
- Have students turn in “exit cards” at the end of class. (What did you learn today? What problem are you still grappling with?)
- Assign students journals or notebooks or logs. (Summarize; Respond; Reflect//Diagram and Describe)

Writing to Learn in an Information Age

- Conduct class “discussion” on a bulletin board or listserv or a class blog (include E-visits by experts responding to class questions)
- Use team concept mapping as a visualization of learning and method of connection to students (Wikipedia has a brief but useful entry on concept mapping: “http://en.wikipedia.org/wiki/Concept_map”)

Writing to Explain and Perform

- Assign one-minute essays (Explain the key concepts/processes that we reviewed today)
- Assign and explain disciplinary genres (Lab reports; feasibility studies; analytical essays; book reviews)
- Have students write lessons for others (A document that explains for others what has been learned)
- Encourage imaginative performances of course material (Child's narrative about immunology)

Writing and Self-Assessment

- Students should review and evaluate their own work.

Selected Resources/References from Dr. Yancey:

WAC Clearinghouse: <http://wac.colostate.edu/>

National WAC Online Bibliographies: <http://wac.gmu.edu/national/bibs.html>

Writing Program Administrators Outcomes Statement for Composition:

<http://www.wpacouncil.org/positions/outcomes.html>

Dr. Yancey can be contacted at kyancey@english.fsu.edu.

Advice from the SBCC English Division

Members of the English Division were asked the following question: “As an English/English Skills instructor, what advice would you give to instructors in other disciplines?” Here are their responses:

Call attention in your note to a particularly elegant section of student writing--this can be as small as a great phrase.

--Ellen Anderson

Tell students to keep their writing clear, organized and developed. They should understand their audience, participate in revision and understand writing as a process.

--Terre Ouwehand

Don't put up with sentence fragments, comma splices, and subject/verb agreement problems! Also, try to get your students to think on a “deeper” level--not just accept a surface explanation.

--Franchesca Cleyet

For students to be receptive to our instruction, we have to first communicate to them how important it is to have good writing skills. Because written communication is one of the skills necessary to be a productive individual on Earth and a life-long learner, teachers in other disciplines should not grade student writing only on content. Rather, they should comment on writing style, structure and grammar. This way students have a higher perceived value of writing skill and its application in the real world.

--Margaret Cole Broughton

Writing does not have to be graded; use informal writing assignments. Writing is linked to thinking; encouraging writing is encouraging thinking. Show examples of written genres in your discipline.

--Chris Johnston

Practice! Write a lot! Grade a little!

--Anita Cruse

Include writing error corrections and instruction.

--Jim Stevens

Give students enough time for writing assignments--build in small steps/scaffolding along the way. Show models that are effective and show what the teacher expects.

--Jenny Baxton

Further Resources for Faculty

The *Reference Guide to Writing Across the Curriculum*, edited by Charles Bazerman, et al, can be found at <http://wac.colostate.edu/books/bazerman_wac/>. This book, along with a number of other resources, can be downloaded for free from the WAC Clearinghouse at Colorado State: <<http://wac.colostate.edu/index.cfm>>. The Clearinghouse's Links page can be found at <<http://wac.colostate.edu/links/>>. The *Reference Guide to Writing Across the Curriculum* also lists a number of online WAC sites:

- CompPile <<http://comppile.tamucc.edu/index.php>> (which has an extensive searchable data base of publications in the teaching of writing);
- the Edison Initiative Writing Across the Curriculum Bibliographies <<http://www.uwm.edu/letsci/edison/wn.html>> (which gathers subject specific WAC links in many disciplines);
- Electronic Communication Across the Curriculum <<http://wordsworth2.net/activelearning/ecacindex.htm>> and
- The National Network of Writing Across the Curriculum Programs (Elementary-University) <<http://wac.gmu.edu/national/network.html>>.

Bazerman also recommends the following print resources:

Andrew Moss and Carol Holder's (1988) *Improving Student Writing: A Guidebook for Faculty in All Disciplines* provides a compact introduction to many practical issues of introducing writing in all subject areas, along with sample activities and assignments. More recently, Farrell-Childers, Gere, & Young's (1994) *Programs and Practices: Writing Across the Secondary School Curriculum* and Margot Soven's (1996) *Write to Learn: A Guide to Writing Across the Curriculum* provide similar introduction, while John Bean's (1996) *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom* provides a more in depth treatment. Anson, Schwiebert, and Williamson's *Writing Across the Curriculum: An Annotated Bibliography* (1993), covers over 1000 items and provides comprehensive coverage through the early 1990s; over 600 the items are pedagogic, arranged by subject area. Finally, the teaching journals in various disciplines, such as *Teaching of Psychology*, *The*

Journal of Economic Education, and *The Journal of Teaching Sociology*, often contain articles about writing in the respective disciplines. (*Reference Guide* 131)

I would add *Local Knowledges, Local Practices*, edited by Jonathan Monroe (Pitt, 2003), and *City Comp: Identities, Spaces, Practices*, edited by Bruce McComiskey and Cynthia Ryan (SUNY, 2003).

Other useful online resources include:

- SBCC Faculty Resource Center: <http://frc.sbcc.edu/>
- The WAC Journal: <http://wac.colostate.edu/journal/>
- Google for Educators: <http://www.google.com/educators/index.html>

Recommendations for Administrators

According to the National Council of Teachers of English, a good institutional writing policy:

- Supports writing activities through all learning experiences in all courses.
- Makes scholarly habits of mind in all disciplines transparent to students.
- Recognizes that writing to learn activities help students develop their own critical voice for reading, discussion, and writing to disseminate.
- Creates more awareness of the protocols of good public writing as students become scholars and citizens, writing to disseminate their ideas in business, the community, and the academy.
- Addresses the critical and appropriate use of new technologies as we develop writing “habits of mind” in our students.

In addition, I believe SBCC administrators should consider these three recommendations:

- **Continue financial support for faculty engaged in Writing Across the Curriculum and Communication Across the Curriculum.** Faculty should not only attend professional at conferences, they should regularly (at least once a semester) interact with one another, sharing ideas and concerns about the teaching of writing.
- **Continue financial support for the Writing Center.** Students are now using the Writing Center in record numbers; therefore, the Center must be staffed by capable and trained tutors. Full-time Lab Teaching Assistants are especially beneficial to students *and* faculty because of their greater experience and advanced training in writing instruction. Full-time Writing Center LTAs also provide a continuity that is lacking if the Center is staffed only by part-time tutors hired on a semester-to-semester basis.
- **Name an SBCC faculty member to serve as WAC/CAC coordinator.** This person would ensure that work begun on WAC/CAC continues.

Writing in Your Field
at
Santa Barbara City College

Accounting

Contributed by
Michael Kulper

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers (financial statement analyses), article reviews, and cases.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Accounting and business publications in the library, and professional Websites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

READ business publications, and PRACTICE writing!

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Business letters, memos, and reports.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Peers, supervisors, clients, regulators, etc.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Take English and writing courses in college! Accounting employers continually state that they hope college graduates possess excellent oral and written communication skills.

General Advice

Unfortunately, some students have the misperception that the discipline of accounting does NOT require the ability to communicate in writing ... they believe that it's all about numbers only!

Administration of Justice

Contributed by
Anne Redding

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, book reports, legal briefs, essay exams.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both, depending on the lecture. There is a lot of story telling in the discipline (talking about crimes, cases, etc.).

Besides the professor and other students, are there any special audiences for writing in your discipline?

Law enforcement, lawyers, judges, scholars, correctional personnel, members of the public, media, and politicians.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

As for Websites, findlaw.com, crimelibrary.com, courttv.com, and various federal and state government sites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Learn how to write in a way that clearly explains an event, is understandable to any person reading it, and is free from errors.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Professional reports documenting calls for service, criminal activity, death investigations, social service requests, forensic analysis, and use of force. Legal documents including law briefs, prosecution/defense motions, legal updates, and reports documenting mitigating or aggravating factors that should be considered during a sentence/penalty phase.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Law enforcement, lawyers, judges, scholars, correctional personnel, members of the public, media, and politicians.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Get a college degree before entering any criminal justice field.

General Advice

Bad writing doesn't make you stupid; it just makes you look stupid.

It is my experience that crime and crime-related topics have a built-in interest for the majority of people, yet these topics seem to be underrepresented in writing/reading courses. There is a large body of excellent crime literature out there (Edgar Allan Poe, Arthur Conan Doyle, Dashielle Hammet, Truman Capote, James Ellroy) that could be incorporated to the benefit of both the English and Administration of Justice programs.

Alcohol And Drug Counseling

Contributed by
Gordon Coburn

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, analyses, essays, exams, technical writing such as clinical assessments.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Mostly third-person, sometimes first-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Yes, even as student trainees, our students will have to write case notes, assessments, treatment plans, discharge summaries and other clinical documents at their training sites.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Professional journals, Websites, books written on research, video and film.

What overall advice/suggestions would you give to undergraduate students who want to write successfully in your discipline?

I advise students to develop their written voices by writing as much as they can on a daily basis.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Integrated assessments, treatment plans, case notes, letters of summary (mostly for courts), discharge summaries. Later on, perhaps, journal articles, lesson plans, lectures.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Other clinicians, attorneys, judges, physicians, nurses, families, patients.

What overall advice/suggestions would you give to students who choose your discipline as a career and want to write successfully in that career?

I advise students to learn how to write in a clinical manner that reflects the level of professionals they aspire to be. A good counselor can lose credibility by not being able to punctuate or spell correctly. Likewise, if her sentence structure does not reflect her expertise, she will probably not advance very quickly.

General Advice

Like any discipline, writing takes practice. If I am an athlete or musician, I practice regularly to maintain my level of performance. As a writer, I do the same.

American Ethnic Studies

Contributed by
Ayanna Yonemura

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, in-class writings, essay exams, papers based on students' interviews.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

3rd-person.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read a lot; write drafts; work with tutors and faculty.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Proposals, memos, meeting minutes, business correspondence.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Government agencies, non-profits, business, the public (racial minority communities).

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Take advantage of your student years to learn to write well. Your career mobility depends on it.

General Advice

There are no finished papers. There are final deadlines.

Art

Contributed by
Edward Inks, Joy Kunz, Marie Schoeff, Ann Wellman

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short essay responses to reading assignments, short opinion/research essays, research papers, essay exams, descriptive papers, one-page page portfolio reflection, short critique notes, chapter notes from text, museum visit report, short research on artists.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person analysis of works of art (presentation of historical data and visual information). On occasion first-person, but rarely.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Scholarly texts for use in various disciplines. "Pretty" art books and coffee table books for general public, museum catalogs, high brow magazine features-- Smithsonian/New Yorker.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

- a. *Artweek, Art News & Art Forum Magazines.*
- b. *Web/Internet is available in the studio – Google Images provides direct access to an infinite number of resources – Appendix 4 of this document provides further Web resources.*

Text-specific Reading List supplied to Sculpture Students (Relevant Books; Luria Library): This attachment is available through the Art Department.

Local museums (SBMA), the library (although students tend to use Websites more these days). Styles of building on and off campus. DVDs, videos, images in the form of slides, digital. Also used is the Art Index listing journal articles.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read more!

Of course students should have an excellent background in the English language, but beyond that the student should be able to put observations into clear descriptions. Be able to compare and contrast art movements from many points of view: Social/political, religious, iconographic, theoretic, etc.

Work on putting your sensations into words, work on descriptive skills. Art History is so interdisciplinary. (And be independently wealthy).

Develop your vocabulary regarding 2-D art; have note-taking skills.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Art criticism and reviews, gallery copy, journal articles, teaching-lesson plans, artist statements, critiques, monographs of works, theatre, historical chronologies, the artist commentary, archaeological journals, exhibition catalogues. Journal articles, publishing of books is essential to job promotion for art historians, journals (personal/studio); press releases; personal art statement; resumes.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Arts supporter – galleries, consumers – art collectors, scholars, exhibition catalogues (public), critiques (public, through newspapers or magazines), other academics/grad students, students reading art history textbooks.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read more contemporary art criticism and exhibition reviews!

Be broadly educated in history and popular culture, do not be afraid to be opinionated, nor afraid to interpret and make associations. Work on writing very descriptively about art pieces.

Develop a personal vocabulary; understand historically--and in a deeply personal way--what artists are trying to do with their art. Be as creative with writing as they are in their work.

General Advice

A lot of art can be expressed in print, but not everything. For example, Willem De Kooning said, on Picasso's death, "There are some artists that you always carry with you," i.e. you can't articulate their "influence."

Read Amy Tucker's Writing About Art and Sylvan Barnett's Short Guide to Writing About Art.

Automotive Service and Technology

Contributed by
Tim Gilles

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Lab fill-in sheets, notebooks, study questions, repair orders.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person, informal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

International Automotive Technicians Network (IATN), professional association newsletters, trade magazines.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Online information libraries (Mitchell On-Demand, AllData), technical service bulletins.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Have someone proof your work, use spell check, be neat and professional. Capitalize and use punctuation.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Repair orders.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Customers, other technicians, bureaucrats.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Have someone proof your work, use spell check, be neat and professional. Capitalize and use punctuation.

Biological Sciences

Contributed by
Joe Connell, Eric Wise

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

All of these, also journals and timed essays.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person formal and informal, third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Popular magazines and television.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

SBCC's online writing lab (OWL).

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Be concise; use words precisely; in most cases, readers will expect you to exhibit linear thought.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Most of the above.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Peers: faculty and researchers in science.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write first, work on mechanics second.

Write in a streamlined manner. Avoid personal/subjective dimensions.

General Advice

Scientists often write abstracts: precise/concise summaries of larger works.

Business Administration

Contributed by
Bonnie Chavez

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers and short essays.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Possibly investors and or lending institutions.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Journals, periodicals, specialized databases, and other business faculty.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

It is important to have eligibility to enroll in ENG 110 and to successfully complete the course. In addition, I strongly recommend that students seek assistance from the writing center tutors in the LRC.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Business letters, financial reports, business plans, strategic plans, employee evaluations, product development proposals, letters of recommendation, etc.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Investors, managers, employees, consumers, government agencies, and banks.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Since “Business” involves a wide array of disciplines (Accounting, Finance, Marketing, Contract Law, Human Resource Management, etc.) it is very difficult to answer this question with any degree of specificity. Each discipline requires the development of unique documents. Nonetheless it is essential that successful writing exhibit solid writing mechanics, sound reasoning, appropriate documentation, and critical analysis.

General Advice

Good business leaders create a vision, articulate the vision, passionately own the vision, and relentlessly drive it to completion.

--Jack Welch

Chemistry

Contributed by
Sally Ghizzoni

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Lab notebook only for just one course. Otherwise short answers.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Some folks think third-person is appropriate; others think first-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

We don't do research.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

We don't talk about writing; only problem solving.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Writing problem sets, exams, and laboratories (most like real writing).

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Other nerdy scientists.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Writing isn't a big factor; it isn't insignificant either. Grad school usually takes care of it.

College Achievement Program

Contributed by
Sandy Starkey

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

We have CAP students write informally on a wide range of topics (e.g.,

- 1. What is your most challenging class this semester?*
- 2. After visiting a professor's office hours, write a paragraph about how the conference went. What surprised you?*
- 3. Thank you notes to guest speakers who come to inspire the class.*
- 4. A time management calendar*

The only formal writing assignment they have is the personal statement. We take one of the essay topics from the U.C. application, and they must write a 600-word essay in response.

CAP mentors (English 295 students) write a ten-page paper at the end of the class based on case studies (their mentees). They write about their successes, challenges, what they would do differently next time, what they learned, etc.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person informal for all of it, except for the personal statement, which is still first-person, but a bit more formal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

The universities the students will be applying to and the guest speakers that come to class.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

*Career Center materials
Eureka Website
Project Assist*

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

For the personal statement: Try to create a picture of yourself for your reader. Do not just list your accomplishments; those are already on your application. Try to foreground what stands out about you as a person. (This type of writing is often difficult; it's hard for people to "brag" about themselves.)

General Advice

In our class, we try to create a "safe environment" for students to write and give speeches. It's a place for them to gain confidence in both of these areas without receiving heavy critiques--a good starting point for students who are insecure about their skills.

Communication

Contributed by
Darin Garard & Sarah Hock

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

In Communication 101, 289 Theory, 288 Research Methods, we do a combination of research papers (10-15 pages) and application essays (2 pages). We also use essays for some exams.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Formal research papers are 3rd person, while application essays are 1st person narratives.

Besides the professor and other students, are there any special audiences for writing in your discipline?

In the 288 Research class, we try to get students to write as if their research paper will be submitted to an academic journal for publication or to an academic conference for a presentation. The special audience would be academics and scholars in our discipline.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

ComAbstracts is an extremely valuable database for our students, invaluable actually. Students also use Proquest to search. Beyond searching, communication journals (which are too many to list here) are valuable. Our Communication Lab houses the journals.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write often. I would also add: read often. Our students need to develop the style of scholarly writing, and it takes a great deal of practice, patience, and persistence. We encourage students to read journal articles and model their own writing after that style.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Journal articles, conference papers, essays/thought pieces. Creative pieces relevant to media careers in film, television, advertising, marketing, public relations, journalism, etc.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Academic? Then scholarly writing. Private industry? Then, gosh, the field is wide open: journalism, public relations, human resources, media, law, business, sales, etc.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Again, get experience writing.

Computer Applications and Office Management (COMAP)

Contributed by
Margaret Cole Broughton

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Students learn to write business documents, such as emails, memos, business letters, informal reports, proposals, and formal reports.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

The primary emphasis is on 1st person active, although the 3rd person and passive usage commonly appear in formal reports.

Besides the professor and other students, are there any special audiences for writing in your discipline?

The audience for this type of writing includes the international business world with special emphasis on North American business style.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Documents are produced from research online, primarily from databases or on .gov or .edu Websites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Overall, clarity is the key issue. Writers should, therefore, begin business documents by clearly defining the subject, the purpose, and the primary and secondary audiences. From the onset, writers will then produce better, more focused pieces of writing.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

This discipline is a tool for use in any career. Students learn solid, everyday, and practical applications for good writing of emails, memos, letters, reports, and proposals.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Employees, co-workers, middle and upper level managers, clients - essentially all business professionals.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

This advice helps students be successful in writing for their respective fields: write so you cannot possibly be misunderstood; write so the reader can understand in one read-through.

General

Focus on what you want the reader to hear rather than what you're going to say.

--Unknown

If I went back to college again, I'd concentrate on two areas: learning to write and learning to speak in front of an audience. Nothing in life is more important than the ability to communicate effectively.

--Gerald Ford, 38th President of the United States

Computer Information Systems

Contributed by
Esther Frankel

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, short essays / case studies, Powerpoint presentations. We also offer a Technical Writing class. This class focuses on a specific style and type of writing, so I'll ignore this class in answering the questions below.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Not as part of the course.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

The Web.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write short, succinct, and focused sentences and paragraphs. Focus on overall organization of the document.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Proposals, user documentation, business memos, letters and other correspondence.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Other computer or business professionals.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write short, succinct, and focused sentences and paragraphs. Focus on overall organization of the document.

Computer Network Engineering & Electronics

Contributed by
Mohammad El-Soussi

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, lab notebooks, and short essays.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Professionals in the field.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Proposals, lab reports, business letters, technical presentations.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Technical personnel and middle- to upper-management.

Culinary Arts & Hotel Management

Contributed by

Sandra Allain, Randy Bublitz, Dixie Budke, Mayruee Leelahatorn, Stephane Rapp,
Susan Scheiderbauer, Elizabeth Smith

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Culinary students: Reaction papers, course project, short essays, resumes, portfolios, discussion question responses.

Hotel students: Reaction and insight papers, short essays, project plans, online discussion boards, memos, creation of subject-matter training plans, resumes.

Also, research papers, essay exams, short essays, lab notebooks, recipes.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person objective, first-person informal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Customers/Clients and "Foodies." Writing for students to train their employees. Scholarship essays to the committee.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Professional Websites, reference books, journals videos available in the Library, assigned textbook.

Small business administration Website: www.sba.gov.

MANY culinary and business books are available in SBCC library already: great research databases for all types of information.

Our librarian, Kenley Neufeld, is very responsive and helpful! On the discussion board he has an "Ask the Librarian" section for students to ask him questions.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Take Computer and English classes. Read good books. The culinary and hotel programs do not require college assessment exams, although I think that is a mistake. ALL students should take the assessments to determine their skill levels in

the area of reading and computation. Make SURE your reading and computation skills are college-level before completing the culinary or hotel programs.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Training plans, staff communication via memo or email, business communication of all types, contracts, sales reports, marketing communication, speech writing, menu development. Write cookbooks, or food articles for magazines. Work as a food critic. Write proposals, contracts, work charts and blue prints, recipes, "organizational."

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Customers and foodies, cookbooks, restaurant patrons reading menus, other students, Internal communications to staff of all levels. External communication to both vendors and potential clients.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read good books. Take a writing class. Read cooking magazines. Have another person proof your work before it goes out, for both spelling and grammar, but also for tone.

