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ASSESSMENT CHANGES FOR THE LONG HAUL

Dynamic Criteria Mapping at Indiana University Purdue University Indianapolis

Susanmarie Harrington and Scott Weeden

> *I wonder: Could teachers gather around the great thing called "teaching and learning" and explore its mysteries with the same respect we accord any subject worth knowing? . . . Our tendency to reduce teaching to question of technique is one reason we lack a collegial conversation of much duration or depth. Though technique-talk promises the 'practical' solutions that we think we want and need, the conversation is stunted when technique is the only topic; the human issues in teaching get ignored, so the human beings who teach feel ignored as well.*
>
> Parker Palmer, *The Courage to Teach*

What Parker Palmer calls the mysteries of teaching and learning all seem to vanish in the moment a grade is written on a portfolio or paper. Whatever doubts we have in determining the grade, whatever combination of strengths and weaknesses have led us to decide that yes, this is a B+ (*despite the fact that the literature review depends on too many sweeping generalizations, the elegant writing style and the creative solutions that appear in your conclusion make this a strong report)* all get elided as the grade itself comes to represent the essay. "What did you get?" students ask each other after papers have been returned. "What did you give it?" we say to other faculty members when we've read problematic portfolios at our end-of-semester portfolio readings. So even amongst ourselves, we're likely to elide complexities: "Look at this great paper!" Or, "what a fabulous example of an A portfolio," we say. We let single grades or adjectives stand for a whole complex of ideas, ideas that are really taught and negotiated in community.

Grades, then, stand in for student achievement, becoming a shorthand—ideally—for all that we value in student learning and performance. Even though we know that grades don't communicate clearly to everyone, we're often frustrated by students who want simple explanations of how to get an A. "It's not so simple," we say.

In our attempts at UNR to assess our program and not just individual students or assignments, there was resistance from instructors who were so entrenched in a culture of grading that many of our discussions were about how to separate the grade for an individual assignment and the assessment of a portfolio for a programmatic assessment. As we move beyond the English 102 portfolio project and into a study of the other two Core writing courses (at the developmental and beginning levels), we are having the same conversations with a mostly-new group of instructors. These teachers also tend to conflate the evaluations in grading with those in assessment, and to resist our efforts to separate the two kinds of processes. How institutional constraints created by a system that values grades affect assessment is a worthwhile discussion. *Detweiler and McBride*

And yet so many of our approaches to grading suggest that yes, it really is that simple. Take, for example, a grading rubric used in our own program in the past few years, which identified an A portfolio as one containing, in part, (emphasis added):

> *Striking evidence* that you think like a writer, which means that you show
>
> - *An excellent ability* to make meaningful connections between purpose, content, and organization
> - *An excellent ability* to adapt content and style to the writing situation (as defined by a particular assignment)

As opposed to a B portfolio, which contains:

> *Clear* evidence that you think like a writer, which means that you show
>
> - *A good ability* to make meaningful connections between purpose, content, and organization
> - A good ability to adapt content and style to the writing situation (as defined by a particular assignment)

Or a not-quite-passing portfolio (C-), which would contain:

> *Some* evidence that you think like a writer, although erratically and superficially, which means that you show
>
> - *Attempts to make* meaningful connections between purpose, content, and organization with some or little success

Our rubric, although thoughtfully constructed after several months of faculty collaboration in our particular context, is not necessarily distinctive. Compare it to the 6+1 Traits rubric, which uses these levels of descriptors

for 7 factors (such as word choice, ideas, or organization). This analytic writing guide has been popularized in workshops by the North Central Regional Educational Laboratory (NCREL), and uses these descriptors for student performance:

Wow! Exceeds expectations
5 *Strong:* shows control and skill in this trait; many strengths present
4 *Effective:* on balance, the strengths outweigh the weaknesses; a small amount of revision is needed
3 *Developing:* strengths and need for revision are about equal; about half-way home
2 *Emerging:* need for revision outweighs strengths; isolated moments hint at what the writer has in mind
1 *Not Yet:* a bare beginning; writer not yet in control
(www.ncrel.org/assessment/pdfrubrics/6plus1traits.pdf)

Strong-effective-developing is not so different from excellent-good-attempting to. Admittedly, the 6+1 traits rubrics hint at some complexity, for it has descriptive text for only points 1, 3, and 5 on each dimension. Trainers suggest that papers that fall "in between" the points described earn scores of 2 and 4, and the "Wow!" permits a level of enthusiasm that's simply indescribable with the 5. Still, both rubrics present student performances as arrayed along an uncomplicated set of levels that can be described by simply varying an adjective with intensity: excellent, as opposed to good, fair as opposed to poor, and the categories of analysis ("thinking like a writer" or "word choice") are quite general.

So what's the problem with all this? Simply, that the simplicity of rubrics hides all the messiness, obscuring just what kind of different features combine to make "a bare beginning" or an acceptable hint of "what a writer has in mind," or what really is the difference between an "excellent" adaptation to context or a merely "good" adaptation to context. And the appearance of the rubric makes an argument that people actually *use* the rubric, while we know that in practice, people don't. (Yes, training can ensure that people use rubrics or be fired—witness the success of Educational Testing Service scoring sessions—but that, too, sacrifices complexity for consistency.) So the features of rubrics that seem useful—simplicity, order, consistency—would appear to make clear what is valued, yet don't match the messy complexities of writing. There are many ways to the same end, we don't all teach the same way, and students don't all write the same way. Students may respond excellently to texts and arguments in myriad ways—through satire, direct engagement, storytelling—but we don't value those alternatives equally. Thus the grades we give may not communicate well to students, or to anyone, about what a particular instructor and a particular student

valued in a given course or semester. As we coordinated a process of revising course goals in our English W131 course (Elementary Composition I), seeking to bring more flexibility to the curriculum (moving away from a common textbook and assignment series) we wanted to address the failings in rubrics. In this chapter, we revisit the process we used to address those failings and analyze the outcomes—both textual products and attitudinal shifts—of our work.

The emphasis here on how complex a rating really is (although I have to say I haven't found that many Wow!s) makes a good point. These readings are about more than evaluation; they are about the way that reading creates a context for meaning. *Alford*

Dynamic criteria mapping (DCM) seemed the best way to articulate the conflicts we saw brewing in our program, conflicts that wouldn't come out in the open so long as we had a traditional rubric that stood in the way of *unauthorized* assumptions about writing. In effect, we wanted to authorize the unauthorized, so that we could work through conversations about what we really wanted our program and course to be. We were driven in part by curricular issues—we assume it's obvious why it's important for a multi-section course to have common outcomes and standards—but also by ethical issues raised by transitions in the structure of our writing faculty.

Using an anti-PowerPoint, creating maps, and basing assessment on the dialogue of instructors can create a space for nontraditional rubrics and alternative assessment tools to evolve. Without this conscious attempt to fight against externally and institutionally sanctioned language and forms, nothing organic, not even a rubric, can emerge. *Detweiler and McBride*

LOCAL CONTEXT

IUPUI's writing program, housed in the English Department within the School of Liberal Arts, serves more than 6,000 students per year in five different introductory level courses. As a comprehensive urban university, we serve a broad range of central Indiana students. We cater to a mobile population: most of our students are commuter students, although recently more students reside on campus as we have a new set of dorms. In the past, many of the students tended to be older, returning students; more recently, we have been attracting younger students. One thing almost all our students have in common: they work an average of 30 hours per week in addition to their course loads. We're a young campus, and we're not afraid to look for creative solutions to the myriad problems affecting our students'

progress toward degrees. In short, it's an exciting place to work, with lots of energy and campus enthusiasm for writing.

IUPUI's writing program has a long history of dynamic interaction among the writing faculty, most of whom traditionally have been part-time. A small number of tenured faculty (including Susanmarie) teach courses at the various levels in the program, but first- and second-year writing has historically been taught primarily by part-time faculty and a few full-time non-tenure-track faculty. Some of these full-time instructors had advanced over time from the part-time ranks into what were then rare full-time non-tenure-track appointments (Scott, in 2000, became a full-time lecturer after two years as a part-time faculty member). In the two years prior to our DCM project, the Indiana University trustees provided funds for a large number of full-time non-tenure-track positions, changing the face of the department in two years to one that is more than half full-time non-tenure-track faculty.

This large-scale conversion of part-time to full-time (non-tenure-track) positions transformed the English department (of which the writing program represents about half). With seventeen additional full-time lecturers, the department became slightly more than half non-tenure-track faculty. The department made well-intentioned but only partly effectual efforts to incorporate non-tenure-track faculty into a culture created by tenure-track faculty. So there was a good bit of tension in the department, tension created by the ambiguity of expectations for promotion, scope of teaching responsibilities, and the requirements of a core curriculum. Our newer colleagues were conscious that they would now be evaluated on how well they fit in and contributed to the program (which is a motive that emphasizes sameness and consensus) and that they would be evaluated on how well they distinguished themselves as creative and excellent teachers (a motive that emphasizes diversity and even dissensus). Our department's literature offerings never had a centralized curriculum, and now many more full-time faculty were teaching both literature and writing. The contrast between the diversity of texts and assignments in introductory literature courses and the emphasis on common assignments in composition courses also created a strain. All of this put pressure on the writing program to change even as it also put pressure on the program to provide effective mentoring to help people feel part of the group.

This transition began as our movement toward DCM was beginning. In one sense, our journey to dynamic criteria mapping began decades ago, when Susanmarie first started training as a holistic reader of placement exams at the University of Michigan's English Composition Board. Her first day of training was not an auspicious beginning: what sticks out most in her memory is the private conference she had with an experienced rater about all the reasons why the test she had rated a 4 (out of 6 possible points)

couldn't possibly merit that score. "Don't you see that the organization isn't present?" the senior colleague asked. Susanmarie dutifully changed her score, but the experience stuck with her. Yes, there were elements of organization not present in that test, but there were other elements of the test that Susanmarie recognized as positive or likable. The disjunction between her own values and those of the holistic scoring guide led her, over time, to participate in assessment reforms that would bring teacher values more centrally into assessment processes. Her experiences at the University of Michigan's English Composition Board (ECB), then dominated by Quaker teachers, led her into the scholarship and practice of communal writing assessment. The Quaker commitment—to seeking clarity, to holding onto hard issues allowing many viewpoints to emerge and possibly reconcile, to valuing the hard process, to creating statements that articulated community values—indirectly affected her movement into large-scale assessment work. The ECB moved from impromptu scoring to portfolio assessment, trying experiments with different scoring guides, feedback mechanisms, and connections to K-12 education. Through this experience, and later at IUPUI, Susanmarie has learned to balance collaboration and control in writing program structures. Not all values are good, and not all teacher values can happily co-exist, but it's important to understand the ways competing or conflicting values play out in any particular program. While our writing program has a history of strong central control, we also have a history of strong faculty collaboration in shaping that central control.

A composition course assessment project led us to seek DCM as a way of exploring our assessment findings in more detail. Our program uses portfolios to evaluate student work in our writing courses, including our first-semester course. A two-day reading of a random sample of student portfolios from our first-semester course brought together twenty-five readers (some administrators, some experienced full or part time faculty, some new full- or part-time faculty). We took notes (using structured forms) and then ended each day with a collective discussion of what we saw in those portfolios that we valued, what we saw that troubled us, and what we didn't see that we missed. While we saw much to value in our students' work, one thing was clear to almost all of us (regardless of rank or teaching experience): we were not a faculty with a unified approach to reading and research. Although our curriculum makes a clear divide between English W131 and English W132, reserving research instruction for English W132, there were several sections of English W131 in which students conducted individual research (usually, but not always, on the internet) for informative or persuasive papers, and in which instructors and students viewed source citation simply in terms of evidence for a point. We read many writers' statements that said something like, "I went to the library/searched on

Google and found something that agreed with what I thought, so I quoted it." Whether or not the students' presentation of their research accurately reflected what had been taught, it was clear that web-based research was valued in some portfolios in ways that surprised many readers. At the same time, we found many portfolios that barely, if at all, attended to the nonfiction book which all sections were (supposedly) using as a way to frame reading, writing, and inquiry for the semester. We were unsettled by this slide into an approach to working with sources which most in the room claimed not to value.

So what to do? Rather than circulate yet another curriculum guide, or a memo reminding people that writing best proceeds through deliberation and inquiry rather than a search for support for a pre-conceived stance, we wanted to find a way to bring a debate about assigned course readings into the open. This is tricky business—there are a number of programmatic factors that sometimes appear to be in conflict:

- We have a common curriculum, but, we want individual teachers to work to their strengths within a common framework
- We have faculty whose public discussion of the use of reading and sources seemed very different from their actual teaching practices
- We have faculty who quietly rejected the curriculum guide's central text and used something else
- We have faculty who work in specialized programs involving linked courses who used different readings

We wanted to celebrate diversity, while maintaining some course coherence, while acknowledging that diversity doesn't necessarily equal quality.

Clearly, what was driving our faculty to such divergent practices were differing value systems, and we needed an approach that would help us look at the divergent values. Centralized documents that failed to address differences in values were never going to take hold. So we continued the assessment process in our end-of-semester portfolio readings, asking faculty to read sample portfolios together and to talk about what they liked, and what they didn't like, in those portfolios from the end of the course.

We have held portfolio readings at the end of each semester for decades now, not for determining course grades but for providing a space in which standards for grading can be articulated. We generally assume faculty have graded portfolios before they attend the meetings, and then at the meetings we read sample or representative portfolios each faculty member has brought to share with other faculty. Often, the sample portfolios will represent high, average, or failing work and we will review these portfolios

together with some common purpose or goal in mind. In addition, faculty are encouraged to bring portfolios for which they have concerns (usually because a particular portfolio was hard to grade, such as when a faculty member feels his or her judgment may be clouded by a positive or negative relationship with the student). We began using these meetings to implement DCM as a form of assessment, professional development, and program assessment.

Our DCM process took the following shape (a shape that emerged in the doing; our results didn't match our initial hopes for having a map generated within a few meetings, thus our mapping process was extended):

Stage 1: Discussion of sample portfolios

Stage 2: Analysis and grouping of terms that emerged from discussion of samples

Stage 3: Production of documents using the analysis in stage 2 to represent the raw material from stage 1

Stage 4: Creation of a dynamic rubric

Stage 5: Teaching and grading dynamically

STAGE 1: DISCUSSION OF SAMPLE PORTFOLIOS

English W131, our first-semester writing course, is organized around the writing of four papers, leading to the production of two portfolios. As students work on each portfolio, they are invited to choose the papers they want to represent their writing, papers which themselves reflect different kinds of writing. They might, for example, write a narrative of their life experience after having read an instructor-selected non-fiction text. Or, they might write a response to a section of the non-fiction text, defending their position with reference to the non-fiction text and their life experience. One aim of English W131 is to provide practice in asserting and defending assertions with instructor-supplied resources or their life experience. Another aim is for students to learn to reflect on their writing and their writing process, and to write about both in an essay that self-assesses the growth in both. The value of the approach, we feel, is that students have an element of choice in what is evaluated by their instructor, and they have a part in that evaluation through self-assessment.

In order to understand what was happening in the course, we spent the 2003-04 year talking about sample portfolios, asking our instructors in workshops what they found pleasing or troubling in portfolios. Scott worked hard to generate lists of observations and at later workshops we had faculty work in groups to categorize the observations and create maps. Our

plan was to listen to what was said and record what we heard on large post-it notes we had brought to the reading. By using this method, we hoped to hear from faculty what they valued in the student writing and to use this information to continue the construction of a map for our program.

We took notes as we listened to faculty talk to one another about what they saw in the portfolios. When the portfolio reading ended, we had two sets of notes that we could reconcile. This reconciliation would be our initial record of what faculty in our program valued or did not value when they read student writing, leading to a list of positive and negative responses to the portfolios. Our notes reflect our faculty's interest in what many might term rather conventional first-year writing: there is clearly an emphasis on exposition, thesis statements, support for claims, and traditional organization. This is not surprising given our course goals at the time, which emphasized posing good questions about texts, topics, purposes, and audience; forming and supporting a thesis; integrating others' ideas and citing correctly; using a variety of prose styles (from thesis-based writing to literary non-fiction); developing planning, drafting, and revising processes; working productively in groups; and editing effectively. A full list of descriptors appears in Appendix A: "Initial Faculty-Identified Attributes in Sample Portfolios," but Table 1 displays some of the comments we noted:

Table 1: Some faculty descriptors of sample portfolios

	Positives		*Negatives*
1	Semblance of organization	1	Lack of purpose in how points are presented
2	Knowledgeable of goals; more than rote review of course goals; covers goals	2	Split focus—shifts around—no plan
3	Audience awareness	3	Wanders in tangents
4	Good use of signal phrasing	4	Lack of transitions; transition nil
5	Good sense of style	5	Didn't see synthesis
6	Good use of voice	6	Weak thesis
7	Good use of analysis	7	Usually a let down
8	Good use of specificity	8	I expected more
9	Risk taking by moving beyond own belief	9	Few supporting examples; undeveloped paragraphs; lack of support
10	Grapples with complexity	10	Redundant
11	Gave details	11	No details; broad sweeps
12	Thoughtful use of language	12	Lack of support; Needs exhibits?
13	Discussion of process is good; sense of comfort with process; shows understanding of process	13	Lack of collaboration with others

14	Prove it to me—tell me something new	14	Use language like "I feel" too much
15	Good symmetry	15	Poor introductions
16	Better and better at open form	16	Not stretching, no risk taking

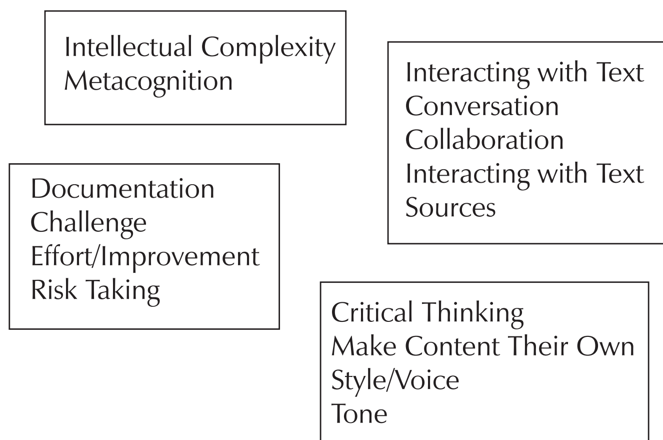
STAGE 2: ANALYSIS AND GROUPING OF TERMS THAT EMERGED FROM DISCUSSION OF SAMPLES

With our reconciled list of positive and negative responses, we were now ready for the next step. At our next workshop (spring 2004), we redistributed the portfolios that had been used at the December end-of-semester workshop and presented the faculty with lists of positive and negative responses they had generated at the December workshop. We then asked faculty groups to organize the responses into general categories with headings. Our goal was to come up with groupings of terms our faculty identified as important when evaluating student work, and to use the workshop to merge different groups' work into one map or table.