General Advice

In our discipline the vernacular is based on French words.

Before time is no time; aftertime is no longer time!

Work smarter, not harder.

Less is more.

With culinary the focus is on doing. What I try to impress upon students is that they must also learn how to communicate effectively both internally and externally to be a credible leader in their field.

Hotel management is all about communication. There is a high expectation that leaders in this field will be able to communicate both orally and in written form to a very high level.

Just DO it!

Disabled Student Programs & Services

Contributed by
Gerry Lewin & Janet Shapiro

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

The DSPS tutorial lab supports all types of writing from across the curriculum.

Students learn to apply strategies to complete their SBCC writing assignments. In DSPS classes, students are required to write a Learning Profile assignment.

DSPS students learn to write persuasive, business letters.

DSPS publishes Visions, the DSPS Student Publication once a semester. Students voluntarily contribute essays, poetry or informal writing and black and white art that originated from SBCC coursework or from their independent original writing/art.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

The assignments from SBCC instructors are usually third-person, although many are first-person. The point of view of the Learning Profile Summary is first-person. The persuasive writing for reasonable accommodations and appeals is first-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Audiences may include employers, administrators, Board members and community members, especially family.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Gerry Lewin's Website on Learning and Learning Disabilities (both general learning and disability-related learning):

<http://www.west.net/~ger/index.html>

Web links on Gerry's site with several disability-related sources:

<http://www.west.net/~ger/ldlinks.html>

DSPS Website:

<http://www.sbcc.edu/dsps/index.php?sec=68>

DSPS Website Links:

<http://www.sbcc.edu/dsps/index.php?sec=448>

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

We teach the students how to use strategies to accommodate disability. We teach students how to use assistive technology as needed by their disability, i.e., Kurzweil 3000 and in some cases, Dragon Dictate.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Learning disabilities assessment reports, journal articles, journal editing , WebPages, lesson plans, accommodation letters, letters to support students taking entrance exams with extended time, statewide listservs, proposals, course packets (as it is a specialized area and texts are not available), grant materials, SLOs, etc.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Psychologists, disabilities specialists, faculty, staff and administration from two or four year colleges, Office of Civil Rights attorneys, conference attendees, subscribers to disability-related publications, faculty, tutors on campus and in the community, colleagues in the field across the state and nation, as well as potential students and their parents.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Exemplify professional integrity and ethics, which would include the following guidelines. Be clear, precise, concise, explain jargon when the audience is not trained in a similar way, be sure the purpose of writing is dealt with adeptly (i.e., state the conclusions definitely), leave out personal opinions when writing professional reports and substantiate all your recommendations with reasons, based upon data within well structured systems, demonstrate excellent critical analysis when interpreting and creating documentation, and observe standard conventions of writing and policies, rules and laws of the field. When writing on behalf of a student in a capacity not related to a report or fitting guidelines of some type as required by professionals, be encouraging and positive; avoid negative or vague language. To those who wish to write in a creative literary way, use vivid language and capture the readers' imaginations with genuine stories that engage the mind, heart and will.

General Advice

First thoughts have tremendous energy.

--Natalie Goldberg

Self-advocacy is achieved through the process of acquiring informational, intrapersonal, and interpersonal skills in order to effectively promote a cause, an idea, or a policy on one's own behalf. The preservation of the dignity of oneself and others is intrinsic to this process of developing self-determination and control over one's own responsibilities.

--DSPS faculty

The ability to accept responsibility is the measure of the person.

--Roy L. Smith

I am only one; but still I am one. I cannot do everything, but still I can do something. I will not refuse to do the something I can do.

--Helen Keller

Intelligence is quickness to understand as distinct from ability, which is capacity to act wisely on the thing understood.

--Alfred Whitehead

You have to do it by yourself, and you can't do it alone.

--Martin Rutte

Do it big, do it right and do it with style.

--Fred Astaire

Example is not the main thing in influencing others. It is the only thing.

--Albert Schweitzer

Our mission is to gain true discernment of the contraries, first as contraries, but then as poles of unity.

--Hermann Hesse

Your work is to discover your work, and then with all your heart to give yourself to it.

--Buddha

Take time to marvel at the wonders of life.

--Gary W. Fenchuk

Only as high as I reach can I grow;

Only as deep as I look can I see;

Only as much as I dream can I be.

--Xinrong Liu

Never, never, never give up.

--Winston Churchill

Always bear in mind that your own resolution to succeed is more important than any one thing.

--Abraham Lincoln

You are what your deep driving desire is,

As your desire is, so is your will.

As your will is, so is your deed.

As your deed is, so is your destiny.

--Brihadaranyaka Upanishad IV.4.5.

Only those who risk going too far can possibly find out how far one can go.

--T.S. Eliot

Early Childhood Education

Contributed by
Kelly Lake

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Lesson plans, written reports, observations, essay exams, reflections.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both first- and third-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Parents, other professionals.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Young Children, Early Childhood Today, Child Care Information Exchange.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Spelling does matter. Use resources to assist you.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Lesson plans, reports, newsletters, notes to parents, observations.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Parents, other professionals.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Spelling does matter. Use resources to assist you.

Earth & Planetary Sciences

See Environmental Studies

English as a Second Language

Contributed by
Paul McGarry & Federico Peinado

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short essays, essay exams, book/story reviews, summaries, journals.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

All.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Tutors, writing lab.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Websites, library, CD ROMs from the ESL lab, smarthinking.com.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Develop a lot of ideas (prewriting) organize ideas (outline), follow outline; make 1st draft, show your draft to tutor, rewrite. Read more, and more often.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

ESL teachers; teaching others.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Writing instructions, lesson plans, emails to students, colleagues, fellow professionals.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read as much as possible in English, apply grammar rules you've learned as much as possible, write in English as much as possible. Learn to love the language.

General Advice

Write on.

English, Composition & Literature

Contributed by

Ellen Anderson, Jenny Baxton, Barbara Bell, Franchesca Cleyet,
Monica DiVito, Chris Johnston, Jody Millward,
Terre Ouwehand, David Starkey, Jim Stevens, Ann Wilkinson

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

All of these, plus creative writing

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Any point of view may be used, depending on the assignment.

Besides the professor and other students, are there any special audiences for writing in your discipline?

College students often write for elementary/ secondary students when they are student teaching. They also write for principals and parents. Sometimes they write for the community. In English 100, students write for other professors in the English Dept. Students should write for the kinds of people who watch 60 Minutes (critical, educated people who require evidence for conclusions).

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

NCTE.org, ERIC, American Educational Research Journal, American Education Research Association, MLA index, Proquest, Gale Literature Resource Center, Project Muse.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

First of all, be prepared before you actually start write. Buy a dictionary and a thesaurus. Read a great deal, of all kinds of literature; also give special focus to the kinds of writing (written work) you want to do yourselves. The most important, but least taken, recommendations are to read a piece multiple times (as a process) and to read actively rather than passively. Read everything you can get your hands on. Pre-write and outline before drafting.

When you're in the act of drafting, consider these tips: Structure your paper logically. Use support/evidence meaningfully. Don't be afraid to write. Writing is thinking. Focus more on the content than the grammar. You can always revise later.

But don't forget to revise. English instructors had much the same advice on this point: Revise, revise, revise. And then revise some more.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

All of the above, plus textbook publications and revisions. Also parent newsletters, lesson plans, homework assignments, e-mails, memos, grant proposals, possible journal articles, behavior contracts, IEP goals, letters, feedback to students. Of course, since English majors can go into a great variety of careers, the writing tasks are practically endless.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

General public, students, in-house colleagues, administrators and community.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

If you become an English teacher, try to show your students how much you love teaching them, and that you will take time to help them whenever they ask for it. Share your work with willing colleagues and ask for their feedback. There is much writing in teaching. Plan ahead so you are not writing at the last minute. There is much pressure for teachers to write in a professional manner that is virtually free of error. If you plan ahead, take your time writing, and proofread your work.

If you become a professional writer, read a good deal--all kinds of writing. Write and re-write. Consider carefully your audience and purpose. Talk to other people who earn their bread by writing.

General Advice

Students learn to sing their lives through writing. They use writing to take the power out of their pain.

--Linda Christensen

Teachers are expected to write PowerPoints for their teaching, as well as writing and create Web pages.

Everywhere I go I'm asked if I think the university stifles writers. My opinion is that they don't stifle enough of them. There's many a bestseller that could have been prevented by a good teacher.

--Flannery O'Connor

The most essential gift for a good writer is a built-in, shockproof shit detector. This is the writer's radar and all great writers have had it.

--Ernest Hemingway, interview in Paris Review, Spring 1958

Substitute "damn" every time you're inclined to write "very;" your editor will delete it and the writing will be just as it should be.

--Mark Twain

Beauty is truth, truth beauty.

--John Keats

Only in custom and ceremony is innocence and beauty born.

--W.B. Yeats

How do I know what I think until I see what I say?

--E. M. Forster

The two most engaging powers of an author are, to make new things familiar, and familiar things new.

--Samuel Johnson

Do not fear mistakes. There are none.

--Miles Davis

English Skills

Contributed by
Margaret Cole Broughton, Anita Cruse, Alyce Steidler, Marcia Warrecker

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research papers, essay exams, short essays (paragraphs), plus narratives journals, summaries, short answers to comprehension questions on reading materials, essay exam questions (English 70, 103), short research papers (ENG 103), 5 essays + (ENG 80)

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Yes, but usually hypothetical, also portfolio readers/instructors.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Google / CIS lab sites, LRC writing tutors. Student Voices is a valuable reading sample resource; librarians give presentations in class on research in books, journals and on the Web.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Practice using clear thinking, cogent expressions of ideas, eloquent word choices. Read! + write regularly for yourself. Write as much as possible; humbly believe in what you have to say. Self-edit and use writing tutors in the writing center.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Journal articles, lesson plans, proposals, academic essays, news articles, reports, business letters, journal articles, proposals, evaluations, letters of recommendation, academic writing for advanced degrees (dissertation).

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

The general public, educators, peers, co-workers, administrators.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Take literature classes as well as writing classes. Read, read, read! Practice.

General Advice

Reading = Comprehension

I always think with a pen in my hand

*The Possible's slow fuse is lit / By the imagination
--Emily Dickinson*

Environmental Studies

Contributed by
Adam Green

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Grants, letters, reports, research articles, proposals, essays.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Formal writing (grants, research articles, etc.) are generally 3rd person, but can be 1st person; others are generally 1st person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Granting agencies, peer reviewed journal editors, public officials, newspapers.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Internet, journals, newspapers, ENVST spans the entire range of disciplines.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Learn to be concise, clear, provocative, and document evidence that supports your point.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

All of the above.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Could be everything from the general public, to public officials, to the scientific community, to granting organizations, to donors.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Learn to be concise, clear, provocative, and document evidence that supports your point.

General Advice

Why Not Say It Clearly? is actually a title of a book on writing in the sciences.

Persuasion is important. Often writers on environmental issues will serve as advocates for an issue. This requires a type of writing that combines the effective use of evidence and a style that “paints a picture” and pulls the reader into the issue. Dry, entirely fact-based approaches generally do not work, nor does purely “touchy feely” prose. It has to be a combination that appeals to the many sensibilities and various priorities of a wide audience.

Film & Television

Contributed by
Curtis Bieber

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Scripts for projects [usually screenplay format], and occasional “What did you Learn?” 1-page follow-ups to projects.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Varies. Follow-up pages are first-person, and scripts run the gamut.

Besides the professor and other students, are there any special audiences for writing in your discipline?

In the real world, producers and directors primarily.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Not applicable to my discipline. If you’re not a screenwriter [and I teach production, not screenwriting], it’s quite possible to go an entire career without writing on the job.

French / Italian

Contributed by
Laura Gardinali

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short paragraph. Essays in the target language.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person.

What overall advice/suggestions would you give to undergraduate students who want to write successfully in your discipline?

Practice. Use a good dictionary. Don't translate word by word from 1st language

Global Studies

Contributed by
Peter Haslund

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short (5 pg) reflective essay, one research paper, two essay exams (blue book).

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

The reflective essay requires a first-person approach; the research paper is more formal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

While in Asia, we will attempt to combine with a number of photojournalists to develop a book about life in China and Vietnam.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

There are a number of journals in our library that prove useful: Foreign Affairs, Journal of Conflict Resolution, The Economist, Current History, and many Websites...some are reputable!

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

No one is born knowing how to write, and there is no substitute for practice. When students are having difficulty, I advise that they work together in pairs. As a first assignment, I ask that they walk around campus, identify something (a tree, a sign, a person, an object, etc) and write a descriptive paragraph about it. Once that is accomplished, I ask that they exchange paragraphs. Not only do students come to see that they have different levels and styles of writing, but that they see the same thing in a very different way. Once the single paragraph is mastered, I advise moving on to more elaborate pieces, and eventually to an analytical level. In this way, I encourage them to see that there is a difference between the descriptive and the analytical, a distinction lost on the vast majority of first-year students.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Students who elect to move on to government jobs often find themselves preparing reports or diplomatic recommendations for senior decision makers. They are asked to examine an issue and dissect it so that they take into account what the other side might be thinking. Their recommendation would include such judgments and a sense of how other variables (domestic as well as international) will dictate how much they can accommodate a competing position. Our graduates are NOT expected to do this, but after they complete a BA or MA degree and move into their professions, they would. I urge that they start now.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Decision makers and the general public.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Your writing should be simple, clear, direct and logical. Skip the fancy and multi-syllabic terms unless they convey a very specific and necessary meaning. Flowers are lovely, but save them for a loved one.

Graphic Design & Photography

Contributed by
Liz Russotti

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short research papers.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person informal.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Professional Websites, professional publications.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Proposals, contracts.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Creative Art Director, client.

General Advice

Graphic Design students should know about the “design brief.” The goal of the design brief is to outline the company's needs, target audiences, and client's expectations as clearly as possible.

The brief is GENERALLY prepared by the client, if you are working with a large company.

The brief rarely provides creative direction.

It outlines the problem to be solved, expecting the designer to provide a creative solution.

Company design briefs differ, depending on the type of project, but they always spell out expectations as clearly as possible and describe the audiences that have been targeted.

Great Books Curriculum

Contributed by
Celeste Barber

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Because GBC draws from predominantly existing courses, the writing would fulfill the same requirements as for the existing coursework. However, by its very nature – cross-curricular – it is expected that students will expand their ability to write in various disciplines as they make connections thematically and historically. For example, a history paper on the class system in 19th century England could easily be incorporated into a literary paper on a Dickens or Austen novel.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Not at this time.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

There are two GBC Websites in process. First, there is the SBCC Great Books Website, nearing completion. The Website will include a list of the Core Authors, eventually with access to Web links. Also, our Website will be linked to the National Great Books Website, also expected to be completed Spring 2007. In addition to Core Author Web links, the National GBC Website houses college course modules, and student and instructor scholarly papers. The Great Books Foundation's Website is <http://www.greatbooks.org/>.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

GBC course of study is best when students sign up for 3 or more over their college career. It's especially beneficial when students take GBC courses that overlap thematically, aiding in students' ability to "look outside the box," so to speak. To read and research Lincoln's Emancipation Proclamation is fine, but to connect the historical document with, say, Frederick Douglass's Autobiography deepens one's sense of the true horror of the American "institution" of slavery. Lincoln's words are no longer simply words, but challenge us as Americans: they are alive. The same

surely can be said of studying the historical period that Galileo lived in, the culture, and comparing that to his science. How does the period affect the experimentation and its reception?

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Again, there is no difference between a GBC course and its equivalent. Although students read the "Great Books," we assume that these courses are introductory. Thus, the same workload.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Students who take multiple GBC courses may expect higher retention rates, transfer rates, etc. Also, Admissions offices and employers note that these students are serious scholars by choosing to take academically challenging writers and thinkers.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

The best way to become a good writer is to read historically great writers. By the same token, in order to learn how to think critically, read those historical figures that we look to.

General Advice

*The gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
--Tennyson*

*To be a well-favoured man is the gift of fortune; but to write and read comes by nature.
--Shakespeare, Much Ado About Nothing*

Health Information Technology / Cancer Information Management

Contributed by
Sue Willner

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Some research papers, many short essays, responses to discussion questions.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both first-person informal in online discussions and more formal objective voice in research and individual student projects as well as weekly short essays.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Most important is the considerable online library of The American Health Information Management Association (AHIMA) at www.ahima.org.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Keep it simple, professional, word-processed and spell-checked!

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Business proposals, contracts, business emails.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Hospital administrators, CEOs, CIOs, department managers.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write straightforward simple sentences that are clear and precise.

General Advice

Writing is an exploration. You start from nothing and learn as you go.

-- E. L. Doctorow

History

Contributed by
David Morris

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

I assign: in-class essays of about 2-3 pages as part of midterm and final exams; paragraph responses to questions from our historical readers, and take-home essays of about 750 words.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person objective is standard, although in a creative question I would allow first-person informal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Not to my knowledge.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

As much as possible, given students' reluctance to read anything they don't have to read [and much of what they do], I generally don't make use of research sources at this time. For extra credit, I do have them review an article from a newspaper or news weekly.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Write clearly and simply. Always use an introduction that states your thesis or restates your question as a thesis. Use paragraphs with one subject per paragraph. Support general statements with specific relevant facts and/or examples – generally, the more the merrier. Avoid mechanical errors – it really hurts when I can't understand what point you are making due to mechanics.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Articles, books, lesson plans [for history teachers], lectures.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Other professors, students, interested laypersons.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read a lot, write a lot. Be direct, be interesting, become a master of the tools of your craft – words.

General Advice

*The past isn't dead; it isn't even past.
--William Faulkner*

May I suggest that you follow “writing across the curriculum” with “reading across the curriculum.”

Honors Program

Contributed by
Melanie Eckford-Prossor

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

A variety of assignments across the Honors Program.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Academic Prose with a strong voice is highly valued. "Voice" here can include mixed diction levels (sometimes).

Besides the professor and other students, are there any special audiences for writing in your discipline?

Honors sponsors an annual SBCC Student Conference, so one audience is the conference itself. Honors will also begin an online magazine, which will provide another audience for writing.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

*Research databases that can provide in-depth articles/info: for example, Project Muse, available through the SBCC Library's database page:
<http://library.sbcc.edu/onlinedatabases.html>*

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Make your writing matter to you and it will matter to your audience. Recognize writing as a response to ideas/conversations.

Your Discipline as a Career: Writing at Work

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Above all, "mastering" writing provides a series of skills that allows a writer to respond to an issue and persuade others of the writer's views.

General Advice

It's fun to be fun, but you have to know how.

--*Dr. Seuss, The Cat in the Hat*

Journalism

Contributed by
Patricia Stark

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

*News Stories: Interviews, speeches, breaking news, sports, meetings, briefs.
Feature stories, reviews, opinion columns and editorials.*

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

For news and features: third-person objective. For reviews and opinion columns, first-person, with a limited use of the pronoun "I."

Besides the professor and other students, are there any special audiences for writing in your discipline?

Mass audiences, both readers of the print and online editions of The Channels. Includes students, faculty and staff and alumni of SBCC, as well as community members.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

*American Press Institute: <http://www.americanpressinstitute.org>
Project for Excellence in Journalism: <http://www.journalism.org>
The Poynter Institute: <http://www.poynter.org>
American Copy Editors Society: <http://www.copydesk.org>*

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read published works of journalism and non-fiction in newspapers, magazines and online. Write daily and give your work to others to read and edit. Try to publish as much of your work as possible. Write for your student newspaper or magazine.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

*Reporting and writing news stories, features and opinion pieces.
Editing copy; writing headlines, captions and other graphic devices.*

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Mass audiences; anyone who reads newspapers, magazines or Websites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Earn a bachelor's or master's degree in journalism while completing as many general education courses as possible. Write for a student or community publication while you are in college and complete as many writing internships as you can find the time for. Any job that earns you experience and publication credits will help you find the first journalism job.

General Advice

Journalistic style focuses on active writing (active voice, active verbs), clarity and conciseness. Journalists believe that verbs drive sentences, and we use short sentences and paragraphs to add impact and power to our writing. We rarely use two words when one will work better. We never write a sentence that confuses the reader. (We hate bureaucratic jargon and are loathe to use words that most people won't understand.) And because we try to use so few words, every word must be exactly right — nothing more and nothing less.

And because good journalistic writing should keep the reader engaged and entertained, we reserve the right to break all of the above rules — if it works.

*The worst thing you can do with words is surrender to them.
—George Orwell*

Marine Diving Technologies

Contributed by
Geoff Thielst

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Students are required to write research papers, short essay answers in exams and maintain accurate logs during diving labs. In my case I generally limit essays to between 300 and 600 words, as we do not have readers in our discipline.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

As we are generally discussing tangibles and facts, I would say most of our writing is formatted in the third-person objective. In my case especially we are not creating new knowledge but rather acquiring the knowledge of others; without being overly burdensome I reinforce the principals of APA style.