As the workshop progressed, it became apparent that we were not going to be able to produce a map from our efforts that evening. We anticipated that the process of moving from group to group would create an expanded set of categories that could be placed in a map, but as the faculty worked, they perceived their task to be to combine categories and headings. As the evening concluded, we had three groups of faculty who produced three pictures of what they thought our faculty valued. The pictures were less maps and more illustrations, and the variety was interesting, but difficult to interpret—none of us seemed to have the same idea about what it meant to graphically represent values. In addition, it was clear that most of the faculty were interested in synthesizing values to create the fewest number of categories, leading by the end of the evening to elided terms and markedly different results. As we reviewed what happened, we decided to work with the groupings and headings the faculty had come up with early at the meeting to see if we could work with them to create a map. What resulted can be seen in the document, "Headings for a Dynamic Criteria Map Derived from Discussions at the Spring 2004 English W131 Workshop" (Appendix B). A few examples appear in Figure 1.

As these examples show, we looked for major themes and tried to organize particular observations into groups to give some order to faculty impressions. We tried to honor the collective discussion, using key phrases from the ill-fated maps to guide some of our choices. "Risk taking" and "Challenge" had been major headers on two maps, for example, so we grouped those together. The inclusion of documentation with risk taking may strike some readers as odd, but it flowed from our rambling conversations about the place of technical documentation as an extension of risky,

Fig 1. Headings Map



text-based inquiry. Over time, our arrangement of terms would evolve, but for this stage of our DCM work, we began the process of grouping terms.

We also highlighted new terms that had emerged in the discussions, while honoring traditional terms in our program. "Intellectual Complexity," a quality of writing that faculty seemed to value across the board, had never really been named in a program document before. Having a name for a quality which distinguishes truly outstanding writing felt exciting. "Synthesis" or "Engagement," on the other hand, had been previously articulated values in our discussion—those terms, long valued by our faculty, long prominent in our curriculum, continued to hold an important place in our document.

STAGE 3: REPRESENTING THE DATA IN USEFUL FORMS

It turned out that we had some interesting categories to work with. Having created these large categories, we hoped then to organize a map. But the mapping exercise was ultimately not feasible—we're not particularly graphic thinkers, it seemed—but we had generated categorized lists of descriptors associated with strong and weak portfolios, a set of headings that we could group, and finally sets of grouped headings. Our next step was to see how the faculty would work with the headings that had been recombined with the descriptors. This recombination led to a document with the headings and a set of descriptors underneath, as shown in "Faculty-Identified Attributes Organized According to the Major Headings" (Appendix C). For example, taking account of the context surrounding the terms "Complexity" and "Intellectual Complexity," we created the following cluster representing related qualities:

Intellectual Complexity
Thoughtful

Shows understanding that writing is difficult, often frustrating, and hard work
Intelligent ideas
Originality

At the end-of-semester portfolio reading that spring, we decided to use this new document to have faculty consider which of the descriptions would help them to decide whether a portfolio was of high, medium, or low quality because we were curious about how the faculty would use the descriptions contained within the document to make evaluation decisions. In other words, we wondered how these attributes were linked to the grading scales faculty used.

For the spring portfolio reading, we asked faculty to bring portfolios from their sections that represented high-, medium-, and low-quality work and to share them with their colleagues. At the reading we planned to have faculty pick up a set of three portfolios, read them, and with a copy of the new "Faculty-Identified Attributes" document, decide whether a portfolio they read was of high, medium, or low quality and mark the document with one of three colored markers to indicate which of the descriptors factored in their decisions. To facilitate this process, we distributed three differently-colored highlighters to each faculty member.

STAGE 4: CREATION OF A DYNAMIC RUBRIC

When the meeting was over, we collected the highlighted copies of "Faculty-Identified Attributes" and tallied the results. As we did, we looked for patterns that would suggest which headings and descriptors were favored by faculty when responding. It turned out that some descriptions were clearly used more often to decide whether a portfolio was of high quality, of medium quality, or of low quality (see "Descriptors Identified by Faculty As Relevant to an Assessment of Sample Portfolios at the Spring 2004 End-of-Semester Portfolio Reading," Appendix D). Table 2 shows some examples:

Table 2: Excerpt from Faculty Descriptors of Above Passing, Passing, and Below Passing

High (Above Passing)	Medium (Passing)	Low (Below Passing)	Structure—
5	1	1	I like when students have a nice idea structure
4	4	0	The writer did think about structure in his narrative
2	2	0	Narrative has good form
3	2	1	Helping students develop structure in their essays is important

0	5	1	Better transitions are needed
0	3	1	Emphasis on structure, prevents critical thinking
1	2	1	I don't mind if the structure comes across as boring
0	2	4	Paper isn't obviously a synthesis
0	1	7	No transitions appear between the major parts of the narrative
0	1	9	Wanders in tangents
0	1	7	Redundant

Displaying summaries of faculty conversation in this form highlights not just the terms faculty used to describe structure in our sample portfolios, but shows the relative values associated with particular terms. One descriptor, "No transitions appear between the major parts of the essay," is clearly a descriptor associated with not-so-good work. Of faculty who marked this descriptor, all indicated that it was used to decide that a portfolio represented low quality. Other descriptors were uniformly and unsurprisingly associated with strong work. Of the faculty who marked "strong thesis" in our category for tone, all indicated it reflected writing of high quality. Under "Risk taking," one descriptor read, "The writer has produced safe essays." The majority of faculty highlighting this description did so thinking that writing represented by this description reflected medium quality. With information like this we hoped to identify what language in particular faculty would use to make an evaluation decision. Finding such language might help us to sort our what we might use to construct a map.

Just as Harrington and Weeden brought in the language of the instructors from their program, at UNR we found that incorporating the language that instructors used to describe their values for student writing helped to create a sense of buy-in and ownership by all members of our writing program. Part of our administrative mandate included the assessment of critical thinking. By using the terms and descriptions generated in our focus groups, we were able to develop critical thinking features that were easily recognizable to our instructors. For our assessment, this meant that the descriptors of each feature might have overlaps to incorporate identifiable language. *Detweiler and McBride*

However, as we tallied the results, we realized that some interpretive work was going to be needed, for sometimes faculty were divided about how they marked a descriptor. For example, under the heading "Effort/improvement," faculty were divided over the descriptor "Tries to make subject-matter changes between drafts." Of those who marked this descriptor, half said that it represents work of medium quality while the other half said it represents work of high quality. In marking the descriptors in this way the faculty

appeared to be saying is that at least, students are attempting to make subject-matter changes between drafts in passing portfolios, but the portfolios with the best writing showed students actually making these changes.

There were other examples in which the majority chose one level of quality, say medium, while another group chose one a level up or down. In these cases we decided that faculty had identified descriptors that were medium-high and medium-low in quality. There were a few curious cases where a descriptor that would seem to be associated with one level of quality was highlighted for another. An example is the statement, "Grapples with complexity," under the heading "Critical thinking." The vast majority of those checking this descriptor did so thinking that the writing represented high quality. A few indicated they had this descriptor in mind when deciding that the portfolio was of low quality. Apparently, this statement about what makes a piece of writing of higher quality was used to point to what was missing in a portfolio of low quality.

Although the point of the analysis was to identify descriptors under headings that could be used in a dynamic criteria map, the process revealed faculty preference for certain language. As we thought about the results, we remembered faculty resistance to creating and even using a map. Our colleagues were perfectly happy to come to meetings, talk about samples, and negotiate differences, but they weren't really waiting for the map we kept advertising as a future product. "When will the new rubric be done?" they asked. "We don't want a rubric," we kept saying, "This is a new way." But as we looked at our data, we realized that perhaps a rubric, a *new kind* of rubric, would be the document to move us along the way. Perhaps not all rubrics need be subject to the flaws in traditional ones.

With this in mind, Scott took the results from the portfolio reading and created a draft of what he called a dynamic rubric (see "Reorganization of Descriptors into Possible Rubric Based on Responses," Appendix E). That document opens with a description of very high quality work:

Very High Quality

> Intellectual complexity is demonstrated by presenting interesting ideas in an original way. It is obvious that the writer understands that writing involves difficult, even frustrating, work. The writer shows that he or she can grapple with complexity.
>
> The writer demonstrates good understanding of his or her own writing process through thoughtful evaluation of peer response, thoughtful evaluation and critique of his or her process in writer's statements and the retrospective, and appropriate connections to the course goals in the

retrospective. There is good analysis in the retrospective and the writer identifies areas of improvement in the writing of the portfolio.

The next meeting of the faculty occurred at the fall 2004 workshop. At this workshop we asked the faculty to look at the draft of this new rubric and talk about its strengths and weaknesses. The dynamic rubric generated some good discussion at the workshop. One of the things faculty pointed out was the dynamic rubric provided more guidance for them because it was rich with language at the upper and lower levels. However, they also pointed out that fewer descriptors appeared at the passing level, and they felt that this was a drawback since passing quality is what we want students to achieve. Since the course goals would also be focusing on passing work, it was felt that this lack of descriptors was a limitation that needed to be addressed.

In *Contingencies of Value*, Barbara Smith (1988) argues that values are not "fixed" or "objective" qualities, but they are "an effect of multiple, continuously changing, and continuously interacting variables" (30). Likewise, Scott and Susanmarie's DCM work with their colleagues, which produced the dynamic rubric's richly synthesized and interwoven criteria descriptions, illustrates how assessment values are contingent upon their rhetorical interrelationships and contexts. *Stalions*

STAGE 5: TEACHING AND GRADING DYNAMICALLY

Another thing the faculty wondered was how students would respond to the language of the dynamic rubric if it were passed out to them. They felt that the statements in the document read very much like statements teachers would use when talking about student work, but they doubted whether students would be able to relate to or understand this language (which in itself raises good questions about the language gaps between teacher and student). Thus, they questioned whether two documents would be created, one for instructors and one for students. When we asked them about language for a new set of course goals, the faculty agreed that as a program we should focus on the values of developing or using intellectual complexity, engaging with outside reading, using meta-analysis as a reinforcement of what a student learns about his or her own writing process, and paying attention to stylistic concerns within a text. As the meeting finished, we asked for volunteers for two committees, one to work on a new set of course goals, and one to continue to work on the new dynamic rubric.