Besides the professor and other students, are there any special audiences for writing in your discipline?

On rare occasions some students' work is submitted to the City for review. This has been occasioned when the department is working in cooperation with civil entities.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Underwater *magazine*, Offshore Diver *magazine*, Dive Training Magazine, Offshore Technology.

<http://www.offshore-technology.com/index.html>

<http://www.tpub.com/content/diving/NavyDiving/>

http://www.supsalv.org/00c3_publications.asp?destPage=00c3&pageId=3.9

<http://www.adc-usa.org/>

<http://www.hds.org/>

http://www.access.gpo.gov/nara/cfr/waisidx_98/46cfr197_98.html

The department also has a small informal library that students can access for additional information relevant to our field of study.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Read and follow the instructor's directions, use a dictionary, ask classmates to proofread everything you write prior to submission, and go to the Writing Center for assistance. Do not copy information verbatim from sources, or at least quote and cite them.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Tasks include reading and in some cases drafting contract language, technical report writing, project execution plans, requests for proposals, business letters and reports to government/specifying/authoritative agencies. Additionally, federal regulations require the keeping of detailed and accurate logs for all phases of marine related construction activities, which are, by definition, legal documents.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

State and Federal agencies, clients, consultants and the writer's management personnel.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Complete college-level English classes, use your company's report formatting and style, own and use style guides and reference materials. Have all your work proofed several times by colleagues. Refrain from verbose prose and keep to the point. Keep good notes, forever.

General Advice

Our most typical style of writing could be compared to contract formulation; we rarely deal in the abstract. We define requirements or report facts and make recommendations based on knowledge and postulates. Ambiguity is unacceptable.

Mathematics

Contributed by
Ignacio Alarcon, Judy Mouderrres, Peter Rojas

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Homework assignments with short explanations and interpretations of results, reports of statistical analyses, essays interpreting statistical results, analysis of quotes, short papers on “real life” issues such as credit card debt, essay on math-learning history, data-interpretation (quantitative), journaling on current math-learning experience.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First person informal, third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Typically, no. Sometimes extraordinary work is submitted to a contest, or a reviewed journal. However, this is truly rare.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Specialized databases and professional Websites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Pay attention to details (quantifiers) and include measurable units. Apply appropriate use of proportions. Aim for a product that is palatable to read: this involves style as well as neatness. Shoddy work is a turn-off. Be concise: write simply so that everyone easily understands.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Proofs, logical arguments, proposals, business letters, analyses of data, reports, analysis of journals articles.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Boards of directors, executives, students (when the career is the teaching of mathematics), other mathematicians, scientists, professors, researchers.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Clarity and brevity are a must. However, style should not be compromised for the sake of urgency. A well-written report can save a lot of time and aggravation. Write as much as possible to develop your reasoning skills.

General Advice

The laws of Nature are written in the language of mathematics.

--Galileo Galilei (1564 – 1642)

A mathematical theory is not to be considered complete until you have made it so clear that you can explain it to the first man whom you meet on the street.

--David Hilbert (1862-1943)

Write quickly and you will never write well. Write well and you will soon write.

--Marcus Fabrius Quintilianus (65 AD)

When preparing homework in mathematics, it is good practice to write down the text of the original question, and the answer. It also helps to make an annotation pertinent to the solution. Homework is a very important resource when reviewing for an exam. If all you have is a list of answers, without any reference to what the question was, the homework becomes very cumbersome to use when reviewing.

For example, if the question is:

A store has reduced the price of a TV set by 40%. The sale price is \$3000. Find the original price.

An unsatisfactory (although correct) answer will be: "\$5000".

An answer that can later be used could be something like: "The price after a 40% reduction is \$3000. Then, \$3000 is 60% of the original price, $3000 = 0.60x$, so the original price is \$5000."

Music

Contributed by
Jack Ullom

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Music 110--concert reports (usually 3 reports of 2-3 pages) and short essay answers; Music 114AB--research paper, Music 104AB & 204AB--music writing assignments for every class meeting. Music 112, 115 & 118--concert reports (usually 3 reports of 2-3 pages).

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Third-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Harvard Dictionary of Music in Library reference sections, biographies of composers and reference books in Music Library as well.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Apply all of the principles and MLA formatting learned in English composition classes. Keep careful notes on references and cite all sources correctly, especially paraphrasing of research.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Lesson plans, proposals, contracts, business letters, contracts.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Concert notes for programs for concert attendees and grant proposal readers.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Communicating through writing is as critical in music as any other career; so, spend time learning the task well because you will be constantly trying to sell yourself and your product through sound and the written and spoken word.

Associate Degree Nursing (ADN) Program

Contributed by
Cindy Bower, Karolyn Hanna, Linda Littrell

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Care Plans, Patient Teaching Plans, Concept Maps, Synopsis of Journal Articles, Short Essays, a formal Research Paper on a current issue affecting nursing, and personal journaling.

At the beginning of the program, in the very first module (Introduction to Nursing) students write an essay on "Why I Want to be a Nurse". As they enter Level III, they are required to do a self-evaluation and write an essay on how they feel about their progress including their strengths and areas in which they need to improve. A similar assignment is required before they begin the final module of the program.

Preparing patients to take an active role in their own care is an extremely important part of nursing. To help students develop comfort and skill with patient teaching, the faculty requires formal written teaching plans at various points throughout the program. For each of these plans, the format is the same, but the complexity of the content is increased. Rubrics have been developed to help the students evaluate their plans before submitting them for grading by the faculty.

In "Surgical Nursing" there are several written assignments including a report on preoperative care of a patient, observation of a patient's surgery and a report on how they decided to provide specific types of care to patients recovering from surgery. (The latter assignment demonstrates critical thinking in planning post-op care).

In a module called "Elimination Needs" students have writing assignments responding to reports that they receive in class:

A. Report on Observation of Patients with Urinary Drainage Systems

B. Report on Observation of Patients with Gastrointestinal (G.I.) Intubation

C. Report on Patients experiencing diagnostic tests and Procedures in a G.I. Lab

In lieu of assignments A and B, students may develop an education pamphlet regarding any topic covered in this module (i.e., testicular self-exam, urinary tract infections (UTI), gastro-esophageal reflux disorder (GERD)). This assignment emphasizes student creativity.

In a module titled "Leadership," students have the following writing assignments:

A. Identify an RN "role model" in the clinical area and write a brief essay describing leadership skills and characteristics that you admire in this person. Relate examples of the role model's performance to characteristics described in course resource materials. Include the individual's full name, the hospital and unit on which s/he is employed. This will be shared anonymously with the RN, unless you request that it not be shared.

B. Evaluate your leadership style. Relate examples from your clinical experience in this module to characteristics described in course resource materials. Including:

- 1. A discussion of your preferred style with specific examples of how you used this style of leadership*
- 2. Strengths and what you did well with the leadership assignment*
- 3. What you would do differently if you could repeat this leadership experience*

C. Prepare a written summary of the post conference conducted and briefly evaluate its effectiveness.

In several modules, students are required to write a synopsis of a recently published journal article relating to a specific topic area and to describe how they will apply that information in their professional practice. Another module, “Current Issues”, has a written assignment (and oral presentation) that focuses on research of a current legal/ethical issue in nursing. It involves library and internet research on the topic and the final paper is to be written in APA format. Students are also required to use instructional resources/teaching aids (e.g. power point slides, handouts, posters, etc.) for their class presentation.

Throughout the program, nursing students are required to prepare “care plans” prior to caring for patients. These care plans follow a specific format developed by the faculty. An alternative is to do “care-mapping” (concept mapping applied to nursing). The care plans (or concept maps) are reviewed in the clinical area by the clinical instructor and for some courses, they must be submitted for formal grading. Personal journaling is also required in some modules and encouraged in others.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both 1st and 3rd person – depends on the assignment.

Besides the professor and other students, are there any special audiences for writing in your discipline?

On a daily basis, students are required to record patient observations and care given on the patient’s chart – a legal document. Some documentation is in checklist format, but other aspects of “charting” are done in APIE format. APIE refers to Assessment, Plan, Intervention and Evaluation of a patient problem and how it is addressed by the nurse (or nursing student). Here is a sample:

0900 A) No BM (bowel movement) x 3 days. Had MOM (Milk of Magnesia) last night.

P) Promote BM today.

I) Dulcolax Suppository given.

1100 E) Still no BM.

I) Fleets Enema given.

E) Had large, brown, formed stool.

P) Encourage increased oral fluid and fiber intake. Repeat MOM @ HS (bedtime).

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

CINAHL (Cumulative Index of Nursing & Allied Health Literature) available through the Library's Proquest database. Numerous websites related to nursing are included in course syllabi.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Take advantage of college resources – specifically the LRC Writing Center and the Library.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

New graduates need to develop resumes and write letters of application. RNs always need to do charting (writing notes on patients' medical records). Many nurses become involved in writing procedures, policies, preparing formal presentations, publishing journal articles, etc.

If someone chooses your specialty as a career, what are the typical audiences for work-oriented writing?

Fellow nurses and other health care professionals. (Hopefully not attorneys; however in a litigation, patients' medical records may be subpoenaed.)

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Accuracy in documentation is essential. Need to use proper grammar and correct spelling. Need to synthesize information from multiple sources.

General Advice

Nurses, have a legal-ethical responsibility to document observations and the care provided, accurately and completely. People read things we have written and make judgments about our intelligence, competence and professional ethics. If our writing contains poor grammar or spelling errors, those errors may affect how others (nurses, doctors, other healthcare providers, etc.) respond to us. If our writing is incomplete or contains inaccurate data, we may be open to claims of negligence or malpractice. As the saying goes, "if it isn't documented, it isn't done".

Physical Education

Contributed by
Morris Hodges & Kathy O'Connor

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

We have a range of writing assignments, depending on the class. We will range from simple essays to research papers. We also will use interviews in some classes, book critiques, assignments that confirm understanding of concrete ideas, short position papers, and some do a traditional research paper.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

All three might be used, depending on the assignment. For journals, first-person, and informal, for research papers third-person is more common.

Besides the professor and other students, are there any special audiences for writing in your discipline?

For our majors class, the students might be writing for publication, at least as an exercise.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

The ACSM Website (American College of Sports Medicine) and publications. Cooperwellness.com is also utilized and the Berkeley Health Letter. There is also an athletic trainer Website and publication.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Put the time in and revise. Learn proper research formats as well as critical writing skills. Since the upper division classes will require writing lesson plans as well as research papers, quite a range of skills are needed.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Our discipline is very diverse so all of the above might be required. If someone decides that the Fitness business and personal training is their interest, then the business plans, letters, marketing plans, and contracts are all necessary. If teaching

and coaching is their emphasis, then lesson and unit plans, departmental goals, objectives, and strategic planning will be required. If exercise science is the emphasis, then research papers, journal articles will be the norm, and if sports medicine is the area, then writing medical reports, completing insurance documents and eligibility forms will be necessary.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Other educators in the discipline or participants at coaching clinics.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Work hard in English classes. The ability to write well will be critical to your success in any discipline, even Physical Education. Learn the fundamentals.

General Advice

We often have 5-minute written responses at the end of practice to confirm student understanding of the main concepts of the day.

Many people do not realize that writing is important in our discipline. But there is tremendous diversity in our discipline as well as a need to constantly justify our existence, which requires the ability to express ourselves well, either in a written or spoken format.

Personal Development

Contributed by
Esther Frankel, Gabrielle Siemion

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

- a. *Guided journals. 31 from the textbook On Course www.oncourseworkshop.com These journals ask focused questions that are graded primarily if they dive deep into the topic.*
- b. *“Personal Philosophy of Success” final essay – A paper based on strategies from the text and class. A rubric of grading is available. This is the assessment of one of the major SLOs for my PERDV 100 class.*
- c. *Short essays.*

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person informal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

SBCC Library. In a smart classroom we use the Web as a resource for countless things. Matt Lorenzen’s (in counseling department at SBCC) student success Web site has a long list of resources. Students do not need research resources for this class.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

- a. *Have good computer skills.*
- b. *Plan and execute your paper over time.*
- c. *Proofread.*
- d. *Go to the Writing Center.*
- e. *Ask for feedback from instructor, friends, classmates.*
- f. *Read more/take ENGL 103.*

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

College success is not about a particular career, but rather all careers and in life as well.

General Advice

Here's one I use in my PD100 class by William Faulkner—"I never know what I think about something until I read what I've written on it."

Philosophy

Contributed by
Marc Bobro & Jim Chesher

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

For undergraduate philosophy courses, short (3-6 page) essays are typical. The number varies, from one or two in a lower-division course, to several in upper-division. In Philosophy 101 (Intro to Ethics), students typically write one 5-6 page essay or several 1-2 page essays. In Philosophy 200 (Ancient & Medieval Philosophy) a typical requirement might be 5 summary and/or response essays of 1-2 pages, and one 8-10 page essay. In Philosophy 111 (Critical Thinking and Writing) a typical requirement might be 3 essays (a 1 page summary, a 4-6 page pro and con essay, and a 10-12 page pro and con with a critical analysis). Also required are several very brief (one page) “argument construction” and “argument analysis” essays, either as homework or in-class activities. Research papers (usually following Chicago Manual of Style), short essays, essay exams, journal writing, and sometimes dialogues or plays are also typical writing projects in philosophy.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Philosophical literature runs the gamut, from first-person informal (and formal) to third-person objective, as well as second-person address, in a variety of modes, including dialogues, stories, etc. As a rule, undergraduate essays in philosophy use the first-person view, though students are directed to avoid first-person expressions of feelings. Thus, “I believe...I think...it seems to me...I assume...I conclude...” etc., rather than “I feel...it moves me that...I like...” etc. Philosophy is written in various modes. The rare philosopher insists on one. It is common to write in the first-person, even in writing history of philosophy!

Besides the professor and other students, are there any special audiences for writing in your discipline?

Generally speaking. “each and every rational creature” is the audience for philosophical writing. Philosophical insights and observations are intended (though may not in fact turn out) to be relevant to human beings as human beings, regardless of culture; that said, these general insights are also understood to often require accommodations to the particulars of time and place. Readers of literate newspapers and magazines, those in businesses and hospitals looking for articulations of ethical policies, and in law (jurisprudence) are sometimes special audiences for philosophical writing.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

There are countless research resources, from Internet sites such as the Stanford Encyclopedia of Philosophy, to some standard written resources such as The Oxford Companion to Philosophy, The Cambridge Dictionary of Philosophy, and Bertrand Russell's History of Philosophy. Also, ProQuest can be useful. The best source is unavailable to SBCC faculty and students—and that is the Philosopher's Index.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

- a. Be sure that you are clear about the topic. What, exactly, is the question or problem that you wish to address?*
- b. Outline the main points that you want to explore, defend, or challenge.*
- c. List the arguments that you will offer to support your thesis.*
- d. Anticipate counterarguments to your position and be prepared to address them in your paper.*
- e. Read your first draft from the point of view of someone likely to be critical of your position.*
- f. Always, proofread and revise as necessary, with your ongoing aim being Clarity.*

Read philosophy, whether in the form of contemporary articles or classical works such as Plato's dialogues. Write short essays on very specific topics. It is also useful to take philosophical prose and transpose it into dialogue or play form--or the reverse.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Definitely journal articles, but also books, lecture notes, and policy statements. A career in philosophy usually means teaching philosophy at the college level, in which case one is expected (at universities, required) to produce publishable work in the form of articles, book reviews, books, texts, and editorials. As a teacher, one must also write lesson plans, examinations, lectures, letters of recommendation, course and program reviews, etc.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

A typical audience for an academic in philosophy are other philosophers, students (undergraduate, graduate, and increasingly more pre-college), and readers of newspapers and magazines (New York Review of Books, Times Literary Supplement, and Atlantic Monthly).

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Be guided by the models of excellence in philosophical writing: not necessarily in philosophical argumentation, since some great philosophers are not models of written expression. Kant, for example, is ill-suited as a model for writing; in contrast, J.S. Mill, as Russell points out, writes so clearly that “you can find him out.” Despite popular belief to the contrary, clarity of expression is fundamental to good philosophy. One must be able to understand what is being said before one can assess claims as true or false and arguments as good or bad.

There are two styles of philosophical writings, corresponding to two broad yet distinct philosophical traditions: the analytic and the continental. The analytic style of writing philosophy stresses clarity and conciseness. Obscurity is a vice. Also, the focus of such philosophy is the seeking of truth. In continental philosophy, however, obscurity (and even obfuscation) is not necessarily a vice, and there is little emphasis on the seeking of truth. For some continental philosophers, truth is not the object of philosophy at all. There are venues for both styles of philosophical writing. A student should pick the appropriate school in which to get trained in the style that he or she prefers. For example, NYU for analytic, New School for Social Research for continental. Work closely with a professor, whatever one does. In California, UCLA for analytic, UC Riverside for continental.

General Advice

I (Chesher) was doing a classroom observation of a history instructor. During his lecture, the teacher projected on the screen a copy of a draft of the Declaration of Independence, complete with scratch-outs, marginal comments, etc. At a glance, it was clear that one of the finest pieces of writing ever penned, by one of the finest writers, was subjected to proofreading, peer review, and revision. Students cannot expect to improve their writing skills if they do not develop the habit of critical review and revision.

Read philosophical poetry. Good examples are some works by T.S. Eliot, Wallace Stevens, and Ezra Pound. All of Nietzsche’s poetry is philosophical. Also, novels by the likes of Sartre, Camus, Ayn Rand. Parables by Kierkegaard. Philosophy shows up in many forms.

Physics

Contributed by
Jodi Simpson

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Short (2-3 paragraph) question responses, descriptions of problem-solving approaches, short essay reactions to public lectures (usually for extra credit).

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

PhysicsWeb, Nature and Discover magazines, and popular discipline-specific books such as those by Brian Greene.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Complete the required college-level English/writing classes at the college, and take a course from Larry Freisen.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Typical tasks include classroom materials, labs, study guides, course-specific text materials, and evaluation/recommendation letters. Administrative tasks (primarily as department chair for another department earlier in my career) include curriculum proposals, annual reports, and grant proposals. In my early years here, I was involved in many college-wide programs and therefore wrote more than most in my discipline, including the first Department Chair Manual for SBCC.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Students, college instructors and administrators

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

I would recommend that science students take at least one upper-division writing class in college, even though this has not necessarily been a requirement in the past. (That seems to be changing...)

General Advice

It seems much of the writing Physics instructors do for students is perhaps similar to those working in ESL. Physics instructors are writing translations, i.e., higher level physics/math that must be put in language accessible to the particular class.

Political Science

Contributed by
John Kay

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Essay Exams + Thought Paper – All Essays. Midterms (2), and final.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

2nd person & 1st person for thought paper.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Text, Websites.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Begin early. Review your material.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Administrative reports, legal opinions, issue positions.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Agencies, public courts, public reading.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Minor in English; read quality authors; record quality thoughts/quotes.

General Advice

To write well is to think well and to think well is to be well.

Psychology

Contributed by
Ray Launier & Arthur Olguin

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Three basic types of writing assignments occur in Psychology: (1) Many classes use short answer/essay questions to assess student learning; often times we incorporate both objective (multiple choice) and essay questions into our exams. For example, in Psych 175 (Social Psychology), students write two two-to-three-page essays for each of four exams. They're expected to use APA format in referencing their work. (2) Some classes (e.g., Psych 100, Psych 140, Psych 175, Psych 200, Psych 295) have papers as a part of the course requirement. The papers may be short (5-pages) in Psych 100, or longer (e.g., 10-pages) in the other courses. (3) Our Psych 200 (Research Methods & Experimental Design in Psychology) emphasizes American Psychological Association writing style. Our Psych 295 (Internship) class also requires an APA-format paper. We do not accept other formats (MLA) in our department.

Overall, students should expect to write traditional library research papers, student success project reports, case studies, journal writings, including self-reflection, insights and observations, original research reports.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

This is variable, but mostly 3rd person. Most of the writing is summarizing research studies of other writers. In the Psych 295 and 140 classes, students may use a combination of 1st person and 3rd person exposition. We eschew "opinion pieces" and inappropriate or overuse of "feelings" to describe thinking processes.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Our students use Proquest. Also, the library subscribed to APA PsychArticles and Psychological Abstracts at our request. These are the primary electronic resources for our students.

Publication Manual of the American Psychological Association (5th Ed.) (2001)

Perrin, R. (2007). *Pocket Guide to APA Style*. Boston; Houghton Mifflin.

www.apa.org for access to journal articles and books

<http://library.sbccc.edu/online-databases.html> for access to online psychinfo data bases

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

1. Do the assignment. 2. Understand the assignment. 3. Don't give "opinion pieces" unless it is specifically asked; instead, support your points with EVIDENCE (research studies; material from your textbook and/or outside articles). Exams are tools professors use to test student LEARNING. Thus, you must demonstrate evidence of your learning in the particular course. In essays, for example, your professor wants to know that you have read and understood the textbook material and that you can relate this material to the stimulus question at hand. This is perhaps the single most important task in writing—demonstrating your understanding, applying coursework material to real-life situations, etc. 4. It's always nice to see papers proofread with few spelling and grammatical errors, but this is less important for some classes. If it's an in-class essay, spelling and grammar are not heavily weighted. However, for Psych 200, much greater weight is placed on all elements of style. 5. Seek out help from your peers, from the LRC tutors, and from your instructors. 6. Most important, despite your fears or insecurities, do the assignment. Turn something in so that you can obtain feedback about your work. If you fail to turn in assignments, you will be considered a "slacker" even if the professor doesn't verbalize it to you.

Read, copy, credit, write, rewrite and rewrite and expect to be criticized. It also helps to start early, break the overall project/report down into bit size chunks, work with a timeline, expect glitches, ignore your spell checker at your own peril, save and backup your work, and plan on having at least one paper lost by your professor.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

For research psychologists: journal articles that conform to APA guidelines, reviews of articles, grant applications, reports to donor organizations or government organizations, etc.

For counselors and clinicians: insightful and clinically sound/informed essays.

For majors who choose teaching as a career: class materials, exams, textbooks, articles, letters and memoranda, reviews of texts for publishers, etc.

For third-party reimbursement: verbose, obfuscating and hyped progress reports.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing??

Too many diverse areas in psychology. E.g., teachers' audiences are students primarily and other academicians. Researchers' audiences are many: government agencies, academic journal readers, etc.

If research is in the service of psychology, if psychology is in the service of humanity, and if humanity cares about leaving a sustainable culture for future generations, then the audience varies according to which clause you identify with most in this sentence.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

1. Take classes in which research papers are required. 2. Take difficult instructors who make you work hard. 3. Take several research methods classes. 4. Understand that good writing is a developmental process. Don't consider revision a dirty word. Revisions are essential to improving your work. 5. Increase your vocabulary. Google frequently "define ..." so that your vocabulary improves. 6. Learn how to write grants. In Psychology, you'll often have to request funds to conduct research studies. 7. Appreciate scientific writing. 8. Learn to translate complex ideas, including statistical references, to lay audiences.

Radiographic & Imaging Sciences; Diagnostic Medical Sonography

Contributed by
Robert Cook, Debra McMahan, Chuck Scudelari

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research paper: student picks one of the radiology pathology topics covered in the lecture and writes a research paper on that topic. Student must have bibliography, footnotes, etc.

Clinical notebook--student record radiology procedures, competency check-offs, self-evaluations, etc.

Clinical journal--student writes down experiences, thoughts, etc.

Journals, Powerpoint presentations, essay exams, research papers, statements of objectives.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person informal.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Clinical instructor. Our students do Problem-Based Learning and present their materials in galleries posted on the Web.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

- a. *ASRT.edu*
- b. *AERS.edu*
- c. *CSRT.org*
- d. *Auntminnie.com*
- e. *Our Website has a list of Web resources for students:
<http://www.sbcc.edu/radiology/Website/>*

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

We use a rubric for grading student presentations and objectives.

- a. *Don't be shy--talk to radiologists, other professional in field*
- b. *Pick a topic that you can get excited about--perhaps a family member has been struck with one of the disease covered in the class*

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

- a. *Brief patient histories: why are you here for an x-ray?*
- b. *If one becomes a supervisor or manager of a radiology department, then one is responsible for*
 1. *Business letters*
 2. *Contracts*
 3. *Equipment proposals*
 4. *JCAHO related correspondence*
 5. *Problem-Based Learning presentations addressing triggers*

At the level of technologist, writing is limited to e-mail and brief computer notes passed to MD's regarding details on specific patients and their exams; at the supervisory level, creation of policies and procedures are among the written tasks.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Physicians, Supervisors, Managers, Fellow employees, Peers, Professors.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Students should be computer literate, be able to type, know how to do research and work in teams, be competent with Problem-Based Learning techniques.

Know how to use a computer and master Word and Excel applications; know how to spell and write clearly. Be able to write complete and accurate sentences.

The impression one presents when writing is similar to the impression one gives in how one dresses.

General Advice

Our students must be able to prepare multiple objectives (for each chapter) and presentations (2-4) per course. Presentations are done as group activities or as part of semester-long Problem-Based Learning teams.

In this field, one has to keep the Health Insurance Portability and Accountability Act in mind.

Medical terminology and spelling are a must to be successful in communicating effectively in this discipline.

“We image a person’s inner beauty .”

School of Media Arts

Contributed by
Guy Smith

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Treatments, scripts, proposals, storyboards.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

3rd person, formal.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Final Draft scriptwriting software.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Look carefully at examples.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Grants, reports, proposals.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Financiers / grant funders.

Sociology

Contributed by
Jill Stein

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

All of the following types of writing are typically assigned in sociology: research papers, short essays, essay exams. Students should also note that sociologists typically use the APA guidelines (rather than the MLA) in their research. In addition, there may also be journal entries, content analyses, ethnographic field notes, interview transcripts, and other projects (such as Websites, posters, brochures/flyers, or letters to the editor).

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

Both the first-person informal and third-person objective voice are used in sociology, depending upon the writing assigned. Research papers and short essays may be done in either voice. Essay exams are typically in third-person objective, whereas journal entries are typically in first-person informal. There are other types of writing that have very specific formats that do not conform to first- or third-person; among these are interview transcripts, content analyses and ethnographic field notes.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Sociological writing may also be appropriate for other audiences through the popular press, by way of magazine and newspaper articles, and Weblogs.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

*The SBCC library has some very good resources on their “Google with the Library” home page. One of the best databases is ProQuest. I also refer students to the American Sociological Association Website at: <http://asanet.org/> The student pages of the Website also list publicly available data sources relevant to sociological research at:
<http://asanet.org/page.ww?section=Research+and+Stats&name=Available+Data+Sources>*

For specific help in writing sociology papers, I recommend the following books:

A Guide to Writing Sociology Papers by the Sociology Writing Group

The Sociology Student Writer's Manual by William Johnson, Richard P. Rettig and Greg M. Scott, Steve M. Garrison

Tricks of the Trade: How to Think about Your Research While You're Doing It by Howard Becker

Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or Article (*Chicago Guides to Writing, Editing, and Publishing*) by Howard Becker

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Adhere to the skills advisories for sociology courses and take English 110, read assignments carefully and follow directions, ask for writing guidelines and grading rubrics.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Few sociology majors will become academics; they are more likely to find themselves in a broad variety of other fields that may include many different types of writing. Students majoring in sociology have established careers in such areas as law and government, urban planning, business administration, social welfare, health and education, counseling and human resources, advertising and marketing, public relations and the media, and the nonprofit sector.

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

As the above list of possible fields in which sociology majors establish careers indicates, the typical audiences for work-oriented writing are also as broad and varied.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

I would recommend that students get into the habit of practicing writing—just like anything else, the more you do it, the better you get ... and probably the more you'll like it. I would also recommend that students join writing support groups to help them with setting goals, time management, increasing productivity, and sharing strategies with other student writers.

General Advice

Virginia Woolf once said, "I don't enjoy writing, but I enjoy having written."

Spanish

Contributed by
Dina Castillo & Sonia Zuniga-Lomeli

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Research essays on Latin American and Spanish culture, etc., short essays = compositions.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person informal, and third-person objective.

Besides the professor and other students, are there any special audiences for writing in your discipline?

No--except the rest of the students who may listen to their peers' writing.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Reference books, journals in the library, professional Websites on the culture and language of Spanish speaking countries.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Get a good dictionary, read, go to the tutor and be patient and write many drafts.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Translations, presentations, lectures, journal articles, lesson plans, proposals, business letters.

General Advice

All I know is that I know nothing.

Theatre Arts

Contributed by
Michael Downey, Ed Romine

Academia: Writing in Your Discipline in College

What types of writing are assigned in your discipline (research papers, short essays, essay exams, lab notebooks, etc.)?

Analytical responses to written play texts and plays in performance, play reviews, play reports, journal writing, descriptions of theatre experience, script paraphrases.

What point of view/voice is typically used in your discipline (first-person informal, third-person objective)?

First-person, third-person.

Besides the professor and other students, are there any special audiences for writing in your discipline?

Potential audiences of a play: those who might be interested in attending a theatre event; devotees, fans, the general public.

List some research sources that are particularly valuable for students in your discipline and are available to students at SBCC (reference books or journals in the library, specialized databases, professional Websites, etc.).

Who's Who in American Theatre, also the critics Henry Louis Gates, Jr., and Addison Gayle.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Study the process of critical thinking. Practice clarity, learn to outline and prioritize.

Your Discipline as a Career: Writing at Work

What are some typical writing tasks for those who choose your discipline as their career (journal articles, lesson plans, proposals, contracts, lab reports, business letters, etc.)?

Designing course lectures, reviews, proposals, journals, investigations

If someone chooses your specialty as a career, who are the typical audiences for work-oriented writing?

Audiences who attend performances and read directors' commentaries in production programs, theatre scholarship recipients, also readers of journal articles, critical reviews and books; devotees, students.

What overall advice/suggestions would you give to students who want to write successfully in your discipline?

Know what you want to say and value your audience's time by writing entertainingly.

General Advice

Lead to enlightenment by crafting the ecology.

Appendix 1

How to Use the CLRC Writing Center: Advice for Students and Instructors

Services and Support in the Writing Center

The Santa Barbara City College Writing Center, located in the Cartwright Learning Resources Center, is a valuable academic support service that is available to all SBCC students in all subject areas. Professional, trained tutors will work one-on-one with students in all stages of the writing process in order to complement classroom writing instruction and assist students in meeting the reading and writing demands of their courses. By working with tutors, students are able to expand their critical thinking and problem solving skills through interaction and student-centered dialogue, which requires active student involvement and mutual, concentrated analysis of the students' work. Tutors will not "correct" or "edit" student papers, but will utilize leading questions, print and Web resources, relevant examples, and follow-up sessions to support students in planning, outlining, revising, or finalizing their writing assignments.

Location

The Writing Center is located in the Cartwright Learning Resources Center, the building on the West Campus closest to the footbridge. Walk into the building and enter the CLRC to the left.

Spring and Fall Hours

Monday - Thursday: 9 am – 7 pm
 Friday: 9 am - 2 pm
 Saturday: 10 am - 2 pm

Summer Hours

Monday - Thursday: 9 am - 4 pm
 Friday: 9 am - 12 pm

Students may come to the Writing Center and work with a professional, trained tutor during any stage of their writing process: prewriting, writing, revising, or finalizing. Writing Center tutorial sessions last approximately 30 minutes. During that time, a tutor will work one-on-one with a student on one writing assignment for any SBCC course. Tutors will not correct or edit student work, but instead work with students to improve their ability to understand writing assignments, to focus their writing and writing process, and to utilize print and Web resources. Students may visit the Writing Center a maximum of 3 times each week.

To be prepared for a Writing Center tutorial session, students should bring with them:

- their valid SBCC student ID (required)
- the writing assignment,
- current and prior drafts of their work, and
- any texts that may assist the tutor in understanding the essay content.

Students may access Writing Center tutors in two ways:

Drop In:

Services are on a first come, first served basis. Upon arrival at the Center, students sign up on a waiting list for the next available tutor and must remain in the waiting area so they will not lose their place in line. Average wait times vary from 5-45 minutes, depending on how many students are waiting.

Appointments:

In order to avoid excessive wait times, students may make an appointment at least one day in advance to see a tutor in the Writing Center by signing up at the Center on the appointment sheet. Students may also request a particular tutor who is scheduled to work during the appointment time. Students must arrive on time for their appointment or they will be asked to use the drop-in option. Appointments may be made at least 24 hours in advance, and may be phoned in between 10 am and 6 pm only.

Online Writing Library (OWL)

Check our Website to access our valuable collection of online writing resources, including handouts, the Student Resource Matrix of educational links, and links to other Web-based writing resources. We are constantly adding more links, so check the site occasionally for updates.

Contact information:

For general inquiries, email Writing Center LTAs Lisa Danhi and Nicole Biergiel at writingcenter@sbcc.edu, or call 805-965-0581 x-2663.

So, You Want to See a Writing Tutor?

A Guide for Students by Nicole Biergiel, Writing Center LTA

The purpose of this section is to provide students with the tools and information necessary to access the Writing Center effectively and successfully for assistance with writing assignments for any of their SBCC courses. The following will help prepare students to see a tutor, to use their half hour visits with a Writing Center tutor most efficiently, and to independently apply the strategies and techniques learned during the session to future writing assignments.

How to Prepare

Do utilize the resources at the Online Writing Library:

The Online Writing Library (OWL) is a bank of resources that includes the handouts available in the Writing Center and links to websites about writing issues such as grammar, citation, and organization. Resources available on the OWL can help answer students' questions before they come to the Writing Center, and provide information to help students ask more specific questions.

Do meet with your instructor:

We recommend that students discuss with their instructor the expectations for their writing, and for the particular assignment on which they are working, before students visit a Writing

Center tutor. The instructor's guidance will help the student and the tutor focus their efforts during the tutoring session. The instructor may have advice specific to a student's writing that is not detailed in the assignment sheet and may be able to provide recommendations about the thesis or subject about which a student is interested in writing. Even a conversation through e-mail can provide clear direction if students ask detailed questions about an assignment and their writing.

Also, students should be sure to consider comments an instructor has made on their other papers for a class. If a student notices a pattern of error at the sentence level, or sees comments about organization, logical thought, transitions etc., the student should make note of these and apply the changes to his or her current writing. Students should feel free to bring drafts of other papers with an instructor's comments on them to the writing tutor, so the tutor can understand more completely in what ways an instructor wants a particular student to develop his or her writing. Additionally, students should consider any corrections or comments that instructors consistently make on their papers, and let the tutor know about these as well. For example, if instructors often write "run-on" in the margins of a student's papers, that may be a writing issue the student could work on with a tutor.

Do complete the required Learning Activity before you meet with a writing tutor:

Before students meet with a writing tutor, they will be asked to complete a Learning Activity that gives them the opportunity to re-read their work silently or aloud, consider specific writing issues they may want to address with a tutor, and identify those through both checking boxes next to a list of possible writing issues and writing one or two specific questions that they want to ask the tutor. Students must complete this before meeting with a tutor; the Learning Activity is available to fill out when students arrive at the Writing Center, or students may print one from the Writing Center Web page found at the Cartwright Learning Resources Center (CLRC) Website: www.sbccc.edu/learningresources.

Do read your paper to yourself, silently or aloud:

While the Learning Activity does give students an opportunity to re-read their paper just before visiting the Writing Center, re-reading silently or aloud is a technique of revision that the Writing Center recommends at all stages of the writing process, even if a student is not ready to meet with a writing tutor. The act of re-reading one's own work, particularly if the student has not reviewed it for a day or so, helps students identify typos, errors in punctuation or grammar, and places where their argument or description is unclear. If students can make these adjustments before they see a tutor, the tutor can spend more time addressing the specific questions that the student has about the ideas and structure of his or her paper as a whole. Even if students recognize a point at which their papers don't make sense, but don't know what to change, taking the time to locate these problem areas will help students direct their tutor when they sit down and the tutor asks, "So, what would you like to work on today?"

Do make an appointment, if possible:

When students receive an assignment sheet and know the due date for a written assignment, they should make an appointment to meet with a tutor several days before the paper is due. Students may do this by visiting the Writing Center and signing up for an appointment up to two weeks in advance, or by calling the Writing Center at 965-0581 x2663 during the

hours that an Instructional Assistant is at the reception desk to answer the phone, Monday-Thursday 9-6 and Friday 9-2.

Making an appointment in advance provides students with the incentive to have a draft done by that time, and will still leave time to continue composing after the tutoring session and before the paper is due. Even if students find that they have not been able to start their papers by the appointment time, they can bring what material they have, work with a tutor on brainstorming ideas and outlining the paper, and still have a few days to compose before the paper is due.

When You Arrive

Do check in at the Reception Desk:

When students have arrived at the Writing Center, they should first check in with the Instructional Assistant at the Reception Desk, and sign-up on the Drop-in clipboard if they are dropping in. The Instructional Assistant will confirm whether the student has completed the Learning Activity, and if he or she has not done so, will provide the student one to complete at that time. Students arriving for their appointment should let the Instructional Assistant know they are there, and also complete the Learning Activity if they have not done so. Students should wait in the Waiting Area and remain in the area until their names are called.

Do come a few minutes early if you've made an appointment:

If students make an appointment to see a tutor, they should choose a time that allows them to arrive a few minutes before that appointment. If a student's class ends at 10 a.m., he or she should not schedule an appointment with a tutor for that time. If the student makes an appointment for the next half-hour slot, at 10:30 a.m., he or she will have some time to prepare for his or her session. For example, the student can print out and complete the required Learning Activity, or complete it at the Writing Center before his or her session, and still be on time! If students have not arrived at the Writing Center by their appointment time, the next student waiting will be seated with the available tutor, and the tardy student may add his or her name to the Drop-in list and wait to meet with a tutor.

Do be prepared to wait:

The Writing Center tutors want to provide consistent, helpful, and effective service to SBCC students, no matter the time of year; even during busy times of the semester, sessions remain about a half an hour long. This desire for consistency can result in longer wait times, but the quality of the session is maintained once a student does sit down with a tutor. Students can avoid waiting for extended periods of time by making appointments. If students are using the Drop-in option, they should not be discouraged to find that they have to wait to see a tutor, but can use the wait time to their advantage. Students should complete the Learning Activity with care: they should re-read their papers, mark any parts of their papers they would like to review with the tutor, and write down specific questions they have. Students could also re-read the assignment, compose an outline if they don't have one, summarizing the ideas of each paragraph in one sentence, or underline their theses and review their conclusions. Students should remain in the Writing Center Waiting Area until their names are called, or they forfeit their placements on the Drop-in waiting list.

Do bring your student ID card, your assignment sheet and your drafts:

Students should bring any materials that will help situate the writing tutor in the context of the class, the assignment, and their writing process and development. The following is a checklist of materials students should bring to their tutoring session:

- Assignment sheet;
- Texts the student is reading for his or her paper;
- Brainstorms, outlines, notes and previous drafts;
- Drafts with their peers' or the instructor's comments;
- Questions about particular parts of the paper or specific writing issues; and
- His or her student ID card

Do use other CLRC resources in combination with your visit to the Writing Center:

By checking in with their student ID card at the Media Counter, students can use computers in the Computer Commons to compose their paper, and print up to fifteen pages of their own writing for free. Students should be sure to check out of their computer stations at the Media Center counter before walking over to the Writing Center because they will need to check in again with their student ID card at that location.

If students are working on research papers, they can begin to brainstorm topics to research with a Writing Center tutor and then consult with reference librarians at the adjacent Luria Library to start their research, or they can begin their research at the Luria Library to generate some ideas, and then visit the Writing Center next door to work on thesis development, as well as organization and composition of their ideas.

Also, students should be sure to use the subject-area tutors available in the Tutorial Center of the CLRC to review the content and ideas of their papers. Writing Center tutors will help students with *how* they are conveying their ideas, and subject-area tutors in history, business, political science, philosophy, English, music or sociology, etc. can help students to refine the content—the *what*—they are writing about.

Don't come unprepared:

Even if students are not able to make an appointment, they should come prepared with questions and materials to better direct their time with the tutor. Students must complete the Learning Activity before they meet with a tutor, whether they print it out and complete it before they arrive, or fill it out when they get to the Writing Center.

Students who come to the Writing Center, without bringing their assignment sheet or any ideas about what they need to work on, may find themselves frustrated as they spend much of their half-hour with a writing tutor explaining the assignment and what the instructor requires from students in his or her class. Even if students are unsure about how to proceed with an assignment, they should still bring the assignment sheet to their session and be able to identify what they don't understand about how to begin. A little preparation on students' parts will help them use their tutoring time most effectively. Even if they have thought about the assignment and bring the assignment sheet, they will have a more productive session than if they come with very little preparation.

Don't plan to visit the Writing Center the same day an assignment is due:

If students plan to stop by the Writing Center a few hours before their paper is due to “have it proofread,” they will be disappointed to find that they cannot both meet with a tutor and have enough time to make the revisions they discussed with their tutor. If there are long wait times, students may not meet with a tutor as quickly as they anticipated, or they may find that they have more significant revisions to make than can be made in an hour or so. Students should be sure to plan ahead by making an appointment or dropping in to meet with a tutor well before an assignment is due with time left to spend revising.

During the Session: What to Expect

Do expect to be met by a friendly, welcoming tutor:

Tutors in the Writing Center are not generally students at SBCC, but are graduate students in a variety of disciplines, retired educators, journalists, creative writers, and even musicians, and represent a variety of writing experience and expertise. While Writing Center tutors are highly skilled writers, and well-trained and experienced tutors, they are also friendly, approachable, compassionate and understanding. They have all attended many years of school and understand the challenges of a variety of writing assignments from all disciplines.