Over the next several months, Scott worked with both sets of volunteers to develop the new goals and a refinement of the rubric (see

Appendix E). In December, the group working on the dynamic rubric met and refined the document. As Susanmarie monitored this process, however, she became concerned that if the dynamic rubric could develop into a full-blown rubric, the old limitations of using a rubric would reassert themselves. She recommended we return to the spirit of dynamic criteria mapping and make the dynamic rubric more open. To achieve this end, she suggested that the faculty working on the dynamic rubric divide it into three headings—passing, above passing, and below passing. She also suggested that rather than call it a "rubric," we should call it a grading guide or "UnRubric," highlighting the emphasis in dynamic criteria mapping that documents used to assess act as guides rather than administrative expectations.

A full version of this document appears in Appendix F, and it is designed to inform teacher work without dominating it. Its introduction notes:

> The following descriptions show what we value in student writing in the IUPUI writing program and are designed to be a guide to grading decisions in English W131. They emerge from our discussions over the past year about what we find true about portfolios that are "Passing" (baseline to pass the course), "Better than Passing" (A or B work), and "Below Passing" (C–, D, or F work).

The passing descriptions are more detailed because this is the level student work must reach to pass the course. At the "Better than Passing" and "Below Passing" levels, the assumption is that one begins with the passing descriptions and then considers the merits of a portfolio given the additional information of the other two lists.

So a passing description of one factor we value—moving beyond familiar thinking—looks like this:

- The writer attempts to move beyond familiar thinking by actively engaging with outside ideas from texts, classmates, and the instructor
- The writer develops reasonable questions, responses, and assertions in the process of challenging his or her own thinking or the thinking of others
- The writer attempts original ideas in his or her papers while keeping readers' needs in mind

Better-than-passing work in this area might look like this:

- The writer shows that intellectual complexity is an important priority
- The writer obviously takes risks
- The writer expresses truly creative ideas and insights
- The writer creatively adapts to the assignments

While in below-passing work:

- The writing in the portfolio shows that no risk taking is occurring
- Essays depend too much on binary thinking
- The writer fails to grapple with the complexities of issues

Freed from the constraint of needing a description that varies only in the adjective applied to it (excellent, good, fair or weak complexity, for example), we are able to tease out different actions a writer might take. The difference between stellar student work and barely passing student work is often differences in kind rather than degree. Excellent portfolios might manifest different qualities, tackling broader subjects or displaying creativity in ways that barely passing portfolios don't. Thinking about both how to describe the features of work that meets course objectives at a passing level, and how to describe truly outstanding work opened up our dialogue. This enhances teaching, not to mention making grading more honest.

The writing coordinating committee for our department also became involved in this process, and they agreed with our assessment. In March, the group working on the dynamic rubric produced a new version following Susanmarie's suggestion. As Scott worked with the faculty committee on the new UnRubric, he also kept the committee working on the course goals appraised of the wording in the UnRubric. After working a relatively short time, the two committees had two documents to present to the writing coordinating committee for its consideration. The committee met, and when the two documents were presented, they approved both (with some refinement of the language of the course goals). Both documents were adopted for the 2005-2006 school year (see Appendix F, "The UnRubric: The English W131 Grading Guide" and Appendix G, "English W131 Course Goals").

Since then, we have continued to refine our course goals, although we continue to use the UnRubric that was originally developed. Scott has surveyed the faculty both formally and informally, and they report to him that they appreciate the room the UnRubric gives them in making grading decisions, although part-time faculty new to our program are sometimes initially confused by it, having had more experience with traditional rubrics. After it is explained to them and they use it, they report that they, too, appreciate the flexibility it provides them.

Generally, DCM has encouraged more plain speaking and simplicity in our program documents and conversations. We reduced the nine course goals we adopted in 2005 to a set of six goals that we use presently. Inspired by Elbow (2005), we sought to present "practical and writerly outcomes" (179) that represent our priorities for the course, teasing out the goal from

particular elements of student performance. The first goal, for example, tells students:

When you successfully complete this course, you should

Have something to say

This means you will

Shape essays or projects that support a strong thesis, or convey a clear theme

Produce texts that match your own idea of what you wanted to say

Learn more about what you write about as you write

Our DCM process continues, as we move through another revision of our UnRubric and course goals to bring the plain language of the goals even more in line with the assessment materials faculty use. In addition, we have expanded the options faculty have in terms of the assignments they use and the portfolios that are produced. Some faculty, for example, are experimenting with assigning shorter papers at the beginning of the course, leading students to longer papers by course's end. These changes have, in turn, produced changes in some of the final portfolios that emerge from some sections, making our end-of-semester portfolio readings more dynamic themselves (the end-of-semester readings have become an opportunity for professional development rather than simply an occasion to assert a programmatic discipline).

LIVING WITH DCM

The extended conversations about DCM have led us to investigate the metaphors we use when we talk together. Two that stand out are *interaction* (or *engagement* or *conversation*) and *degree of difficulty*. (Lots of references to diving competitions occurred during out meetings!) These terms have given faculty a way to talk about what we want reading and writing to accomplish in our courses. Our prior debates about curriculum had often come down to debates over logistics (should we have a midterm portfolio?) or book choices (reader vs. course pack vs. book?). With these metaphors in front of us, we could look at the intellectual work of reading and think together about what we want students to learn. Thus, the DCM workshops pushed all faculty to engage with issues of writing, rather than issues of course design that were framed more in terms of discipline than content. Previously, our conversations about central curricular issues tended to end with conversations about how to make sure that everyone adopted a particular practice, assignment, or approach. The DCM focus on metaphor and the freedom to articulate differences led us to explore teaching and student writing as an intellectual and affective practice.

WHAT THESE METAPHORS SAY

Interaction/engagement/conversation

This cluster of metaphors involves a social context, imagining both an involved writer and involved others. The notion of interacting with texts highlights the importance of writers' "talking back" to texts, approaching the text with a strong agenda, willing to be affected by the reading as well. Faculty who valued this engagement frequently commented that "writing is hard work," or commended a student writer for being unafraid to take on a challenge. Writers who interact with what they read are clearly willing to tussle with a question (of fact or interpretation) and are willing to modify their thinking in light of the reading they do. The notion of conversation, as well, stresses the give-and-take surrounding important issues. Issues worth writing about are those people are talking about, whether they are issues on a grand scale (the values embedded in a liberal education) or on a local one (the values embedded in the writer's own choice to begin college).

Ironically, the discussion of this issue also opened our own meetings up to greater intellectual engagement. The process of DCM illustrated that program leadership meant what we said: we wanted to change the way a centralized curriculum worked. We invited faculty to discuss their competing values, and in the course of addressing those conflicts, we all became more engaged in conversation.

> One of the benefits of engaging in a DCM-like process is the increased interaction and involvement of faculty. Discussions about what instructors value in student writing open up discussions about teaching, writing, managing paper loads, assignment design, and many other topics that bring faculty together in new ways. *Detweiler and McBride*

Degree of difficulty

The other dominant metaphor is related to the notion of engagement: "degree of difficulty" came to stand for what kinds of risks students were willing to take on their own initiative. The notion of degree of difficulty honors the choices that some writers make to pursue more challenging subjects and writing tasks. This term, often used by some faculty alongside the term "intellectual complexity," is harder to get at, since it involved for some faculty a conscious risk (which is really a property of the *writer*), for others a framing of a question or purpose (which is really a property of the *essay*). So to what extent is the notion of complexity or degree of difficulty attempting to grade a writer, rather than writing? And to what extent is either move appropriate? That's the question we're grappling with now. It's

an interesting exercise, trying to describe what are the qualities of either an approach to writing, or a text, that are harder or more complicated. It is easy enough to say that we'll know it when we see it—but how do we teach it? How do we describe it for students who may not yet know enough to "know it then they see it"?

This metaphor, although it's a sticky one, has been an exciting one, since it has enabled us to start talking about how to distinguish the excellent from the pedestrian. And that's important.

Values of metaphor-based inquiry

Our experiences reveal two principles:

- Curricular disputes are disputes over values, and attempts to solve the dispute without attending to underlying values will be futile
- The metaphors we use to describe what we value can help us decide what we want to teach

In our case, we need to describe writing assignments in ways that give students and faculty freedom to work from their strengths within a common framework. As we articulate our values, we are framing a more flexible—yet hopefully more coherent—curriculum, one rooted in common values rather than in common assignments and texts. Because what we value about reading is both a student's ability to interact with texts and her ability to pursue purposeful inquiry, we need to craft a curriculum that has four key qualities.

First, we must emphasize reading and writing as a conversation, or a series of conversations, about issues. This will connect peer response workshops, in-class activities, private reading, private writing, and public writing. Second, we need to remember that emphasizing conversations means emphasizing good listening—which for reading, is the ability to summarize. But that summarizing is not an end in itself—it's a beginning, a first stage before responding. Too many of our old assignments taught summary as an isolated skill—here we see that we need to connect summary/listening and conversation more clearly. Third, we must keep in mind that conversations have many styles: sometimes people need to feed back to each other what's just been said (summary, restatement of facts); other times, people need to describe what someone else said (looking at the rhetorical moves); at still other times, people need to interpret what someone else has said (looking at the significance of the text). Reading instruction, as Linda and Heidi discuss, needs to cover all these bases. Fourth, we need to find a baseline level of challenge that is appropriate for any student in the course, with opportunities for some students to work with a more difficult

piece. To some extent, the risks associated with higher degrees of difficulty need to be recognized in assessment—so our new grading document (which won't be a rubric, but that's another topic for another day) needs to discuss how some qualities of a polished portfolio might need to be traded off against others. Some degree of failure at a harder task might be better than an easy or trite success.