Do expect to do most of the thinking, talking and writing:

Tutors of any subject provide an opportunity for students to better understand the subject matter and provide the student the methods, strategies and techniques to obtain that information or skill themselves. Ideally, a student who meets with a tutor will eventually not require assistance from a tutor for that particular challenge, but can work on higher-level, more complex tasks. Students who visit the Writing Center are expected to participate in the identification and understanding of issues in their own writing. To this end, students may be asked to read their papers aloud, and will be expected to have prepared for the session. At the beginning of each session, students should

- Provide the tutor with their completed Learning Activity and
- Provide the tutor with their assignment sheet, and any materials they have brought.

During the session students should

- Ask thoughtful questions,
- Generate suggestions for change, and
- Write notes and changes on their paper.

Don't assume you and the tutor will be able to address every issue in the entire paper:

A tutor will generally begin by scanning the paper, and then will ask the students what they want to work on. If students express concern about sentence-level errors, the tutor may choose one paragraph to read through in detail for grammar and punctuation issues. The tutor and the student will discuss how the student can identify and correct patterns of error in the current assignment and in their writing in general. Then the tutor will assist the student while he or she looks for the patterns of error and thinks about how best to correct the mistakes in another section of the paper.

Note: CLRC Writing Center tutors will not correct or edit their papers or make changes on students' papers that students couldn't make themselves. Writing Center tutors will not

compose any part of a paper for a student, but rather will assist students in generating new text to convey their own ideas.

After Consulting With a Writing Center Tutor

Do review what you and your tutor discussed:

Writing tutors will complete a Session Record form for every tutoring session. One copy is kept on file at the Writing Center, one is provided to the instructor, and students take one copy with them. Students should review what they addressed with the tutor in the “During the Session” section of the Session Record, and continue to revise their papers, using the “Next Steps” section to remind them of what they still need to address.

Do meet with your instructor again, if possible:

Students should bring their copy of the Session Record to their instructor during class or office hours and review what they and the tutor work on during the tutoring session. This will keep the instructor informed about what writing issues the student is currently working to improve, and provides the instructor a chance to confirm that the student is completing assignments for the course successfully.

Do continue reading and writing:

The best way to become a better writer is to read and write a lot! Students should think of the reading assignments for all of their courses as examples of different styles of writing that they could emulate. When reading for a science class, or an art history class, students should think about the author, the audience, the purpose, and how the information or the argument is presented. Likewise, students should think of their writing assignments as opportunities to practice developing their own authorial voice. All students are writers and should be sensitive to different audiences they might be asked to write to and the purpose of each assignment in the course as a whole.

Do come again:

The best way to utilize tutoring is to meet with a tutor multiple times throughout the semester. Students are limited to three Writing Center sessions per week but are encouraged to come several times over the semester or throughout a month, even for one assignment. In several half-hour sessions a student and a tutor will be able to address more areas of the student’s writing development with more attention, rather than only one or two areas briefly if a student comes to the Writing Center only once.

Writing Center tutors look forward to seeing students from all disciplines and at all stages of the writing process!

<p>Teaching to the Center: Planning and Utilizing Writing Center Tutorials Across the Curriculum and Throughout the Semester</p>
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A Guide for Instructors by Lisa Danhi, Writing Center LTA

One-on-one writing tutoring is a valuable, yet often underutilized, campus resource that can effectively support classroom instruction across the curriculum and throughout the semester. Writing Center services are not remedial correction for basic writers only, but can be

effectively utilized by students at all levels of writing proficiency and in all courses. Primarily, students come to the Writing Center to work with a tutor on a draft of an essay, a research paper, or other formal writing assignment for a variety of classes, including English, ESL, History, Philosophy, Early Childhood Education, Biology, Psychology, and Business Management. Frequently, students may come with just their assignment in hand to work with tutors to brainstorm ideas, sketch outlines, or develop thesis statements. Often students ask tutors to “check the grammar” and tutors can then teach students strategies and sentence level models to increase their linguistic confidence and accuracy. In addition to these formal writing assignments, students may utilize Writing Center tutors to maximize their learning development in writing and content comprehension by reviewing shorter assignments and directed learning activities (DLAs) as described below. Tutors can bridge the gap between what students can do on their own and the potential development shown by what they can accomplish with guidance and problem solving in the presence of a more experienced peer or teacher (Vygotsky’s zone of proximal development). In addition, students further refine their understanding of content and their own ideas as they try to communicate both aspects of their work clearly to a tutor who has no prior knowledge of the writing task.

We would like to make the following recommendations to instructors so that they, as well as their students, may take full advantage of the consultation provided by our knowledgeable writing consultants who come from a variety of disciplinary backgrounds themselves. With creative curriculum planning and implementation, writing center tutors can be more effectively utilized to help students meet their semester-long challenges of reading and writing in all subjects.

Before the Semester: SLOs, DLAs, Rubrics, and Syllabi

Unfortunately, students often race to the Writing Center just before a paper is due, or because their instructors have required them to see a tutor before turning in an early or final draft. This habit of “quick checking” their writing does not always give students the support and feedback they need, or will seek on their own, during the reading and writing tasks that are at the core of their course work. Planning to utilize writing assignments and tutorials over the course of the semester gives instructors and students the advantage of receiving developmental and interim feedback on writing and critical thinking as it is happening, not just in the writing product final stages. We encourage instructors to invite students to work with Writing Center tutors on any type of writing for their courses, as suggested by the examples described below. Writing Center Laboratory Teaching Assistants (LTAs) are available to assist instructors in developing writing assignments, classtime writing workshops, or content assessment tools as they seek to incorporate writing into their curriculum.

Writing Across the Curriculum

- *Writing to learn can be used during the semester as a thinking tool, not just an assessment measure.* Plan thinking-on-paper non-graded assignments for students to manipulate, explore, connect, and extend concepts and content material for the class. For example, students could write to describe prior knowledge of a certain historical event to be studied in order to identify accuracy or bias. In math, students could write a description of an equation process, or identify questions they have about subject matter. Journaling is a flexible tool to be used in all

subjects as a mode of brainstorming, pre-assessing knowledge, progress checking, or just communicating student-to-student or student-to-teacher. Tutors can use leading questions to review these types of assignments, which will help students further process the material.

- *Learning to write is not just for English classes.* Instructors can first consider the value of scholarship and communication in their discipline in order to incorporate the teaching of writing to their students. In Film Studies, for example, the value of a film project proposal or the format and content of a screen play depends on certain characteristics of that genre for a particular audience. Computer Applications writing has a different audience and purpose to address. Teaching students to write for similar authentic purposes in any discipline helps them enter into the discourse of that discipline, take up the vocabulary and voice, and explore the subject matter. Tutors can work with students to examine the elements of their writing against the criteria and characteristics of the discipline.

Student Learning Outcomes

- *Include a course-level SLO for writing that is a measure of content comprehension and critical thinking.* For example, instructors might state that students should be able describe particular concepts, connections, or significance of the subject in a particular genre of writing that fits the discipline (evidentiary essay, narrative, screen play, schematic, flowchart, research project). Tutors can work with students to examine writing clarity, format, and voice.
- *Plan shorter assessment activities during the semester for students to check their progress towards achieving these SLOs.* For example, if students should be able to produce an evidentiary research project to be evaluated by specific criteria, instructors can scaffold the project into shorter writing benchmarks throughout the semester. Instructors can also invite or require students to go to the Writing Center to work with a tutor over the course of the project to discuss thesis development, outlining, incorporating research evidence, and other elements of the project.

Classroom Support

- *Include in the syllabus a section about Writing Center services, whether writing tutorials are required or recommended, and how writing is valued in the discipline.* The section above, “How the Writing Center Works,” is excerpted from our website, which is linked to the CLRC home page. Instructors can copy and paste any information from this section into classroom handouts or syllabi. If a class is scheduled to work in the CAI lab during the semester, an orientation will be given during the first week that includes a walk through our website resources.
- *Invite a Writing Center LTA to present a classroom orientation to our services during the third and fourth weeks of the semester.* The Writing Center will issue a campus-wide email invitation each semester for instructors to request this orientation. Taking five minutes to have an LTA describe Writing Center services and answer questions is an effective way for students to feel more comfortable

seeking assistance at the Writing Center and gives LTAs and instructors a chance to meet.

- *Plan a class visit to the Writing Center or give a homework assignment for students to visit the Writing Center on their own.* Several Professional Development, ESL and English Skills classes currently require their students to do this, but we have not seen students from other disciplines visit specifically for this reason. Although many departments have individual students in common, new students who assess above English Skills classes, into English 110 and 111, that is, or who transfer to SBCC from other institutions, might graduate SBCC without ever having the benefit of attending writing tutorials.

During the semester: Designing Writing Assignments with Tutors in Mind

Our goal is to support instructors and students to optimize classroom teaching and learning; therefore, Writing Center LTAs invite instructors to open communication with us throughout the semester regarding the following issues.

Assignments

- No matter how brief a writing assignment, the writer needs to consider the purpose, audience, and format for the task. In most cases, assignments are designed by the instructor-reader who might assume that the writer has prior knowledge from the classroom with which to interpret the task. When the student-writer brings the work to a tutor who lacks that prior knowledge or direction, tutors often find themselves at a loss for information regarding specific criteria, guidelines, format and organization requirements that may have been discussed in the classroom but not included on the writing assignment. Unfortunately, some students come in with essays for which they do not have a written assignment, but only verbal directions, which makes it difficult for tutors to interpret the instructor's criteria and requirements for student work. Instructors are welcome to forward upcoming or current writing assignments with comments to the Writing Center for our reference with students.
- *When designing writing assignments, please include the following to ensure that tutors can provide the student with appropriate, accurate feedback and guidance.*
 - **Instructor name:** Some students, especially English Language Learners, consistently mispronounce or misspell instructor names, which makes it difficult for tutors to fill out the Session Record form accurately. Including the instructor name on the assignment ensures it will not be confused or guessed.
 - **Due date:** Instructors could require or recommend that students see a tutor with a provisional thesis, outline, or rough draft to check organization well in advance of the final due date. This is especially helpful with longer essays or research papers.

- Length and format: Some students are unclear but often concerned about these details. Be explicit as to the form and length of each assignment, if applicable.
- Citation style: Be specific as to MLA, APA, Chicago, or other citation styles for research papers, including whether endnotes or footnotes are required. New, inexperienced, and international students may not have encountered either the rationale or the method for citing sources. This information will also assist tutors in accurately assisting student with citation questions.

Immediate feedback

During each visit to the Writing Center, tutors complete a three-part Session Record form for each student they see: a copy is filed in the center, a copy is given to the student at the end of the session, and a copy is sent to the instructor via campus mail. Besides reporting general identifying information (date, student, instructor and tutor names, course number, assignment name, time spent), the form serves as a record of what was covered in the tutorial session, as well as what recommendations the tutor has made to the student to move forward in the writing process.

- *Value to the student*: Students can use the form to review the content of the session and follow the recommendations that the tutor made as they revise their writing. Some students develop an effective working relationship with a particular tutor, or see the same tutor over the course of a longer assignment; this form facilitates student recordkeeping in both cases.
- *Value to the instructor*: Instructors can also note the content of the session and tutor recommendations, which makes it possible to follow up with the student on specific writing issues or format changes. In addition, instructors may use the form as proof of attendance to required writing tutorials.

Referral Form

In some cases, instructors might want to refer particular students to the Writing Center to work on a specific assignment or writing issue. Posted near the top of the Writing Center Website is a referral form that instructors may print, complete, and give to a student to take to the Writing Center. Instructors may choose to check off writing issues from the list provided and further describe what the student needs to focus on during the tutorial session.

DLA

Also on the Website, instructors can find the Directed Learning Activity (DLA) that students are required to complete each time they come to the Writing Center while waiting to see a tutor. The form asks the student to read the paper aloud or silently, to mark at least two sections that need the most attention, to select at least three writing issues from the list provided, and to write at least one specific question for the tutor concerning the paper. We invite instructors to print and use this form as a homework assignment, peer reader response tool, or pre-conference indication of the student's self-assessment of the writing at hand. This Writing Center DLA process serves several purposes for the learner and the teacher:

- *For the student*: Students often come to the Writing Center ill-prepared to meet with a tutor because they have not re-read their own writing or the assignment

carefully. In this case, the valuable tutoring session time is often spent with students reacquainting themselves with their papers. Continually requiring students to assess their writing also gives them an opportunity to develop self-editing skills and a more objective reading lens with which to respond to their own writing. The tutors will read the DLA with the student, acknowledge the student's request for specific assistance, and then review the paper to see if the writing issues present were identified by the student, giving the student another opportunity to develop these writing process editing skills.

- *For the tutor or teacher:* The reader of a student's paper, either tutor or teacher, gains the opportunity to see what it is that the student is concerned about in the piece of writing. Frequently, English Language Learners indicate on the DLA that they only want grammar assistance, even in cases where the overall organization or content of the paper is problematic. Reviewing the DLA with the student gives the tutor or teacher the opportunity to address the difference between global versus local (higher versus lower order) writing concerns, and why it is important to address the larger issues before correcting grammar.

In-class writing workshops

Writing Center LTAs will work with instructors to develop course- or assignment-specific writing workshops to address the type of writing to be learned in non-English department courses, or to scaffold and break up a longer assignment into manageable pieces. The LTAs will meet with the instructor, gather information and documentation, develop a workshop according to the instructor's requests, and confirm the content with the instructor before presenting during a designated class time. With creativity and an open mind (or dictionary), workshops can be developed in any discipline for any writing task if the ultimate beneficiaries are the students. Workshops can help instructors incorporate more writing into their courses and give the students a whole-class hands-on experience with writing that invigorates their participation in the class and the quality of their writing.

After the Semester: Assessing the Role of Tutorial Assistance

If instructors have utilized Writing Center tutorials over the course of the semester, it is highly informative to have the students complete a few self-assessment questions: "How did Writing Center tutorials assist you in planning your assignments for this class? How did they affect your writing process or your writing ability for this class? What writing strategies were the most helpful and transferable to other classes?" Then, after the grades are filed and the students have disappeared, we encourage instructors to ask of themselves similar questions: "How did tutorial assistance provide additional feedback to me of my students' writing issues? Is either requiring or recommending tutorial assistance more appropriate for this course? For which assignments should I do this? How can I incorporate effective writing assignments by using this resource?" Of course, Writing Center LTAs are available to work with instructors to both pose and help answer these questions and more.

Writing Center Resources Available to Instructors

On the Website:

- Referral Form
- Learning Activity DLA
- Instructions on how to access the Writing Center
- Online Writing Library with handouts and links

In the Center:

- Tutors and LTAs
- Writing handbooks for reference

Writing is more than assessment measure; it is a tool for active critical thinking and a vehicle to explore course content and its connection to other disciplines, learning goals, and the wider world. Just as it is all part of all curricula across campus to engage critical thinking skills, it should be part of all curriculum to teach writing as a way to develop critical thinking, in the midst of content learning, not just at the end of instruction as a form of assessment. Writing tutorials are a valuable campus resource to assist instructors in accomplishing these goals.

Appendix 2

National Council of Teachers of English Beliefs About the Teaching of Writing

Just as the nature of and expectation for literacy has changed in the past century and a half, so has the nature of writing. Much of that change has been due to technological developments, from pen and paper, to typewriter, to word processor, to networked computer, to design software capable of composing words, images, and sounds. These developments not only expanded the types of texts that writers produce, they also expanded immediate access to a wider variety of readers. With full recognition that writing is an increasingly multifaceted activity, we offer several principles that should guide effective teaching practice.

1. Everyone has the capacity to write, writing can be taught, and teachers can help students become better writers.

Though poets and novelists may enjoy debating whether or not writing can be taught, teachers of writing have more pragmatic aims. Setting aside the question of whether one can learn to be an artistic genius, there is ample empirical evidence that anyone can get better at writing, and that what teachers do makes a difference in how much students are capable of achieving as writers.

Developing writers require support. This support can best come through carefully designed writing instruction oriented toward acquiring new strategies and skills. Certainly, writers can benefit from teachers who simply support and give them time to write. However, instruction matters. Teachers of writing should be well-versed in composition theory and research, and they should know methods for turning that theory into practice. When writing teachers first walk into classrooms, they should already know and practice good composition. However, much as in doctoring, learning to teach well is a lifetime process, and lifetime professional development is the key to successful practice. Students deserve no less.

2. People learn to write by writing.

As is the case with many other things people do, getting better at writing requires doing it—a lot. This means actual writing, not merely listening to lectures about writing, doing grammar drills, or discussing readings. The more people write, the easier it gets and the more they are motivated to do it. Writers who write a lot learn more about the process because they have had more experience inside it. Writers learn from each session with their hands on a keyboard or around a pencil as they draft, rethink, revise, and draft again. Thinking about how to make your writing better is what revision is. In other words, improvement is built into the experience of writing.

What does this mean for teaching?

Writing instruction must include ample in-class and out-of-class opportunities for writing and should include writing for a variety of purposes and audiences.

Writing, though, should not be viewed as an activity that happens only within a classroom's walls. Teachers need to support students in the development of writing lives, habits, and preferences for life outside school. We already know that many students do extensive amounts of self-sponsored writing: emailing, keeping journals or doing creative projects, instant messaging, making Websites, blogging and so on. As much as possible, instruction should be geared toward making sense in a life outside of school, so that writing has ample room to grow in individuals' lives. It is useful for teachers to consider what elements of their curriculum they could imagine students self-sponsoring outside of school. Ultimately, those are the activities that will produce more writing.

In order to provide quality opportunities for student writing, teachers must minimally understand:

- How to interpret curriculum documents, including things that can be taught while students are actually writing, rather than one thing at a time to all students at once.
- The elements of “writing lives” as people construct them in the world outside of school.
- Social structures that support independent work.
- How to confer with individual writers.
- How to assess while students are writing.
- How to plan what students need to know in response to ongoing research.
- How to create a sense of personal safety in the classroom, so that students are willing to write freely and at length.
- How to create community while students are writing in the same room together.

3. Writing is a process.

Often, when people think of writing, they think of texts – finished pieces of writing. Understanding what writers do, however, involves thinking not just about what texts look like when they are finished but also about what strategies writers might employ to produce those texts. Knowledge about writing is only complete with understanding the complex of actions in which writers engage as they produce texts. Such understanding has two aspects. First is the development, through extended practice over years, of a repertory of routines, skills, strategies and practices, for generating, revising, and editing different kinds of texts. Second is the development of reflective abilities and meta-awareness about writing. This procedural understanding helps writers most when they encounter difficulty, or when they are in the middle of creating a piece of writing. How does someone get started? What do they do when they get stuck? How do they plan the overall process, each section of their work, and even the rest of the sentence they are writing right now? Research, theory, and practice over the past forty years has produced a richer understanding of what writers do – those who are proficient and professional as well as those who struggle.

Two further points are vital. To say that writing is a process is decidedly not to say that it should—or can—be turned into a formulaic set of steps. Experienced writers shift between different operations according to tasks and circumstances. Second, writers do not accumulate process skills and strategies once and for all. They develop and refine writing skills throughout their writing lives.

What does this mean for teaching?

Whenever possible, teachers should attend to the process that students might follow to produce texts – and not only specify criteria for evaluating finished products, in form or content. Students should become comfortable with pre-writing techniques, multiple strategies for developing and organizing a message, a variety of strategies for revising and editing, and strategies for preparing products for public audiences and for deadlines. In explaining assignments, teachers should provide guidance and options for ways of going about it. Sometimes, evaluating the processes students follow—the decisions they make, the attempts along the way—can be as important as evaluating the final product. At least some of the time, the teacher should guide the students through the process, assisting them as they go. Writing instruction must provide opportunities for students to identify the processes that work best for themselves as they move from one writing situation to another.

Writing instruction must also take into account that a good deal of workplace writing and other writing takes place in collaborative situations. Writers must learn to work effectively with one another.

Teachers need to understand at least the following in order to be excellent at teaching writing as a process:

- The relationship between features of finished writing and the actions writers perform.
- What writers of different genres say about their craft.
- The process of writing from the inside, that is, what they themselves as writers experience in a host of different writing situations.
- Multiple strategies for approaching a wide range of typical problems writers face during composing, including strategies for audience and task analysis, invention, revision, and editing.
- Multiple models of the writing process, the varied ways individuals approach similar tasks, and the ways that writing situations and genres inform processes.
- Published texts, immediately available, that demonstrate a wide range of writing strategies and elements of craft.
- The relationships among the writing process, curriculum, learning, and pedagogy.
- How to design time for students to do their best work on an assignment.
- How writers use tools, including word-processing and design software and computer-based resources.

4. Writing is a tool for thinking.

When writers actually write, they think of things that they did not have in mind before they began writing. The act of writing generates ideas. This is different from the way we often think of writers – as getting ideas fixed in their heads before they write them down. The notion that writing is a medium for thought is important in several ways. It suggests a number of important uses for writing: to solve problems, to identify issues, to construct questions, to reconsider something one had already figured out, to try out a half-baked idea. This insight that writing is a tool for thinking helps us to understand the process of drafting and revision as one of exploration and discovery, and is nothing like transcribing from pre-

recorded tape. The writing process is not one of simply fixing up the mistakes in an early draft, but of finding more and more wrinkles and implications in what one is talking about.