CONCLUSION

In the end, dynamic criteria mapping (DCM) provided us an opportunity to restructure conversations about student learning outcomes and course goals so that all faculty participated in shaping program language. This has had a range of effects, some clearly good, others more mixed. Our conversations have not healed all the fissures within our program. Many tensions still remain, such as differences between advocates of writing with strong and early thesis statements and advocates of more flexible structures or genres such as collages; and differences between those who are deeply troubled by the presence or absence of grammar instruction or errors.

> This touches a chord that we found in our experience at MMCC: people have a real hunger for a conversation about real learning and teaching. The tension Susan/marie and Scott talk about is a valuable and difficult part of the conversation. It is hard to get real tension and real disagreement on the table and work through it. To me, that is one of the most impressive things about their project.
> *Alford*

To some extent, DCM was an attractive way to manage some faculty discontent with the curriculum. As faculty grumbled a bit about assignments, the curriculum, and the course rhetoric, DCM provided a productive outlet. It provided a way to change. Ironically, now that faculty have choice, a kind of conservatism prevails, as when faculty decided they like the chosen rhetoric when it is compared with others—so maybe we were doing things right as program coordinators choosing materials for the course. Yet faculty are becoming more open about talking about how they use the common curriculum, and we are beginning to hear about some interesting variations in what we do. For example, some are exploring changes in how they handle writing assignments, trying to begin the semester with smaller assignments and working to lengthier final projects in final portfolios. Others are trying new genres, such as profiles or proposals. Through all this change, many are expressing excitement about being able to take a more active part in decisions about the course, and frequently faculty come to course meetings and workshops eager to listen and ready to participate.

As faculty try new approaches in the course, we are working to encourage them to report on these innovations so that we all gain from what they learn. We think this emphasis on inquiry into teaching is one of the more important effects of our work on dynamic criteria mapping for our first-year program. We believe their interest in their work will grow and will help us to foster the sort of discussions that we value as a program. In addition, we believe that faculty will take a greater interest how their work affects student learning. For example, one of our part-time faculty members has expressed an interest in finding out whether the assignments he teaches and the skills they represent are used in other courses. He hopes to undertake a survey of faculty in other departments to gauge how what he teaches in our first-year course is valued elsewhere. In other words, he has begun to ask whether what he values in his own writing instruction is used and reinforced in instruction in other classes the students might take. This sort of interest in what matters will not only help his own teaching, but will help the ongoing development of our first-year course.

We end this chapter where we began: the question of rubrics. Is the UnRubric a rubric? It may be construed a rubric if what faculty mean when they say *rubric* is "some kind of official program document that explains how we grade." It certainly isn't a rubric in terms of its approach to describing different levels of performance. The UnRubric's attention to qualitative distinctions between levels of performance means that faculty (and students, in the right settings) have a framework that encourages variety in performance within common values. It is that commitment to variation within common values that strikes us as the fundamental benefit of DCM, and in fact, as its fundamental tenet. We would assert that in practice, a large multi-section course benefits from some kind of grading guideline. An oversimplified rubric won't promote coherence, but some kind of public document must represent the program or course's shared values. We began our DCM process assuming that some kind of visual graphic—shapes and words, as in the City University map in *What We Really Value* (Broad 2003)—would be our public representation. But graphics didn't lead to any clarity about our shared values, and thus we arrived at the UnRubric. Its words bring us together.

APPENDIX A

Initial Faculty-Identified Attributes in Sample Portfolios That Reflect What They Like or Do Not Like in the Writing of the Portfolios[8]

	Positives		Negatives
1	Semblance of organization	1	Lack of purpose in how points are presented
2	Knowledgeable of goals; more than rote review of course goals; covers goals	2	Split focus—shifts around—no plan
3	Audience awareness	3	Wanders in tangents
4	Good use of signal phrasing	4	Lack of transitions; transition nil
5	Good sense of style	5	Didn't see synthesis
6	Good use of voice	6	Weak thesis
7	Good use of analysis	7	Usually a let down
8	Good use of specificity	8	I expected more
9	Risk taking by moving beyond own belief	9	Few supporting examples; undeveloped paragraphs; lack of support
10	Grapples with complexity	10	Redundant
11	Gave details	11	No details; broad sweeps
12	Thoughtful use of language	12	Lack of support; Needs exhibits?
13	Discussion of process is good; sense of comfort with process; shows understanding of process	13	Lack of collaboration with others
14	Prove it to me—tell me something new	14	Use language like "I feel" too much
15	Good symmetry	15	Poor introductions
16	Better and better at open form	16	Not stretching, no risk taking
17	Engagement in subject; creative identification with the reading	17	Few citations
18	Original thinking; depth of thinking; thinking below the surface	18	Less revision
19	Development of writing	19	Too much binary thinking
20	No obstacles while reading	20	Amount of time spent on essay equals quality (This is a student perception)
21	Examples and analysis	21	Less and less reader friendly
22	Understanding of academic conventions	22	No audience awareness

8. Some descriptors appear under more than one heading, reflecting divergence in faculty views as priorities gradually emerged from the complex conversation.

23	Fun with language; making language "their" own	23	No understanding of not stretching
24	Creative	24	More audience development needed in the writer's statement
25	Narrow angle of vision; focus	25	Student gets sources off the internet which lets them off the hook of having to cite
26	Personal investment	26	Problems with internet sources leads to plagiarism
27	Thought	27	Too much listing
28	Specific detail	28	Sporadic use of wild/weird goals
29	Use of intertextuality	29	Shift of focus
30	Nice introductions—engaged in the subject	30	Lack of focus causes the paper to seem like 2 papers
31	Stylistic devices like repetition and metaphors	31	Lack of unity in paragraphs
32	Nice sharp thesis that previews the complexity of the discussion	32	Problem with synthesis—viewpoints presented but not used to present author's position. "It is difficult to see student's opinion develop as a result of his/her analysis."
33	Evidence of revision	33	Intrusive style: "I feel," "you," etc.
34	Meeting the assignment	34	Grammar errors
35	Clarity and conciseness	35	Inaccurate MLA style
36	Shows understanding that writing is difficult, often frustrating, and hard work	36	Points purposeless and unrelated to thesis
37	Honest	37	High school style
38	Sentence variety	38	Vague examples
39	Intelligent ideas	39	Telling the reader what the author is going to do
40	Symmetry and balance in thought and form	40	Insufficient proofreading
41	Insightful point of view; originality	41	Glowing generalities
42	Ethical, appropriate, accurate use of sources	42	Wordiness
43	Good discussion of peer response in Portfolio Writer's Statement	43	Poor integration of sources; sources poorly introduced; "stated" overused
44	Thoughtful evaluation of peer response	44	Intro that shows no understanding of conventions
45	Stays on track	45	Lack of a sense of how to handle the scope of the assignment (Critical Analysis Writer's Statement)
46	Original format	46	Lack of sentence variety
47	Self-aware; student able to be critical of own writing	47	Citation errors

48	Blah thesis does not fit the paper
49	Ineffective two-part thesis
49	Contradictory statements
50	Broad, difficult subject (perhaps not appropriate for this essay); reasons for some points aren't explored.
51	"Telling" rather than "showing" strategy to support thesis
52	Interesting ideas hinted at but not well-analyzed

APPENDIX B

Headings for a Dynamic Criteria Map Derived from Discussions at the Spring 2004 English W131 Workshop

Intellectual Complexity Metacognition

Critical Thinking Make Content Their Own Style/Voice Tone

Use of Language Language/Text Develop Topic Reading, Writing, Thinking Connections Reading Comprehension Summary Analysis

Interacting with Text Conversation Collaboration Interacting with Text Sources

Documentation Challenge Effort/Improvement Risk Taking

Questioning Engagement with Topic Engaging Texts See Context Rhetorical Choices Arrangement Structure Organization Examples Explain Concepts

Paraphrase Reader

Student as Writer

APPENDIX C

Faculty-Identified Attributes Organized According to the Major Headings Identified at the Spring 2004 Workshop

The categories in italics were generated at the Spring Workshop, held February 2004 (Appendix B). The descriptors under the categories were generated at the Fall Portfolio Reading, December 2003.

Intellectual Complexity
Thoughtful
Shows understanding that writing is difficult, often frustrating, and hard work
Intelligent ideas
Originality
Original format
Complexity of ideas and thought should be a first priority
Attempts at originality
Superficial revision, based on literal reading of what instructor asks
Students who follow *Allyn & Bacon Guide to Writing* are doomed to a boring, successful essay

Metacognition
Writer identifies areas of improvement in the retrospective
Recognizes transitions as a tool for cohesion
Connections with goals made in retrospective
Discussion of process is good
Shows understanding of the process
Shows understanding that writing is difficult, often frustrating, and hard work
Good discussion of peer response in the Portfolio Writer's Statement
Thoughtful evaluation of peer response
Student able to be critical of own writing
Concepts are explained in the retrospective, but no details are provided to support what the concepts mean
No retrospective analysis

Critical Thinking
Grapples with complexity
Originality/depth
Intelligent ideas
Class is about thinking and ideas
Too much binary thinking

Make Content Their Own
Personal investment
The papers merely meet the criteria as the student understands them

Questioning
Are subject-matter questions addressed?