What does this mean for teaching?

In any writing classroom, some of the writing is for others and some of the writing is for the writer. Regardless of the age, ability, or experience of the writer, the use of writing to generate thought is still valuable; therefore, forms of writing such as personal narrative, journals, written reflections, observations, and writing-to-learn strategies are important.

In any writing assignment, it must be assumed that part of the work of writers will involve generating and regenerating ideas prior to writing them.

Excellence in teaching writing as thinking requires that the teacher understand:

- Varied tools for thinking through writing, such as journals, writers notebooks, blogs, sketchbooks, digital portfolios, listservs or online discussion groups, dialogue journals, double-entry or dialectical journals, and others.
- The kinds of new thinking that occur when writers revise.
- The variety of types of thinking people do when they compose, and what those types of thinking look like when they appear in writing.
- Strategies for getting started with an idea, or finding an idea when one does not occur immediately.

5. Writing grows out of many different purposes.

Purposes for writing include developing social networks, engaging in civic discourse, supporting personal and spiritual growth, reflecting on experience, communicating professionally and academically, building relationships with others, including friends, family, and like-minded individuals, and engaging in aesthetic experiences.

Writing is not just one thing. It varies in form, structure, and production process according to its audience and purpose. A note to a cousin is not like a business report, which is different again from a poem. The processes and ways of thinking that lead up to these varied kinds of texts can also vary widely, from the quick single draft email to a friend to the careful drafting and redrafting of a legal contract. The different purposes and forms both grow out of and create various relationships between the writer and the potential reader, and relationships reflected in degrees of formality in language, as well as assumptions about what knowledge and experience is already shared, and what needs to be explained. Writing with certain purposes in mind, the writer focuses her attention on what the audience is thinking or believing; other times, the writer focuses more on the information she is organizing, or on her own thoughts and feelings. Therefore, the thinking, the procedures, and the physical format in writing all differ when writers' purposes vary.

What does this mean for teaching?

Often, in school, students write only to prove that they did something they were asked to do, in order to get credit for it. Or, students are taught a single type of writing and are led to

believe this type will suffice in all situations. Writers outside of school have many different purposes beyond demonstrating accountability, and they practice myriad types and genres. In order to make sure students are learning how writing differs when the purpose and the audience differ, it is important that teachers create opportunities for students to be in different kinds of writing situations, where the relationships and agendas are varied. Even within academic settings, the characteristics of good writing vary among disciplines; what counts as a successful lab report, for example, differs from a successful history paper, essay exam, or literary interpretation.

In order to teach for excellence about purposes in writing, teachers need to understand:

- The wide range of purposes for which people write, and the forms of writing that arise from those purposes.
- Strategies and forms for writing for public participation in a democratic society.
- Ways people use writing for personal growth, expression, and reflection and how to encourage and develop this kind of writing
- Aesthetic or artistic forms of writing and how they are made. That is, the production of creative and literary texts, for the purposes of entertainment, pleasure, or exploration
- Appropriate forms for varied academic disciplines and the purposes and relationships that create those forms.
- Ways of organizing and transforming school curricula in order to provide students with adequate education in varied purposes for writing.
- How to set up a course to write for varied purposes and audiences.

6. Conventions of finished and edited texts are important to readers and therefore to writers.

Readers expect writing to conform to their expectations, to match the conventions generally established for public texts. Contemporary readers expect words to be spelled in a standardized way, for punctuation to be used in predictable ways, for usage and syntax to match that used in texts they already acknowledge as successful. They expect the style in a piece of writing to be appropriate to its genre and social situation. In other words, it is important that writing that goes public be “correct.”

What does this mean for teaching?

Every teacher has to resolve a tension between writing as generating and shaping ideas and writing as demonstrating expected surface conventions. On the one hand, it is important for writing to be as correct as possible and for students to be able to produce correct texts. On the other hand, achieving correctness is only one set of things writers must be able to do; a correct text empty of ideas or unsuited to its audience or purpose is not a good piece of writing. There is no formula for resolving this tension. Writing is both/and: both fluency and fitting conventions. Research shows that facility in these two operations often develops unevenly. For example, as students learn increasingly sophisticated ways of thinking (for example, conditional or subordinate reasoning) or dealing with unfamiliar content, they may produce more surface errors, or perhaps even seem to regress. This is because their mental energies are focused on the new intellectual challenges. Such uneven development is to be

tolerated, in fact, encouraged. It is rather like strength gains from lifting weight, which actually tears down muscle fibers only to stimulate them to grow back stronger. Too much emphasis on correctness can actually inhibit development. By the same token, without mastering conventions for written discourse, writers' efforts may come to naught. Drawing readers' attention to the gap between the text at hand and the qualities of texts they expect causes readers to not attend to the content. Each teacher must be knowledgeable enough about the entire landscape of writing instruction to guide particular students toward a goal, developing both increasing fluency in new contexts and mastery of conventions. NCTE's stated policy over many years has been that conventions of writing are best taught in the context of writing. Simply completing workbook or online exercises is inadequate if students are not regularly producing meaningful texts themselves.

Most writing teachers teach students how to edit their writing that will go out to audiences. This is often considered a late stage in the process of composing, because editing is only essential for the words that are left after all the cutting, replacing, rewriting, and adding that go on during revision. Writers need an image in their minds of conventional grammar, spelling, and punctuation in order to compare what is already on the page to an ideal of correctness. They also need to be aware of stylistic options that will produce the most desirable impression on their readers. All of the dimensions of editing are motivated by a concern for an audience.

Teachers should be familiar with techniques for teaching editing and encouraging reflective knowledge about editing conventions. For example, some find it useful to have students review a collection of their writing over time – a journal, notebook, folder, or portfolio – to study empirically the way their writing has changed or needs to change, with respect to conventions. A teacher might say, “let’s look at all the times you used commas,” or “investigate the ways you might have combined sentences.” Such reflective appointments permit students to set goals for their own improvement.

Teachers need to understand at least the following in order to be excellent at teaching conventions to writers:

- Research on developmental factors in writing ability, including the tension between fluency with new operations or contents and the practice of accepted spelling, punctuation, syntactic, and usage conventions.
- The diverse influences and constraints on writers’ decision-making as they determine the kinds of conventions that apply to this situation and this piece of writing.
- A variety of applications and options for most conventions.
- The appropriate conventions for academic classroom English.
- How to teach usage without excessive linguistic terminology.
- The linguistic terminology that is necessary for teaching particular kinds of usage.
- The linguistic terminology necessary for communicating professionally with other educators.
- The relationship among rhetorical considerations and decisions about conventions, for example, the conditions under which a dash, a comma, a semi-colon or a full stop might be more effective.

- Conventions beyond the sentence, such as effective uses of bulleted lists, mixed genres and voices, diagrams and charts, design of pages, and composition of video shots.
- An understanding of the relationship among conventions in primary and secondary discourses.
- The conditions under which people learn to do new things with language.
- The relationship among fluency, clarity, and correctness in writing development and the ability to assess which is the leading edge of the student's learning now.

7. Writing and reading are related.

Writing and reading are related. People who read a lot have a much easier time getting better at writing. In order to write a particular kind of text, it helps if the writer has read that kind of text. In order to take on a particular style of language, the writer needs to have read that language, to have heard it in her mind, so that she can hear it again in order to compose it.

Writing can also help people become better readers. In their earliest writing experiences, children listen for the relationships of sounds to letters, which contributes greatly to their phonemic awareness and phonics knowledge. Writers also must learn how texts are structured, because they have to create them. The experience of plotting a short story, organizing a research report, or making line breaks in a poem permits the writer, as a reader, to approach new reading experiences with more informed eyes.

Additionally, reading is a vital source of information and ideas. For writers fully to contribute to a given topic or to be effective in a given situation, they must be familiar with what previous writers have said. Reading also creates a sense of what one's audience knows or expects on a topic.

What does this mean for teaching?

One way to help students become better writers is to make sure they have lots of extended time to read, in school and out. Most research indicates that the easiest way to tap motivation to read is to teach students to choose books and other texts they understand and enjoy, and then to give them time in school to read them. In addition to making students stronger readers, this practice makes them stronger writers.

Students should also have access to and experience in reading material that presents both published and student writing in various genres. Through immersion in a genre, students develop an internalized sense of why an author would select a particular genre for a particular purpose, the power of a particular genre to convey a message, and the rhetorical constraints and possibilities inherent in a genre. Students should be taught the features of different genres, experientially not only explicitly, so that they develop facilities in producing them and become familiar with variant features. If one is going to write in a genre, it is very helpful to have read in that genre first.

Overall, frequent conversations about the connections between what we read and what we write are helpful. These connections will sometimes be about the structure and craft of the writing itself, and sometimes about thematic and content connections.

In order to do an excellent job of teaching into the connections of writing and reading, teachers need to understand at least these things:

- How writers read in a special way, with an eye toward not just what the text says but how it is put together.
- The psychological and social processes reading and writing have in common.
- The ways writers form and use constructs of their intended readers, anticipating their responses and needs.
- An understanding of text structure that is fluid enough to accommodate frequent disruptions.

8. Writing has a complex relationship to talk.

From its beginnings in early childhood through the most complex setting imaginable, writing exists in a nest of talk. Conversely, speakers usually write notes and, regularly, scripts, and they often prepare visual materials that include texts and images. Writers often talk in order to rehearse the language and content that will go into what they write, and conversation often provides an impetus or occasion for writing. They sometimes confer with teachers and other writers about what to do next, how to improve their drafts, or in order to clarify their ideas and purposes. Their usual ways of speaking sometimes do and sometimes do not feed into the sentences they write, depending on an intricate set of decisions writers make continually. One of the features of writing that is most evident and yet most difficult to discuss is the degree to which it has “voice.” The fact that we use this term, even in the absence of actual sound waves, reveals some of the special relationship between speech and writing. What does this mean for teaching?

In early writing, we can expect lots of talk to surround writing, since what children are doing is figuring out how to get speech onto paper. Early teaching in composition should also attend to helping children get used to producing language orally, through telling stories, explaining how things work, predicting what will happen, and guessing about why things and people are the way they are. Early writing experiences will include students explaining orally what is in a text, whether it is printed or drawn.

As they grow, writers still need opportunities to talk about what they are writing about, to rehearse the language of their upcoming texts and run ideas by trusted colleagues before taking the risk of committing words to paper. After making a draft, it is often helpful for writers to discuss with peers what they have done, partly in order to get ideas from their peers, partly to see what they, the writers, say when they try to explain their thinking. Writing conferences, wherein student writers talk about their work with a teacher, who can make suggestions or re-orient what the writer is doing, are also very helpful uses of talk in the writing process.

To take advantage of the strong relationships between talk and writing, teachers must minimally understand:

- Ways of setting up and managing student talk in partnerships and groups.
- Ways of establishing a balance between talk and writing in classroom management.

- Ways of organizing the classroom and/or schedule to permit individual teacher-student conferences.
- Strategies for deliberate insertions of opportunities for talk into the writing process: knowing when and how students should talk about their writing.
- Ways of anticipating and solving interpersonal conflicts that arise when students discuss writing.
- Group dynamics in classrooms.
- Relationships – both similarities and differences – between oral and literate language.
- The uses of writing in public presentations and the values of students making oral presentations that grow out of and use their writing.

9. Literate practices are embedded in complicated social relationships.

Writing happens in the midst of a web of relationships. There is, most obviously, the relationship between the writer and the reader. That relationship is often very specific: writers have a definite idea of who will read their words, not just a generalized notion that their text will be available to the world. Furthermore, particular people surround the writer – other writers, partners in purposes, friends, members of a given community – during the process of composing. They may know what the writer is doing and be indirectly involved in it, though they are not the audience for the work. In workplace and academic settings, writers write because someone in authority tells them to. Therefore, power relationships are built into the writing situation. In every writing situation, the writer, the reader, and all relevant others live in a structured social order, where some people's words count more than others, where being heard is more difficult for some people than others, where some people's words come true and others' do not.

Writers start in different places. It makes a difference what kind of language a writer spoke while growing up, and what kinds of language they are being asked to take on later in their experience. It makes a difference, too, the culture a writer comes from, the ways people use language in that culture and the degree to which that culture is privileged in the larger society. Important cultural differences are not only ethnic but also racial, economic, geographical and ideological. For example, rural students from small communities will have different language experiences than suburban students from comprehensive high schools, and students who come from very conservative backgrounds where certain texts are privileged or excluded will have different language experiences than those from progressive backgrounds where the same is true. How much a writer has access to wide, diverse experiences and means of communication creates predispositions and skill for composing for an audience.

What does this mean for teaching?

The teaching of writing should assume students will begin with the sort of language with which they are most at home and most fluent in their speech. That language may be a dialect of English, or even a different language altogether. The goal is not to leave students where they are, however, but to move them toward greater flexibility, so that they can write not just for their own intimates but for wider audiences. Even as they move toward more widely-used English, it is not necessary or desirable to wipe out the ways their family and neighborhood of origin use words. The teaching of excellence in writing means adding language to what already exists, not subtracting. The goal is to make more relationships available, not fewer.

In order to teach for excellence, a writing teacher needs understandings like these about contexts of language:

- How to find out about a students' language use in the home and neighborhoods, the changes in language context they may have encountered in their lives, and the kinds of language they most value.
- That wider social situations in which students write, speak, read, and relate to other people affect what seems "natural" or "easy" to them—or not.
- How to discuss with students the need for flexibility in the employment of different kinds of language for different social contexts.
- How to help students negotiate maintenance of their most familiar language while mastering academic classroom English and the varieties of English used globally
- Control and awareness of their own varied languages and linguistic contexts.
- An understanding of the relationships among group affiliation, identity, and language.
- Knowledge of the usual patterns of common dialects in English, such as African-American English, Spanish and varieties of English related to Spanish, common patterns in American rural and urban populations, predictable patterns in the English varieties of groups common in their teaching contexts.
- How and why to study a community's ways of using language.

10. Composing occurs in different modalities and technologies.

Increasingly rapid changes in technologies mean that composing is involving a combination of modalities, such as print, still images, video, and sound. Computers make it possible for these modalities to combine in the same work environment. Connections to the Internet not only make a range of materials available to writers, they also collapse distances between writers and readers and between generating words and creating designs. Print always has a visual component, even if it is only the arrangement of text on a page and the type font. Furthermore, throughout history, print has often been partnered with pictures in order to convey more meaning, to add attractiveness, and to appeal to a wider audience. Television, video, and film all involve such combinations, as do Websites and presentation software. As basic tools for communicating expand to include modes beyond print alone, "writing" comes to mean more than scratching words with pen and paper. Writers need to be able to think about the physical design of text, about the appropriateness and thematic content of visual images, about the integration of sound with a reading experience, and about the medium that is most appropriate for a particular message, purpose, and audience.

What does this mean for teaching?

Writing instruction must accommodate the explosion in technology from the world around us.

From the use of basic word processing to support drafting, revision, and editing to the use of hypertext and the infusion of visual components in writing, the definition of what writing instruction includes must evolve to embrace new requirements.

Many teachers and students do not, however, have adequate access to computing, recording, and video equipment to take advantage of the most up-to-date technologies. In many cases,

teaching about the multi-modal nature of writing is best accomplished through varying the forms of writing with more ordinary implements. Writing picture books allows students to think between text and images, considering the ways they work together and distribute the reader's attention. Similar kinds of visual/verbal thinking can be supported through other illustrated text forms, including some kinds of journals/sketchbooks and posters. In addition, writing for performance requires the writer to imagine what the audience will see and hear and thus draws upon multiple modes of thinking, even in the production of a print text. Such uses of technology without the latest equipment reveal the extent to which "new" literacies are rooted also in older ones.

Teachers need to understand at least the following in order to be excellent at teaching composition as involving multiple media:

- A range of new genres that have emerged with the increase in electronic communication. Because these genres are continually evolving, this knowledge must be continually updated.
- Operation of some of the hardware and software their students will use, including resources for solving software and hardware problems.
- Internet resources for remaining up to date on technologies.
- Design principles for Web pages.
- Email and chat conventions.
- How to navigate both the World Wide Web and Web-based databases.
- The use of software for making Websites, including basic html, such as how to make a link.
- Theory about the relationship between print and other modalities

11. Assessment of writing involves complex, informed, human judgment.

Assessment of writing occurs for different purposes. Sometimes, a teacher assesses in order to decide what the student has achieved and what he or she still needs to learn. Sometimes, an entity beyond the classroom assesses a student's level of achievement in order to say whether they can go on to some new educational level that requires the writer to be able to do certain things. At other times, school authorities require a writing test in order to pressure teachers to teach writing. Still other times, as in a history exam, the assessment of writing itself is not the point, but the quality of the writing is evaluated almost in passing. In any of these assessments of writing, complex judgments are formed. Such judgments should be made by human beings, not machines. Furthermore, they should be made by professionals who are informed about writing, development, and the field of literacy education.

What does this mean for teaching?

Instructors of composition should know about various methods of assessment of student writing. Instructors must recognize the difference between formative and summative evaluation and be prepared to evaluate students' writing from both perspectives. By formative evaluation here, we mean provisional, ongoing, in-process judgments about what students know and what to teach next. By summative evaluation, we mean final judgments about the quality of student work. Teachers of writing must also be able to recognize the

developmental aspects of writing ability and devise appropriate lessons for students at all levels of expertise.

Teachers need to understand at least the following in order to be excellent at writing assessment:

- How to find out what student writers can do, informally, on an ongoing basis.
- How to use that assessment in order to decide what and how to teach next.
- How to assess occasionally, less frequently than above, in order to form judgments about the quality of student writing and learning.
- How to assess ability and knowledge across multiple different writing engagements.
- What the features of good writing are, appropriate to the context and purposes of the teaching and learning.
- What the elements of a constructive process of writing are, appropriate to the context and purposes of the teaching and learning.
- What growth in writing looks like, the developmental aspects of writing ability.
- Ways of assessing student metacognitive process of the reading/writing connection.
- How to recognize in student writing (both in their texts and in their actions) the nascent potential for excellence at the features and processes desired.
- How to deliver useful feedback, appropriate for the writer and the situation.
- How to analyze writing situations for their most essential elements, so that assessment is not of everything about writing all at once, but rather is targeted to objectives.
- How to analyze and interpret both qualitative and quantitative writing assessments.
- How to evaluate electronic texts.
- How to use portfolios to assist writers in their development.
- How self-assessment and reflection contribute to a writer's development and ability to move among genres, media, and rhetorical situations.

Appendix 3

Microsoft Tools: Effective Practices

The following material was developed during the 2005-2006 academic year by the Composition Research Team (Chris Johnston, Jody Millward, Terre Ouwehand, and David Starkey). Major work on “Microsoft Tools: Effective Practices” was by Chris Johnston, with assistance from Jody Millward.

An online version of this material can be found at Chris Johnston’s homepage:
<http://instructors.sbcc.edu/cjohnston/crt/wordtools.htm>

The goal of this appendix is to show how each stage of the composition process--from prewriting and outlining to “publication”-- can be aided by the use of one or more of the tools available on Microsoft Word. The appendix consists of illustrated discussions of how each tool works and how it might be applied to one or more writing tasks.

Each stage of the writing process corresponds with a Microsoft tool as follows:

Pre-writing/outlining

Highlight/color font
 Use of tables
 Outline view

Composing 1st draft/evaluating

Insert comment
 Split window plus
 (Highlighting / color font)

Peer sharing / evaluating

Insert text box
 (Highlight/color font)
 (Insert comment)
 (Split window)

Revision

Find & replace
 Image Insert
 (Highlight/color font)
 (Split window)
 (Text box)

Editing

Spell check/grammar
 (Find & replace)
 (Text box)
 (Image Insert)

Publication

(Text box)
(Image Insert)

HIGHLIGHTING--FOR USE IN PREWRITING, DRAFTING, PEER RESPONSE, REVISION AND RESEARCH

Step 1: Click and drag on **View**

Step 2: Click on **Toolbar** and double click on **Formatting** to have menu appear

Step 3. Go back to toolbar--Click on **ABC (with broad, colored underline)** and drag down to select highlight color.

Step. 4: Click and drag on text you wish to highlight

Step 5. **To undo** highlighting function, click on **ABC** icon and click on **None**; **to undo highlighted text**, click on **ABC** and click on **None and drag across highlighted text**

PREWRITING: HIGHLIGHTING CAN BE USED IN PREWRITING TO HELP STUDENTS "CHUNK" IDEAS FROM A BRAINSTORM LIST OR FREEWRITING.