Challenge
Students rise to challenge that is set
I wish we had more challenging assignments
Standards we have for students can be too high

Effort/Improvement
Following directions
Gets into analysis
Tries to make subject matter changes between drafts
Student tries hard to do what assignment asks
The more challenging essays were chosen for the portfolio
Making progress on papers while revising
We need to prize what students do in their work
Development of writing
Evidence of revision
Meeting the assignment expectations
Good drafts, full of information
Meeting assignment should be second to complexity of ideas
Attempts at creativity
Misses focus of assignment
A new draft is needed
Superficial revision, based on literal reading of what instructor asks
It is obvious little time is put into revising papers, which results in products that are less polished
Less revision

Risk Taking
Tries to make subject-matter changes between drafts
Risk taking by moving beyond own belief
No new idea emerges from the synthesis
There is weakness in being a slave to text models
The writer has produced safe essays
Writing safely leads to boring essays with a lack of development
No stretching, no risking
Lack of understanding the need to stretch

Engagement with Topic
More ideas apparent and more examples lead to fascinating papers
Interesting stuff appears
Engagement with the subject

Style/Voice
Confident voice
Good sense of style
Good use of voice
Focus
Stylistic devices like repetition and metaphor
Use of sentence variety
Sincerity

Tone
Narrow angle of vision
Strong thesis
Enthusiasm
Sincerity
Confident voice

Use of Language
Good use of signal phrasing
Thoughtful use of language
Has fun with the language
Good use of language
Wonderful use of verbs
Clarity
Connecting with transitions
No attributive tags appear, which is disturbing
No transitions appear between the major parts of the essay
Uses language like "I feel" too much
Diction (including accuracy)
Accuracy of grammar, language, spelling

Language/Text
An attempt at open-form prose
Makes the language their own
Clarity and conciseness evident
Narrative thoughtful
A clear thesis exists
Relevant details
Paper isn't obviously a synthesis
The student slips into research paper mode
Underdeveloped paragraphs
Poor introductions

Develop Topic
Very specific ideas and details necessary
Without details, the essay falls apart
Weak thesis

Reading, Writing, Thinking Connections
Connections made
Creative identification with the reading
The writer doesn't have a conversation with the sources

Reading Comprehension
Superficial revision, based on literal reading of what instructor asks
Misses the point of the texts being used

Engaging Texts
Engages other texts
Text should have connection to other sources
I didn't see engagement happening

See Context
Use of intertextuality

Rhetorical Choices
Catchy title
Recognizes transitions as a tool for cohesion
Essay becomes stronger as we move through it
Uses gaps in open-form prose
The student did a good job of showing rather than telling
Audience awareness
Prove it to me
Better and better open form
Interesting story-telling techniques
Documents claims in the retrospective, like a lawyer
Is the essay a summary/strong response?
I couldn't get the author's point
The essay doesn't create tension like we'd expect
Lack of purpose in how points are presented
Split focus shifts around no plan
Didn't see synthesis
No audience awareness
Audience development needed in writer's state

Arrangement
Nice introduction
Nice sharp thesis that previews the complexity of the discussion
Good division of paragraphs
Hung together well
Connection with transitions
The paper is made up of bits and pieces from sources scattered all over
The thesis appears at the end of the essay
Lack of transitions

Structure
Helping students develop structure in their essays is important
The writer did think about structure in his narrative
I like when students have a nice idea structure
I don't mind if the structure comes across as boring
Helping students develop structure is important
Narrative has good form
Paper isn't obviously a synthesis
No transitions appear between the major parts of the narrative
Better transitions are needed
Emphasis on structure, prevents critical thinking
Wanders in tangents
Redundant

Conversation
Good example of what is meant by the conversation metaphor
Use of intertextuality
The writer doesn't have a conversation with the sources

Collaboration
Use of intertextuality
The writer doesn't have a conversation with the sources
Lack of collaboration with others

Interacting with Text
Creative identification with the reading
Use of intertextuality
Not much interaction with sources
The paper is made up of bits and pieces from sources scattered all over
Student is not using the ideas of outside authors to form new ones on their own
The writer doesn't have a conversation with the sources
Aren't they supposed to bring other people's ideas in?

Sources
Ethical, appropriate, accurate use of sources

Summary
Succinct summary

Analysis
Good use of analysis
No retrospective analysis

Documentation
Use of citations
Good use of signal phrasing
Documents claims in the retrospective, like a lawyer
Awareness of audience's need for source introduction
Aren't they supposed to quote and use attributive tags?
Lack of support
Few citations
Absence of documentation
Plagiarism

Organization
Semblance of organization
Good symmetry
Stays on track
Form comes from content
The thesis appears at the end of the essay
No organization

Examples Explain Concepts
Plenty of details and quotes
Good use of specificity
Examples and analysis used
Needs to add more examples
Few supporting examples
No details; broad sweeps
Doesn't explain significance of the evidence

Reader
Catchy title
The best writing is writing you don't notice
It is best to leave out what readers will skip
Is the text engaging?
Is it interesting?
No obstacles while reading
No attributive tags appear, which is disturbing
I expected more
Less and less reader friendly

Other
Diction (including accuracy); Accuracy of grammar, language, spelling; Plagiarism; Students rise to challenge that is set; Is the text engaging?; Is it interesting?; The best writing is writing you don't notice; It is best to leave out what readers will skip; Originality/depth; Following directions; Misses focus of assignment; Good example of what is meant by the conversation metaphor; Use of citations; Absence of documentation; Plenty of details and quotes; No organization; Doesn't explain significance of the evidence; Confident voice; Recognizes transitions as a tool for cohesion; Writer identifies areas of improvement in the retrospective; No retrospective analysis; Catchy title

APPENDIX D

Descriptors Identified by Faculty as Relevant to an Assessment of Sample Portfolios at the Spring 2004 End-of-Semester Portfolio Reading

The categories in italic were generated at the Spring Workshop, held February 2004 (Appendix B). The descriptors under the categories were generated at the Fall Portfolio Reading, December 2003 (Appendix C).

H = High (Above Passing), M = Medium (Passing),
L = Low (Below Passing)

H	M	L	
			Intellectual Complexity
13	2	0	Thoughtful
13	2	0	Shows understanding that writing is difficult, often frustrating, and hard work
9	2	0	Intelligent ideas
11	3	1	Originality
6	2	1	Original format
6	0	1	Complexity of ideas and thought should be a first priority
5	4	0	Attempts at originality
0	4	2	Students who follow *ABGW* are doomed to a boring, successful essay
0	7	6	Superficial revision, based on literal reading of what instructor asks
			Make Content Their Own
15	1	0	Personal investment
0	8	1	The papers merely meet the criteria as the student understands them

H	M	L	
			Metacognition
8	3	0	Connections with goals made in retrospective
6	2	0	Shows understanding of the process
7	2	0	Thoughtful evaluation of peer response
8	2	0	Student able to be critical of own writing
4	3	0	Discussion of process is good
3	2	0	Shows understanding that writing is difficult, often frustrating, and hard work
4	3	0	Good discussion of peer response in the Portfolio Writer's Statement
1	3	0	Concepts are explained in the retrospective, but no details are provided to support what the concepts mean
			Critical Thinking
11	0	3	Grapples with complexity
11	1	0	Intelligent ideas
4	1	0	Class is about thinking and ideas
0	4	4	Too much binary thinking

			Style/Voice
12	3	1	Good sense of style
14	3	1	Good use of voice
8	1	0	Focus
6	0	0	Stylistic devices like repetition and metaphor
7	1	0	Use of sentence variety
7	2	0	Sincerity
			Tone
12	0	1	Strong thesis
6	1	0	Enthusiasm
8	2	0	Sincerity
1	0	0	Confident voice
1	3	3	Narrow angle of vision
			Use of Language
10	0	0	Has fun with the language
10	0	0	Clarity
6	1	1	Good use of signal phrasing
7	2	0	Thoughtful use of language
6	2	0	Connecting with transitions
1	0	1	Wonderful use of verbs
2	3	2	Good use of language
0	3	5	Uses language like "I feel" too much
0	0	9	No attributive tags appear, which is disturbing
0	0	12	No transitions appear between the major parts of the essay

			Language/Text
6	2	0	An attempt at open-form prose
5	0	0	Makes the language their own
9	1	1	Clarity and conciseness evident
5	0	0	Narrative thoughtful
8	6	0	A clear thesis exists
6	4	0	Relevant details
0	3	5	The student slips into research paper mode
0	1	7	Paper isn't obviously a synthesis
8	2	0	Underdeveloped paragraphs
8	1	0	Poor introductions
			Develop Topic
3	0	2	Very specific ideas and details necessary
0	1	3	Without details, the essay falls apart
0	2	10	Weak thesis
			Reading, Writing, Thinking Connections
8	2	0	Connections made
10	0	0	Creative identification with the reading
0	1	8	The writer doesn't have a conversation with the sources
			Reading Comprehension
0	4	6	Superficial revision, based on literal reading of what instructor asks
0	0	9	Misses the point of the texts being used

Summary

7	2	0	Succinct summary

Analysis

6	0	0	Good use of analysis

Interacting with Text

6	1	0	Creative identification with the reading
10	1	0	Use of intertextuality
0	4	7	Not much interaction with sources
0	1	4	The paper is made up of bits and pieces from sources scattered all over
1	1	7	The writer doesn't have a conversation with the sources
0	1	9	Student is not using the ideas of outside authors to form new ones on their own
0	0	6	Aren't they supposed to bring other people's ideas in?

Conversation

7	2	0	The writer doesn't have a conversation with the sources
3	2	1	Use of intertextuality

Collaboration

4	1	1	Use of intertextuality
1	4	5	The writer doesn't have a conversation with the sources
0	1	2	Lack of collaboration with others

Interacting with Text

6	1	0	Creative identification with the reading
6	1	0	Use of intertextuality
0	4	7	Not much interaction with sources
0	1	4	The paper is made up of bits and pieces from sources scattered all over
1	1	7	The writer doesn't have a conversation with the sources
0	1	8	Student is not using the ideas of outside authors to form new ones on their own
0	1	9	The writer doesn't have a conversation with the sources
0	0	6	Aren't they supposed to bring other people's ideas in?

Sources

2	4	6	Ethical, appropriate, accurate use of sources

Documentation

9	0	0	Good use of signal phrasing
3	0	0	Documents claims in the retrospective, like a lawyer
7	0	2	Awareness of audience's need for source introduction
0	0	5	Aren't they supposed to quote and use attributive tags?
0	0	10	Lack of support
0	1	9	Few citations

Challenge

1	1	0	I wish we had more challenging assignments
0	1	0	Standards we have for students can be too high

			Effort/Improvement
5	2	0	Gets into analysis
8	1	0	The more challenging essays were chosen for the portfolio
4	4	0	Tries to make subject-matter changes between drafts
2	1	0	Good drafts, full of information
1	2	0	Meeting assignment should be second to complexity of ideas
2	3	1	Development of writing
4	6	0	Attempts at creativity
1	4	0	Student tries hard to do what assignment asks
1	5	1	Making progress on papers while revising
0	1	0	We need to prize what students do in their work
3	8	2	Evidence of revision
1	5	2	Meeting the assignment expectations
0	0	3	A new draft is needed
0	3	7	Superficial revision, based on literal reading of what instructor asks
0	0	8	It is obvious little time is put into revising papers, which results in products that are less polished
1	1	4	Less revision

			Questioning
2	0	0	Are subject-matter questions addressed?

			Engagement with Topic
5	0	0	More ideas apparent and more examples lead to fascinating papers
5	2	0	Interesting stuff appears
10	2	0	Engagement with the subject

			Risk Taking
8	3	2	Risk taking by moving beyond own belief
3	2	1	Tries to make subject matter changes between drafts
0	4	0	There is weakness in being a slave to text models
1	13	0	The writer has produced safe essays
1	5	5	No new idea emerges from the synthesis
1	8	6	No stretching, no risking
0	4	5	Writing safely leads to boring essays with a lack of development
0	3	9	Lack of understanding the need to stretch

			Engaging Texts
10	2	0	Engages other texts
1	0	1	Text should have connection to other sources
0	0	5	I didn’t see engagement happening

			See Context
3	0	0	Use of intertextuality

			Rhetorical Choices
2	0	0	Uses gaps in open-form prose
12	2	1	The student did a good job of showing rather than telling
9	2	2	Audience awareness
5	1	0	Interesting story-telling techniques
3	2	0	Essay becomes stronger as we move through it
1	2	0	Documents claims in the retrospective, like a lawyer
0	6	3	The essay doesn't create tension like we'd expect
0	0	10	I couldn't get the author's point
0	1	9	Lack of purpose in how points are presented
0	0	8	Split focus shifts around no plan
0	2	7	Didn't see synthesis
0	0	10	No audience awareness
0	0	6	Audience development needed in writer's statement
0	0	1	Prove it to me
0	0	1	Is the essay a summary/strong response?
			Arrangement
6	2	0	Nice introduction
8	0	0	Nice sharp thesis that previews the complexity of the discussion
7	1	0	Good division of paragraphs
4	3	0	Hung together well
3	2	0	Connection with transitions
0	0	9	The paper is made up of bits and pieces from sources scattered all over
0	0	2	The thesis appears at the end of the essay
0	1	6	Lack of transitions

			Organization
4	1	0	Good symmetry
2	0	1	The thesis appears at the end of the essay
6	2	2	Stays on track
3	1	0	Form comes from content
2	4	0	Semblance of organization
0	0	1	No organization
			Structure
5	1	1	I like when students have a nice idea structure
4	4	0	The writer did think about structure in his narrative
2	2	0	Narrative has good form
3	2	1	Helping students develop structure in their essays is important
0	5	1	Better transitions are needed
0	3	1	Emphasis on structure, prevents critical thinking
1	2	1	I don't mind if the structure comes across as boring
0	2	4	Paper isn't obviously a synthesis
0	1	7	No transitions appear between the major parts of the narrative
0	1	9	Wanders in tangents
0	1	7	Redundant

			Reader
7	2	1	No obstacles while reading
0	5	2	I expected more
0	0	6	No attributive tags appear, which is disturbing
0	0	8	Less and less reader friendly

			Student as Writer
8	0	0	Ability to take a stand, to argue
5	0	0	Sense of humor
3	0	0	The student wrestles with ideas between drafts
8	2	0	Insightful point of view
4	1	0	Honest
8	2	0	Makes the language their own
9	2	0	Understands academic conventions
4	1	0	Sense of comfort with process
1	1	0	Some of this writing is a big leap for students
1	0	0	Shows understanding that writing is difficult, often frustrating, and hard work
1	5	0	Writing safely OK for inexperienced writers
0	5	0	There is weakness in being a slave to text models
0	3	1	Students seem to perceive that the amount of time spent on an essay equals quality
0	1	5	Students are revising for the first time

			Examples Explain Concepts
13	1	1	Good use of specificity
6	3	0	Examples and analysis used
0	5	4	Needs to add more examples
0	2	8	Few supporting examples
1	1	11	No details; broad sweeps

APPENDIX E

Reorganization of Descriptors into Possible Rubric Based on Responses at the Spring 2004 End-of-Semester Portfolio Reading (Guided by Faculty Desire for a Rubric)

VERY HIGH QUALITY

Intellectual complexity is demonstrated by presenting interesting ideas in an original way. It is obvious that the writer understands that writing involves difficult, even frustrating, work. The writer shows that he or she can grapple with complexity.

The writer demonstrates good understanding of his or her own writing process through thoughtful evaluation of peer response, thoughtful evaluation and critique of his or her process in writer's statements and the retrospective, and appropriate connections to the course goals in the retrospective. There is good analysis in the retrospective and the writer identifies areas of improvement in the writing of the portfolio.

The writer has made a personal investment in the writing, and as a result, makes the content his or her own.

The writer shows a good sense of style in his or her texts. There is a good use of voice and that voice is sincere, confident, and enthusiastic. There is a good use of sentence variety. Stylistic devices like repetition and metaphor are used. The papers show focus, with a narrow angle of vision.

The writer has fun with the language, uses good signal phrasing, and connects ideas with transition phrasing. There is a wonderful use of sentence parts, like verbs, adjectives, and so on. The writer is obviously making the language his or her own, and doing so while using grammar, spelling, and punctuation accurately. This work with the language leads to writing overall which is both engaging and clear. (In fact, it may be so good that you don't notice it.)

The writer makes connections with the text or the texts he or she has read. The writer appears to have a conversation with the sources, and the connections each can be seen as a creative identification with the reading. In addition, the sources are used accurately, ethically, and appropriately. No plagiarism occurs.

Good summaries of texts occur and good use of analysis appears. In fact, the writer appears to enjoy working with analysis and the analytical process in their essays.

The writer addresses subject-matter problems in his or her essay.

The writer attempts to move beyond his or her own belief while revising. In the process, subject matter changes are apparent between drafts.

The writer engages his or her topic by providing interesting examples. In addition, the examples very specifically relate to the overall discussion and their relationship to the discussion is explained. Because of this work with examples, the papers prove more interesting to read.

The writer uses a structure in his or her essays that show that the writer has been thinking carefully about how the information in his or her paper is organized. As a result, the writer stays on track throughout the essay.

Overall, the papers of the portfolio show that the writer can take a stand, that the writer understands academic conventions, that he or she has a sense of comfort with the writing process, that he or she works to make the language his or her own, that he or she writes with an insightful point of view, and that he or she even writes with a sense of humor. The titles of the papers are catchy and the assignments' guidelines have been followed.

HIGH QUALITY

The writer makes attempts at being original.

The writer shows understanding that writing is difficult and often frustrating work. The discussion of his or her process in the portfolio retrospective is good, and there is a good discussion of the role of peer response in the development of the essays.

Where appropriate, a clear thesis appears and the details are relevant to the discussion in the essay.

The intertextual use of outside sources is good.

The drafts of the portfolio are good and full of information. During revision, the writer attempts to make subject-matter changes between drafts. The writer meets the assignments of the papers submitted, but the writer also actively works with the complexity of the ideas he or she is using. As a result, the writer shows him- or herself to be creative in approaching the assignment.

The essays of the portfolio become stronger as we move through them.

Claims in the retrospective are asserted, as if the writer is a lawyer making a case for the audience.

The information in the papers of the portfolio hangs together well, and good connections are made with transitions. It is obvious that the writer thought about the structure of his or her papers and a good structure for each paper appears.

PASSING QUALITY

In the retrospective, course concepts are identified or explained, but no details are offered to support what the concepts mean.

A good use of language appears in the essays of the portfolio.

Sources are used ethically, accurately, and appropriately.

The writer appears to be trying hard to do what the assignments ask. Evidence of revision appears and progress on papers occurs during the revision process. The essays of the portfolio meet assignment expectations, although the essays are safe and there is a weakness in being a slave to text models.

Being a slave to models is apparent in the structure of the essays, for the writer appears overly concerned to organize his or her essay safely, interfering with a creative and critical approach to the topic. Better transitions may be needed between parts of the essay.

The writer appears to understand that writing can be difficult, even frustrating work, but the approach to revision may suggest that the writer believes that the amount of time spent on an essay will automatically translate into more quality in the writing. In other words, the writer struggles some with how to go about revising effectively.