Example: BRAINSTORM on Iago's role and effectiveness in Othello

<p>EVIL</p> <p>Betrays Othello</p> <p>Mean to his wife</p> <p>Stabs & kills his wife</p> <p>Ambitious</p> <p>Lies to everyone</p> <p>Cassio's stabbed</p>	<p>Yellow highlight= general topic: character traits</p> <p>Pink highlight = what happens to Emilia</p> <p>Green highlight = what happens to Cassio</p> <p>Blue highlight = what he does to Othello</p>
--	---

EXAMPLE: FREEWRITING ON IAGO'S ROLE AND EFFECTIVENESS IN OTHELLO

Iago's main role is to create trouble for everyone. Because of him, Cassio gets stabbed and Othello commits suicide. But I feel most sorry for his wife. He talks down to her in public and even stabs her. He causes her to be mean to Desdemona and steal the handkerchief Othello gave her. Cassio thinks he's his friend. Well, they all do. He lies to Cassio and about Cassio, telling Othello that Cassio's having an affair with Desdemona, and that makes Othello violent and kill the woman he loves. He does all this because he wants to have a higher position in Othello's army. Because of this want of power, he's not a good friend to anyone. He thinks he's a master mind, but he's just an evil man who betrays his friends, his wife, and his country.

USING HIGHLIGHTING THROUGHOUT THE WRITING PROCESS

PREWRITING: Highlighting helps students chunk main ideas, identify possible full paragraph topics, and determine organization.

DRAFTING: Students can feel when they hit a snag in their writing; they can highlight “trouble spots” in their drafts and identify focal points for revision and rewriting. They can choose another color to highlight grammar choices they hesitate over (e.g., its vs. it’s; quoting, underlining, or italicizing titles, etc.) to focus editing.

PEER RESPONSE: Peers can respond to the Essayist’s self-defined trouble spots. Peers can also color code “trouble spots”: one color, one color for where they need clarification or development, for sentence constructions and grammar. Note: Students can send highlighted texts over email and the highlighting will be preserved.

REVISION: **Students can highlight their trouble spots—places where they know they need examples, feel they’re going off track, or just can’t seem to clearly write what they want to say and focus on these first as they rewrite their drafts. If they are having difficulty with a particular area—for example, transitions—they could highlight their transitions in a different color. And they can return to their highlighted grammar choices and apply the rule they did not stop to check in their drafting stage.**

RESEARCH: When students pull direct quotations from an on-line source, the student can highlight the quotation on her draft, clarifying for her as she revises, what is summarized, what is paraphrased, and what is a direct quotation.

COLOR FONTS

COLORFONTS--FOR USE IN PREWRITING, DRAFTING, AND PEER RESPONSE

Step 1: Click and drag on **View**

Step 2: Click on **Toolbar** and double click on **Formatting** to have menu appear

Step 3. Click on **down arrow** next to **A (underlined; color tower to left)** and drag down to select font color.

Step. 4: Click and drag on text you wish to change

Step 5. **To undo** color font function, click on **A** icon down arrow and click on **Automatic**; **to undo color font**, click on **ABC** and click on **None**,

PREWRITING: HIGHLIGHTING CAN BE USED IN PREWRITING TO HELP STUDENTS “CHUNK” IDEAS FROM A BRAINSTORM LIST OR FREEWRITING.

Example: BRAINSTORM on Iago’s role and effectiveness in Othello

Character—evil

Betrays Othello

Mean to his wife

Stabs & kills his wife

Ambitious

Lies to everyone

Lies are effective

Cassio’s stabbed

Yellow highlight= character

Pink highlight = general moral actions

Green highlight = effectiveness of his actions

Blue highlight = specific example of character

EXAMPLE: FREEWRITING ON IAGO’S ROLE AND EFFECTIVENESS IN OTHELLO

Iago’s main role is to create trouble for everyone. Because of him, Cassio gets stabbed and Othello commits suicide. But I feel most sorry for his wife. He talks down to her in public and even stabs her. He causes her to be mean to Desdemona and steal the handkerchief Othello like. Cassio thinks he’s his friend. Well, they all do. But he’s not a good friend to anyone. He thinks he’s a master mind, but he’s just an evil man who betrays his friends, his wife, and his country.

PREWRITING: Color fonts helps students chunk main ideas, identify possible full paragraph topic, and to determine organization.

DRAFTING: Students can color font “trouble spots” in their drafts and identify focal point for revision and rewriting.

PEER RESPONSE: Peers can color code “trouble spots”: one color for grammar, one color for where they need clarification or development.

TABLES

FOR USE IN PREWRITING AND RESEARCH

CREATING THE TABLE:

Step 1: Hit return several times to create a space between either top margin and table or text and table.

Step 2: Go to menu bar, click on **TABLE in the main menu bar**, drag to **INSERT**, drag to **TABLE** (to the right).

Step 3: A box will appear asking the number of columns and rows preferred. Type in preferred number of each, click **OKAY** and table will appear beneath cursor.

Step 4: Begin typing; cell will expand. To move from column to column with ease, hit TAB on keyboard. Note: you can choose Word fonts, bold, italicize, etc., the text.

TO CUSTOMIZE OR CHANGE TABLES:

1. To ADD A ROW OR COLUMN, **POSITION CURSOR** where you want the new item added, click on **TABLE in the main menu bar**, drag to **INSERT**, drag to **Columns to Left or Right** (your choice) or **Rows Above or Below** (your choice).
2. To DELETE A ROW OR COLUMN, **HIGHLIGHT AREA** to be deleted and press **DELETE** on computer keyboard.
3. To CHANGE WIDTH OF COLUMNS, either **HIGHLIGHT THE COLUMN**, click on **TABLE** in the main menu, drag to **TABLE PROPERTIES**, and type in desired width; **OR** simply **POSITION CURSOR ON COLUMN LINE**; when it shows **ARROWS POINTING LEFT AND RIGHT**, **DRAG LINE** to the desired width.
4. To CUSTOMIZE BORDERS, **HIGHLIGHT AREA** to be changed, click on **TABLE** in the main menu, drag to **TABLE PROPERTIES**. Click on **TABLE**, choose **available, desired options**.
5. TO CONVERT TABLE TO TEXT, **HIGHLIGHT DESIRED AREA**, click on **TABLE** in the main menu, drag to **CONVERT**, click on **TABLE TO TEXT**.
6. To ALPHABETIZE first COLUMN: **HIGHLIGHT FIRST COLUMN**, click on **TABLE** in the main menu, drag to **SORT**, click on **ASCENDING** (if necessary; **ascending is the default**).

TABLES

PREWRITING: Tables can be used to help students sort information. Faculty may provide a directed prompt (create a table with predetermined headings and save as Stationary Pad) or students may choose to create a table based on main ideas from

their brainstorm lists. Below is an example of Euripides' *Medea*. The essay topic is above the table. Note: Sometimes tables can provide paragraph or section organization and transitions—topic sentence could be why, next how, insight into character, & theme.

TOPIC #4 Medea has no army, no king, no father, no husband to challenge Creon's order of exile or death. She must rely on her wits and her ability to sway others. Analyze how she persuades others to do her bidding. You may find it helpful to add quotations from the text after you have captured your initial ideas.

	Why she manipulates	How she manipulates	What we learn about the character who's persuaded	What we learn about theme	Your new ideas Comparisons of characters
Chorus	She is alone and forlorn and wants someone to acknowledge she's been treated badly	She gets them to agree not to betray her plans for vengeance; she does so by establishing common ground with them and getting them to see the depth of her suffering	They are sympathetic because women in Greece have to obey men and have little control over their own lives. They also feel sorry for her and believe in her cause	The women ban together because they know that, like Medea, they would suffer deeply if they had no father or husband to protect them	
Aegeus	She needs a place of refuge	She appeals to justice—he condemns Creon's exile of her & Jason's agreement. She promises to help him have sons.	Aegeus believes that it's a king's duty to protect women and children and that exile should have a cause	She needs to find a powerful man to protect her; she makes him swear an oath. She trusts he'll keep his word.	Aegeus and the Chorus sympathize with Medea and oppose her exile.
Creon					
Glauce					
Jason					

TABLES

RESEARCH

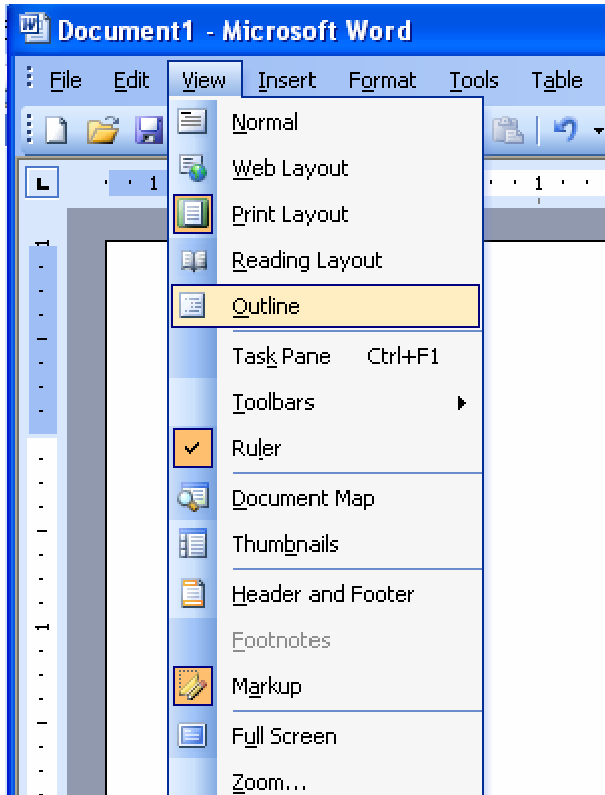
Students can provide summaries of their sources; this would enable them to draw refined parallels and contrasts. For example:

TOPIC: HOMELESSNESS

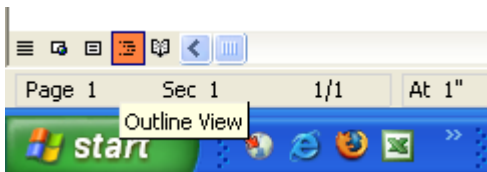
RESEARCH SOURCE— AUTHOR, TITLE	FACTORS CONTRIBUTING TO HOMELESSNESS	CONSEQUENCES FOR HOMELESS	CONSEQUENCES FOR COMMUNITY	COMPARE CONTRAST VIEWS	YOUR NEW INSIGHTS

Outline View

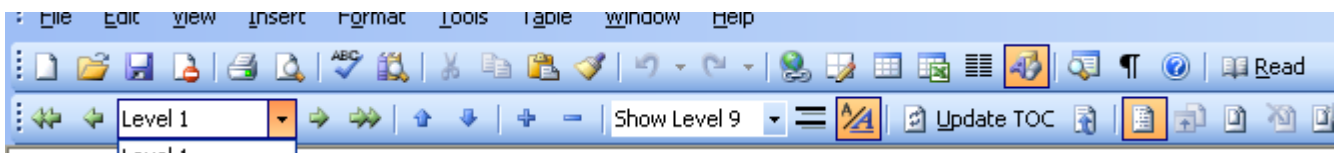
From the “View” menu, select “Outline” to create/convert MS Word outlines. The outline view can be used for traditional **prewriting** outlines, or later in the recursive **drafting**, **evaluating**, and/or **revision** stages of the writing process to identify subordination and coordination of ideas. The outline view may be especially useful for students writing **research** reports.



Alternatively, it's possible to select the **outline view** from the bottom, left-hand corner of a Word document:

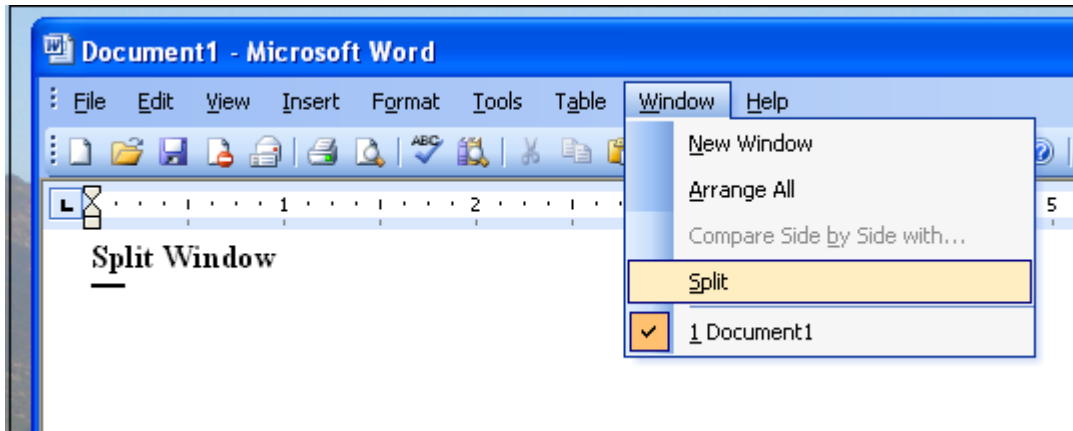


After selecting the outline view, the **outline toolbar** appears at the top of the page, allowing users to control the levels and relationships of ideas during **prewriting/drafting**:



Split Window

Under the “Window” menu, choose the “split” option



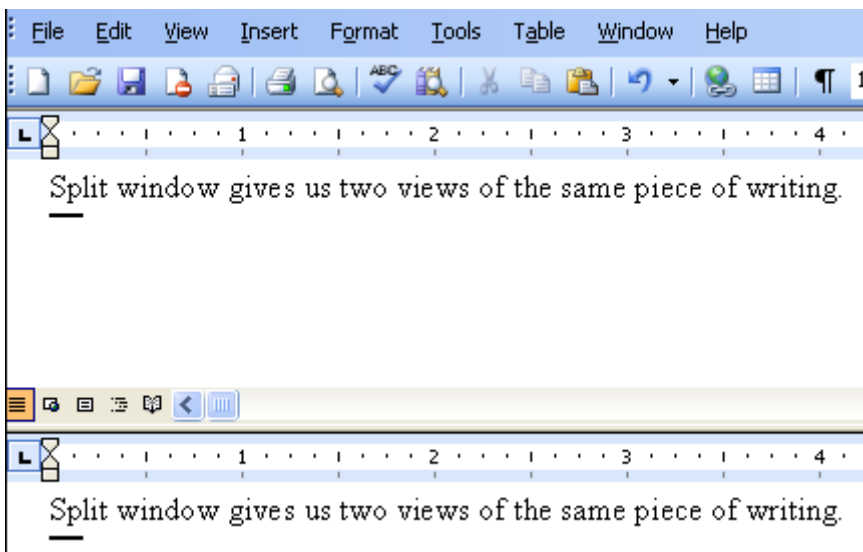
Prewriting: Use for chunking from brainstorming, freewriting. Highlight like items; paste in new order in screen below

Drafting: Prompt or Thesis in one screen to help students who need it gain focus
Prior to submitting essay for peer response, students can compare intro/concluding paragraphs

Peer Response: Students can write an end comment in bottom of screen

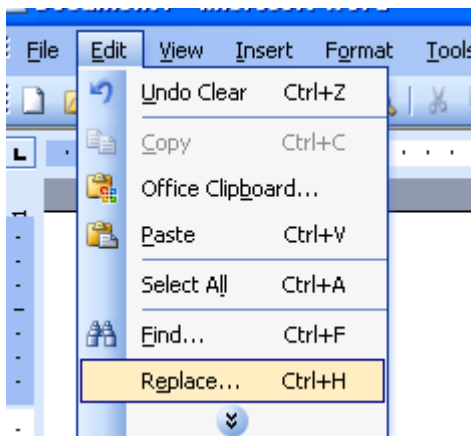
Research: Students can create Works Cited as they draft. When they mention a source, they construct entry in bottom screen

Works Cited--if formatted as paragraphs--can be sorted alphabetically; students can then pull entry over to margin and indent second lines--reinforcing the purpose of Works Cited--to provide readers with easy tool for locating research sources.

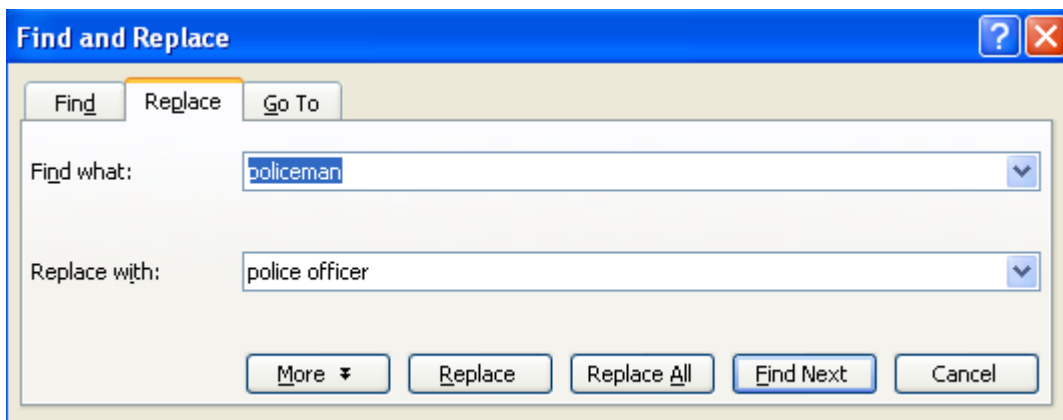


Find & Replace

For a quick way to find and/or replace words or phrases during the **Revision** and **Editing** stages of the writing process, try using the “**F**ind” or “**R**eplace” commands under the Edit Menu.

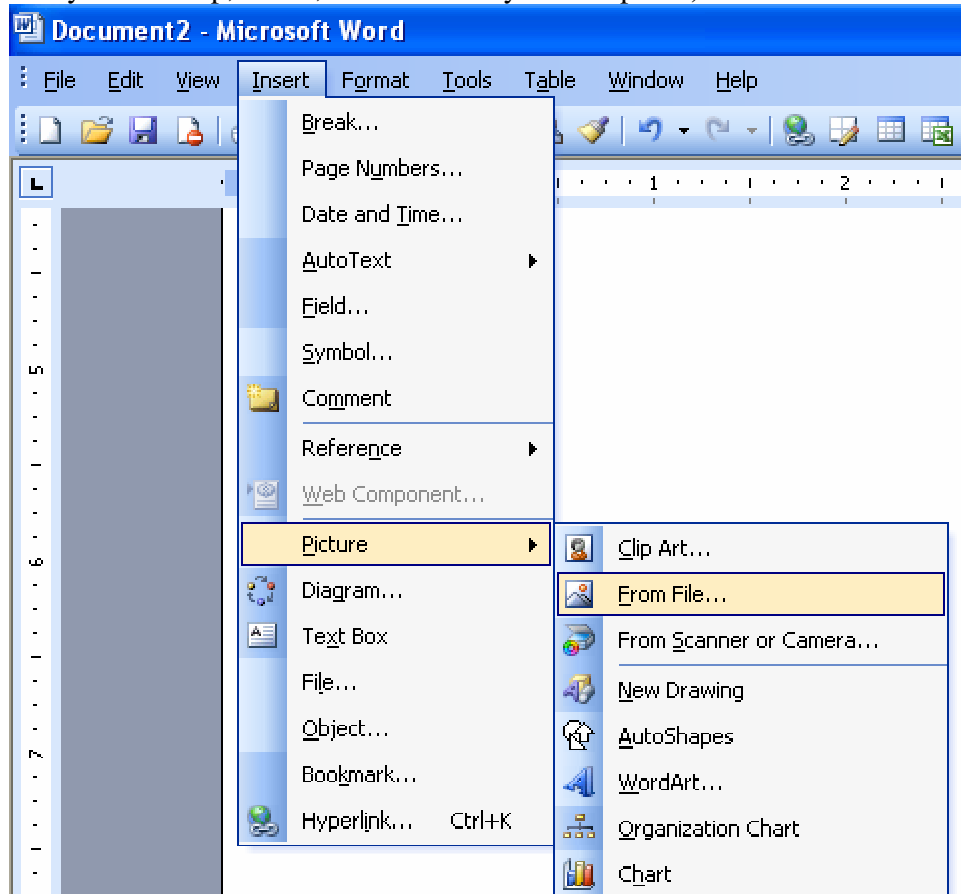


Enter the word you are searching for—if you wish to replace that word, enter the word or phrase you are substituting.



Insert Picture (from File)

To insert a picture into a Word document, choose the “**Insert**” menu and click on picture. (You’ll notice there are many other options for inserting “stuff” into a Word document—some of these will be covered in other handouts, but all are worth exploring on your own to discover their functions.) In this case, choose to insert a picture “**From File...**” (This would be saved on your desktop, a disk, or a folder on your computer.)



Images will most likely be incorporated during the **Revision, Editing, and/or Publication** stages of the writing process. Especially when publishing online, but increasingly in traditionally printed documents, student writers and readers are utilizing combinations of images and text for added impact and symbolic significance. Using images raises copyright issues, which must be discussed with students, so they give credit where it's due (increasingly important in the era of digital writing).

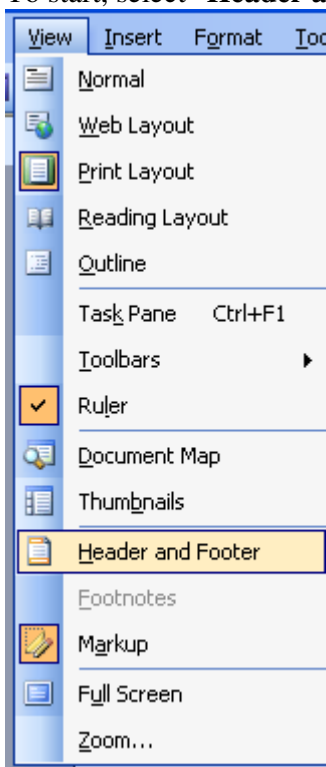


(Image from Ian Vorster, *The Channels Online*. “IMAGES: The Year in Pictures.” Santa Barbara City College. 5/10/06)

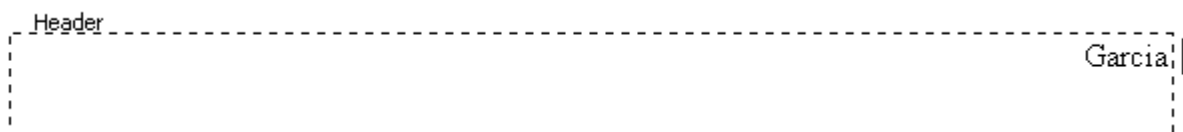
Header

Following MLA manuscript form, all student essays should have a running header to include their last name and a page number when **publishing** or submitting their final drafts for review. Microsoft Word has a “**Header**” option that creates this running header at the 0.5” specified by MLA form. Further, the Header Tool allows writers to choose an automatic page numbering feature, so the only needed is the author’s name—the correct page number is entered automatically.

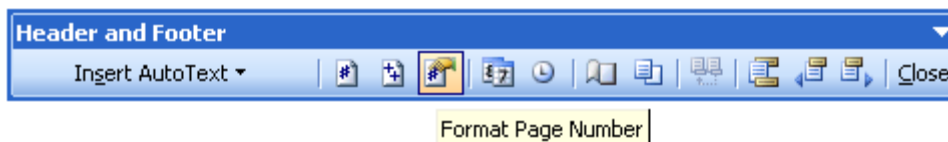
To start, select “**Header and Footer**” from the **View Menu**.



A box labeled “**Header**” will appear at the top of the document, as well as a floating editing box. Align the cursor to the right (using either the Formatting toolbar or the shortcut Ctrl+R) and enter your name.



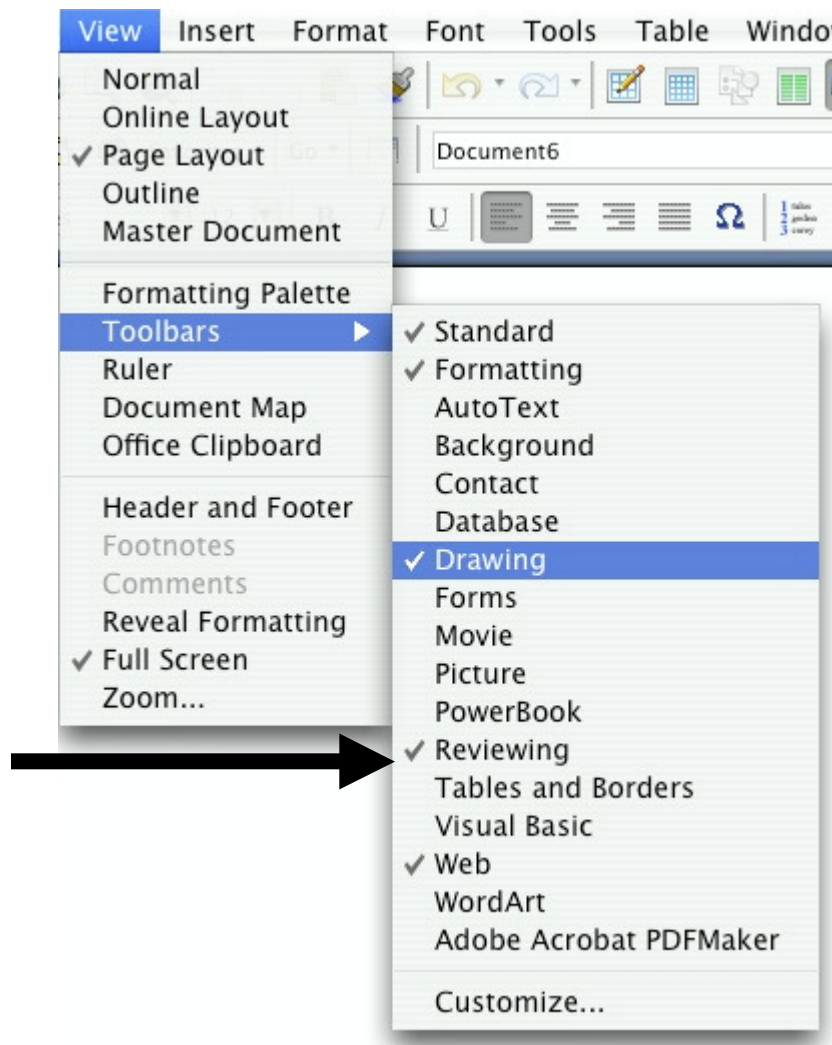
In the header editing box, selecting “**Format Page Number**” will automatically enter the correct page number for each page of the document.



The header is now set to MLA style for the document and will need no further changes.

Digital Reviewing

You'll need the "Reviewing Toolbar"--from the "View" menu, click on "Toolbars" and make sure "Reviewing" is checked (large black arrow below).



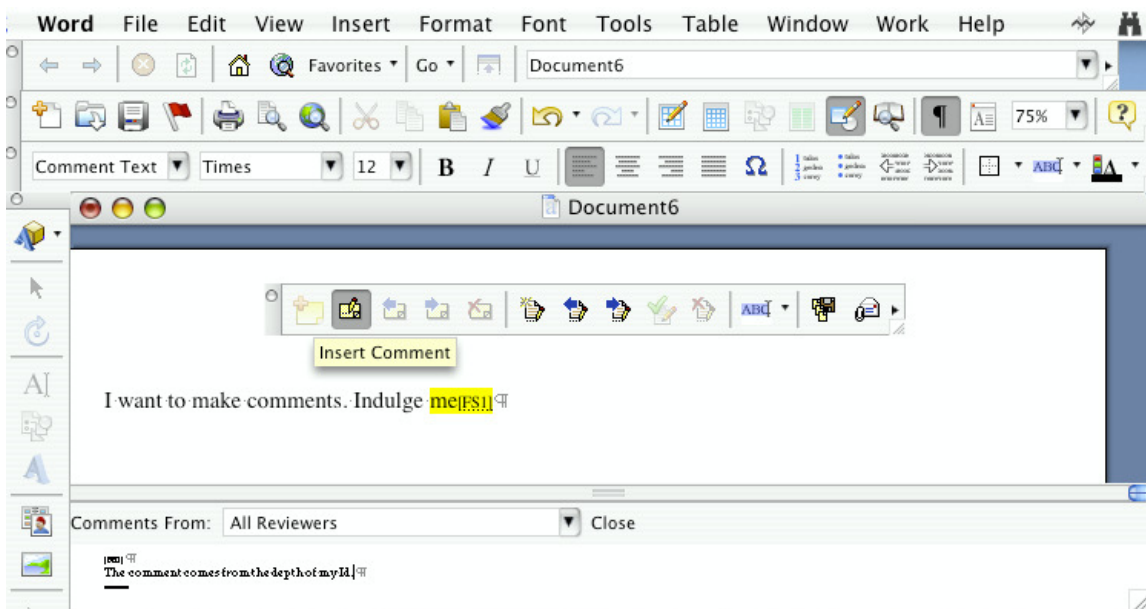
You should see the Reviewing Toolbar in a window like this:



With the **Insert Comment** tool you can Insert, Edit, Toggle between, and Delete Comments.



Inserting a Comment opens a new window below the text to write comments. Comments are numbered with initials and appear in brackets in the text. These comments are digital versions of traditional **in-text & summary responses** to a draft.



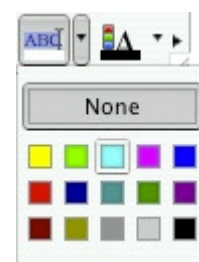
Also on this toolbar: writers and responders can **Track Changes**, Toggle between changes, and Accept and/or Reject Changes.



Tracking Changes can be useful for **sentence-level editing**, but may also be used for larger-scale revision. With Track Changes selected, additions are in red, underlined text and deletions are shown by default in red, strikethrough text (colors can be changed); a vertical line in the margin also indicates the edited passage.

This is an example of Track Changes.

The Reviewing Toolbar also includes a highlighting tool, with different colors available. Responders may use colors to distinguish and sort ideas, differentiate elements of an essay, or classify types of questions.



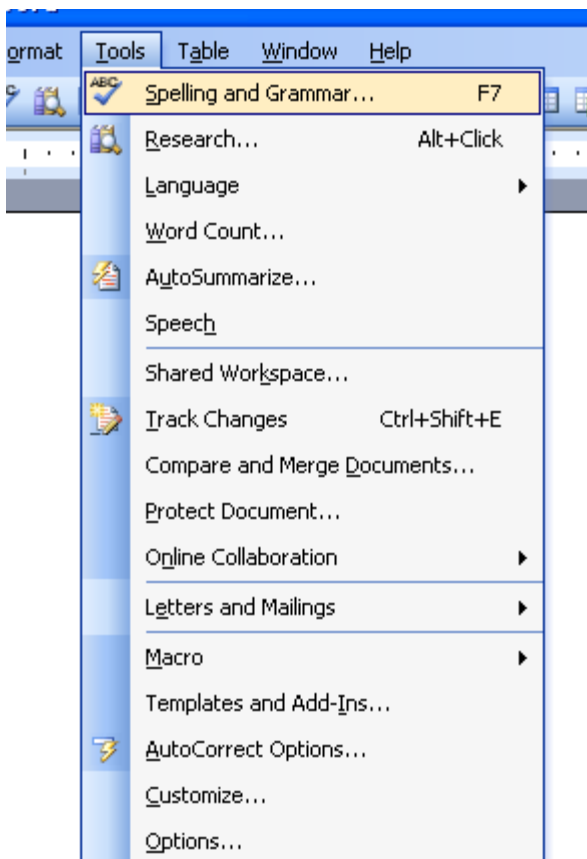
The “Save Version” command, and an option to Email the document as an Attachment directly from Word, are the final sections on the Reviewing Toolbar.



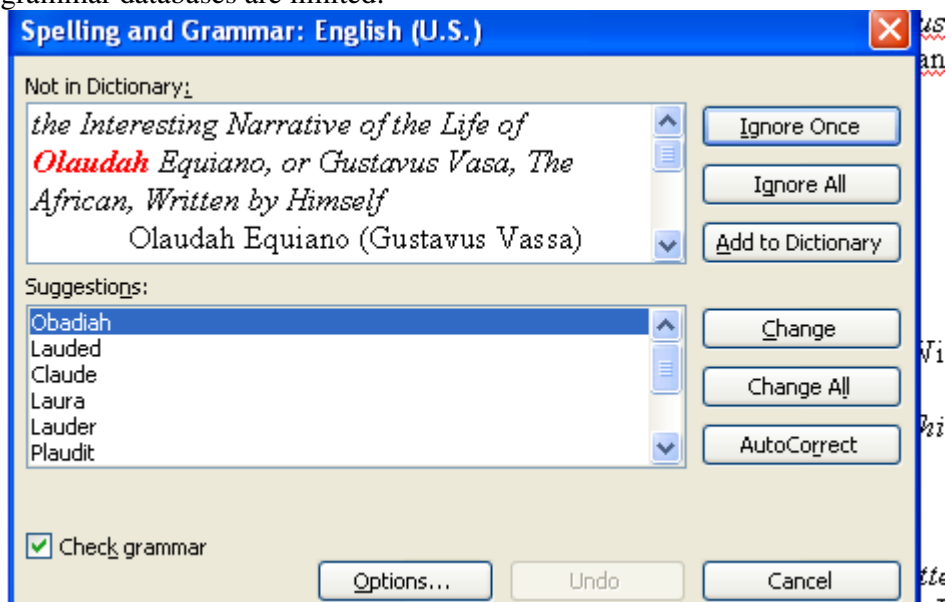
Different **versions of drafts** are available, with reviewers’ notes, from the Versions button in the lower info-bar, on the right-hand side. Students, Peer-Responders, and Teachers can Email marked-up drafts to each other as Word attachments for **feedback and revision**.

Spelling and Grammar Check

Judicious use of the **spelling and grammar check** is an effective practice during the **editing** stage of the writing process. Find the spelling and grammar check under the **Tools Menu**.



Writers should carefully choose to ignore or replace words or phrases, as the dictionary and grammar databases are limited.



Ctrl / Cmnd (common Word keyboard shortcuts)

Edit		Format	
Ctrl + C	Copy	Ctrl + I	Italics
Ctrl + X	Cut	Ctrl + U	Underline
Ctrl + V	Paste	Ctrl + B	Bold
Ctrl + A	Select All	Ctrl + R	Align Right
Ctrl + Z , Y	Undo, Redo	Ctrl + E	Align Center
Ctrl + F	Find (Replace)	Ctrl + L	Align Left

note: these Ctrl shortcuts are for PCs. Macs use the "Open Apple" command button.

Appendix 4 Web Resources for Art

Compiled by Ed Inks

WEB SITES: ART & DESIGN MUSEUMS—ART & DESIGN

<http://www.art4net.org/ARTMUSEUMS.html>

List of Art Museums by major cities

MODERNISM—FINE ART

<http://www.moma.org/>

Museum of Modern Art, New York

Search engine of Modernist artist/works

<http://www.ocaiw.com/>

Indexed & Search for Classical to Modern

Architects, Painters, Photographers and Sculptors – w/images

<http://www.warhol.org/>

The Andy Warhol Museum; Pittsburgh, PA

http://www.guggenheim.org/index_flash.html

The Guggenheim Museum(s)—New York, Bilbao, Venice, Berlin, Las Vegas

New York—Collection online search engine

Bilbao—Exhibitions and Permanent Collection+ Frank Gehry

Venice—Search by room, Modernism

Berlin—Archive: Search by artist

Las Vegas—Limited access to current exhibitions

<http://www.tate.org.uk/modern/default.htm>

Tate Modern

Search Collection Display—Thematic Arrangements

<http://www.tate.org.uk/home/default.htm>

Tate Museum, London

Search Collection--Online Database of over 50,000 images

<http://www.whitney.org/#>

The Whitney Museum of American Art; New York

Collections: Featured Artists

American Voices—Online Tour

Thumbnail Index

<http://www.centrepompidou.fr/Pompidou/Home.nsf/docs/fhome>

Pompidou Museum, Paris

Click: Musée—Les Modernes (Modern) or Les Contemporains (Contemporary)

<http://www.hirshhorn.si.edu/>

The Hirshhorn Museum; Washington DC, Collection by Rooms

<http://www.walkerart.org/jsindex.html>

Walker Art Center—index of artists and dialogue

<http://www.getty.edu/museum/>

The J. Paul Getty Museum collect and exhibits Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture, decorative arts and European and American photographs and offers a range of special exhibitions and educational programs.

<http://www.members.optusnet.com.au/~rkeehan/>

Situationists International

CONTEMPORARY—FINE ART

<http://www.centrepompidou.fr/Pompidou/Home.nsf/docs/fhome>

Pompidou Museum, Paris

Click: Musée—Les Modernes (Modern) or Les Contemporains (Contemporary)

http://www.guggenheim.org/index_flash.html

The Guggenheim Museum(s)—New York, Bilbao, Venice, Berlin, Las Vegas

New York—Collection online search engine

Bilbao—Exhibitions and Permanent Collection+ Frank Gehry

Venice—Search by room, Modernism

Berlin—Archive: Search by artist

Las Vegas—Limited access to current exhibitions

<http://www.tate.org.uk/home/default.htm>

Tate Museum, London

Search Collection--Online Database of over 50,000 images

<http://www.jca-online.com/>

Journal of Contemporary Art

Online Interviews with (20+) Contemporary Artists

<http://www.mcachicago.org/>

Museum of Contemporary Art, Chicago

<http://www.mca.com.au/#>

Museum of Contemporary Art, Australia

<http://www.mcasandiego.org/>

Museum of Contemporary Art, San Diego

Index of “Collection” by artist name

<http://www.walkerart.org/jsindex.html>

Walker Art Center—index of artists and dialogue

<http://www.spiral.org/>

Contemporary Arts Center; Cincinnati, OH
Index of Exhibitions-current, future & archived

<http://www.diacenter.org/>

Dia Center for the Arts; New York
Search engine--Artist index with exhibition 'press release' information

<http://www.mattress.org/home.html#>

The Mattress Factory; Pittsburgh, PA
Contemporary Installation—extensive search; thumbnails and indexed

<http://www.mattress.org/catalogue/02/turrell/index.html#>

Mattress Factory—James Turrell

http://www.moca-la.org/museum/visit_home.php

Museum of Contemporary Art, Los Angeles
Search through the Permanent Collection—alphabetically
Digital Gallery
MOCA @ California Plaza
MOCA @ the Geffen Contemporary
MOCA @ the Pacific Design Center

<http://www.conceptlab.com/interviews/pauline.html>

Beyond the Realm of Humans; A discussion with Mark Pauline

<http://www.srl.org/>

Survival Research Laboratories

<http://www.getty.edu/museum/>

The J. Paul Getty Museum collect and exhibits Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture, decorative arts and European and American photographs and offers a range of special exhibitions and educational programs.

<http://www.billviola.com/>

Home page for Bill Viola. Bill Viola chooses and edits images he has recorded with a video camera, avoiding the overt use of special effects and computer graphics. His works explore states of consciousness, most often conveyed by images of the ordinary world.

<http://www.yorku.ca/eye/index1.htm>

The Joy of Visual Perception

<http://www.aber.ac.uk/media/Documents/S4B/sem02.html>

Semiotics for Beginners: Signs

<http://faculty.washington.edu/dillon/rhethhtml/signifiers/sigsave.html>

Art and the Semiotics of Images: Three Questions About Visual Meaning

MULTIMEDIA

<http://www.artmuseum.net/w2vr/contents.html>

Multimedia: “From Wagner to Virtual Reality”

Online museum of 3-D navigable gallery, information about media artists and their works, photographs and selected audio files

<http://www.linder.com/muybridge/muybridge.html>

Eadweard Muybridge “See How the Movies Were Born”

<http://www.aber.ac.uk/media/Modules/ED10510/index.html>

Introduction to Media Theory

DESIGN

<http://www.morrissociety.org/>

William Morris Society

<http://home.hetnet.nl/~remcostenvert/>

Index of Designers by artist name, style, movements, museums and manufacturers

<http://www.midcenturyandmodern.com/>

Indexed listing of Furniture Designers

<http://www.dwr.com>

Design Within Reach. Commercial site w/Modern furniture - chairs

<http://www.artsandcraftsmuseum.org.uk/>

Cheltenham; Arts and Crafts Museum

Collection Database-- search by designer or object (furniture, utensil, etc.)

<http://www.rit.edu/~rrrfad/timel1.html>

Visual Design Timeline: 1900-1969

<http://www.fider.org/>

Foundation for Interior Design Education Research

Standards for Interior Design Certification and Accreditation

<http://www.nsead.org/>

National Society for Education in Art & Design

<http://www.bauhaus-dessau.de/en/index.asp>

Bauhaus Foundation—Dessau

<http://www.members.optusnet.com.au/~rkeehan/>

Situationists International

ARCHITECTURE

<http://www.ocaiw.com/>

Indexed & Search for Classical to Modern

Architects, Painters, Photographers and Sculptors – w/images

<http://www.geocities.com/SoHo/1469/flwbuild.html>

The Frank Lloyd Wright Building Guide

Contains a search engine of 420 FLW buildings in 37 states

<http://lcWeb.loc.gov/exhibits/flw/flw.html>

Frank Lloyd Wright: Designs for an American Landscape, 1922-1932

Exhibition at the Library of Congress

<http://www.geocities.com/SoHo/1469/flwquote.html>

Frank Lloyd Wright Quotes

<http://www.mip.berkeley.edu/spiro/>

UC Berkeley—Architecture Slide Library

Search for architecture images and descriptions

http://www.greatbuildings.com/architects/Le_Corbusier.html

List of great works- architect, Le Corbusier

<http://www.galinsky.com/buildings/savoye/index.htm>

Le Corbusier: Villa Savoye, Poissy

<http://www.ocaiw.com/catalog/index.php?lang=en&catalog=arch&author=29>

Search engine of Le Corbusier structures

Enter gallery at bottom of Photo: Notre Dame du Haut, Ronchamp, France

<http://www.demel.net/fs-ronchamp.html>

Thumbs of Notre-Dame-du-Haut, Ronchamp, France