NOT QUITE PASSING

Essays may follow what an assignment asks, but offer an audience little. The audience may decide that the essay is boring to read because little tension or development is apparent. (In fact, a reader may come away from the essay thinking, "I expected more.")

The essays depend too much on binary thinking; in other words, the writer fails to "wallow" in the complexities of the issues written about.

The essays are written with a very narrow angle of vision.

The writer uses language like "I feel" too much (in other words, the writer hedges too often, which prevents the writer from sounding confident.)

Essays are written as if they are research papers or book reports in which the writer writes for the teacher only, explaining to the

teacher what he or she knows or has learned. Few examples may be used to back up ideas.

Revision of the papers appears to be based on a literal reading of what the teacher wants, rather than a thoughtful analysis of how the essay may appeal better to a real audience.

There is little to no interaction with the sources used; the writer fails to have a conversation with the sources.

The writing in the portfolio shows that no risk taking is occurring. The writer may struggle to complete assignment goals. Revision leads to essays that lack development.

FAILING

While reading the essays of the portfolio, a reader may struggle to understand the writer's point. They may also perceive that the writer lacks a purpose in how to go about presenting points. For example, there may a spilt focus to the essay, or the focus may shift around.

No audience awareness appears in the essays or in the writer's statements.

The reader may come away confused about which assignment the essay is for.

No transitions appear between the major parts of the essay.

If sources are used, the writer misses the point of the sources, or no conversation occurs with the sources. The sources may appear in bits and pieces scattered all over the essay rather than used cohesively. The sources are not being used to form new ideas (the writer is being a slave to the sources). Few citations may appear. No attributive tags appear.

Parts of the essays, such as the introduction or subsequent paragraphs, may be underdeveloped or poorly written.

A weak thesis appears and the essay appears to fall apart because of a lack of details and lack of support.

Revision, if it occurs, is superficial, and it is based on a literal reading of what the instructor wants. Because little time has been put into revising, the essays are less polished: it is obvious new drafts are needed.

A lack of understanding of the need to stretch appears in the essays. As a result, a lack of engagement is apparent.

The writing of the essays is redundant, or it wanders in tangents: little thought has been given to the organization. The essays become less and less reader friendly the more one reads.

The portfolio retrospective offers no analysis.

APPENDIX F
Approaching Grades in English W131: The UnRubric

The following descriptions show what we value in student writing in the IUPUI writing program and are designed to be a guide to grading decisions in English W131. They emerge from our discussions over the past year about what we find true about portfolios that are "Passing" (baseline to pass the course), "Better than Passing" (A or B work), and "Below Passing" (C–, D, or F work).

The passing descriptions are more detailed because this is the level student work must reach to pass the course. At the "Better than Passing" and "Below Passing" levels, the assumption is that one begins with the passing descriptions and then considers the merits of a portfolio given the additional information of the other two lists.

As stated above, this document is designed to be a guide to grading. Individual faculty will determine a portfolio's grade with the following descriptions in mind. In general, portfolios that reflect what is discussed in the "Passing" section below hit the mark and pass; portfolios that hit above the mark earn a higher evaluation; and portfolios that hit below the mark fail to pass.

PASSING

Text Engagement through Writing:

- The writer is able to read critically by engaging with ideas and texts, questioning some ideas he or she reads, adding to or enhancing others, and indicating why the questioning or enhancing is a good idea
- The writer uses summary, synthesis and analysis appropriately when engaging sources in his or her text
- The writer comprehends the purposes of summarizing, paraphrasing, and responding to sources
- The writer also comprehends the difference between summarizing, paraphrasing, and responding to sources
- The writer attempts to create or represent a conversation on the topic he or she is writing about through the use of outside sources
- The writer has some awareness of the value of attributive tags in creating or representing a conversation of his or her topic (i.e., language that signals or references the source of information)
- Sources are used accurately, ethically, and appropriately. No plagiarism.
- The writer uses examples to engage his or her topic appropriately and sufficiently.

Develop Ideas Beyond Familiar Thinking:

- The writer attempts to move beyond familiar thinking by actively engaging with outside ideas from texts, classmates, and the instructor
- The writer develops reasonable questions, responses, and assertions in the process of challenging his or her own thinking or the thinking of others
- The writer attempts original ideas in his or her papers while keeping readers' needs in mind

Revision:

- The writer responds to feedback from peers and instructor by implementing changes in a text
- The writer challenges his or her previous ideas by posing new questions
- The writer revises aspects of his or her paper as ideas are challenged
- The writer approaches his or her revision strategy as an extension of the composing process that helped him or her produce previous drafts

Developmental and Organizational Strategies:

- The writer uses questions and prewriting activities to generate drafts
- Essay introductions lead readers into the essay and introduce the essay's topic
- In thesis-based essays, thesis statements appear early, forecasting content and asserting a debatable position
- The writer also recognizes the value of using a variety of organizational patterns that promote his or her purpose, the interests of the audience, and the communication of the thesis or theme
- Paragraph topic sentences are used to relate to an essay's main idea (its thesis or theme)
- Supporting details in paragraphs expand ideas expressed in topic sentences, giving fuller meaning to an essay's theme or thesis
- The writer demonstrates understanding that strategies of coherence (transitional phrasing and the thoughtful repetition, restatement, or "echoing" of words and phrases) help move a reader forward through an essay
- Essays conclude in an appropriate and even meaningful way
- Reflective writing demonstrates the intent to develop an active writing process

Final Product:

- The papers follow instructions and guidelines
- It is apparent that papers address interesting questions
- The papers show focus
- Drafts may have grammar and usage errors, but they do not interfere with the clarity of ideas
- Evidence of revision appears
- The writer can write thoughtfully about his or her process of composing and drafting a paper in writer's statements
- The writer can assert claims in the retrospective about how well course goals have been achieved as if the writer is a lawyer making a case for the audience
- Analysis in the retrospective also identifies areas of improvement and opportunities for continued growth (the writer can be critical of his or her own writing)
- Each paper has as a title that summarizes what the essay is about
- MLA documentation style is used appropriately with few errors

BETTER THAN PASSING

Text Engagement through Writing:

- A creative identification with the reading is evident in the writing
- The writer uses attributive tags and transitional phrasing to create an interesting, if not compelling, conversation with the sources
- Because of how the writer uses examples, the essays of the portfolio prove more interesting to read
- The examples the writer uses show a deeper engagement with the topic

Developmental and Organizational Strategies:

- Drafts of the portfolio are compelling to read because the writer grapples with complexity from draft to draft
- Drafts of the portfolio become stronger as one reads them
- It is apparent the writer has thought carefully about how to organize the papers found in the portfolio; the writing stays on track
- Textual features like transitional phrasing and the thoughtful repetition, restatement, or "echoing" of words and phrases help to create topical coherence in the essay, leading to compelling reading.

Develop Ideas Beyond Familiar Thinking:

- The writer shows that intellectual complexity is an important priority
- The writer obviously takes risks
- The writer expresses truly creative ideas and insights
- The writer creatively adapts to the assignments

Revision:

- The writer moves beyond his or her initial conceptions while revising. In the process, subject matter changes are apparent between drafts
- The writer thoughtfully responds to peer and instructor response
- Work with the language leads to writing that is both engaging and clear (In fact, it may be so good that you don't notice it.)

Final Product:

- The writer shows a good sense of style through stylistic devices like repetition, use of metaphor, and use of sentence variety
- As a result of the work with style and stylistic devices, a voice is apparent that is sincere, confident, and best of all, enthusiastic

- Reflective writing shows the writer can thoughtfully assess his or her writing and his or her writing process
- Reflective writing shows the writer has a sense of comfort with the writing process
- The writer appears to have fun with the language
- The writer obviously makes a personal investment in the writing (the texts read as if the writer "owns" or feels quite comfortable discussing the topics)
- A clear thesis (or theme, if relevant to the type of essay) appears and the details support an insightful point of view
- Paper titles are catchy
- MLA documentation style is used well

BELOW PASSING

Text Engagement through Writing:

- Few examples may be used to back up ideas
- If sources are used, the writer misses the point or misinterprets the sources
- Sources are used in bits and pieces scattered all over the essay rather than used cohesively
- There is little to no interaction (or conversation) with the sources
- Few citations appear, which suggests that the writer fails to understand that sources need documentation and credit

Developmental and Organizational Strategies:

- The writing lacks purpose, suggesting the writer is struggling with how to express his or her ideas
- There is weak organizational structure
- Little to no audience awareness appears in the essays and where appropriate, the reflective writing (The audience may decide that an essay is boring to read because little compels a reader to move on.)
- Weak transitions appear between the major parts of essays
- Reflective writing offers no analysis of the writer's own process

Develop Ideas Beyond Familiar Thinking:

- The writing in the portfolio shows that no risk taking is occurring
- Essays depend too much on binary thinking
- The writer fails to grapple with the complexities of issues

Revision:

- Revision is superficial, because based on a literal reading of what the instructor wants rather than a thoughtful analysis of how an essay may better appeal to an audience
- Because little time has been put into revising, the essays are less polished: it is obvious that additional drafts are needed

Final Product:

- Papers are written as if book reports for the teacher rather than essays for a larger audience
- The writer struggles to complete assignment goals
- A reader may come away from the essay thinking, "I expected more"
- The essays become less and less reader friendly the more one reads
- Essays may follow what an assignment asks, but offer an audience few insights
- The essays reveal little to no audience awareness
- Problems with grammar and usage interfere with clarity
- Failure to document appropriately using MLA style

APPENDIX G
ENGLISH W131 COURSE GOALS

When you've successfully completed English W131, you will be able to create portfolios that demonstrate that you can:

- Use questions to challenge, develop, and analyze ideas that may take you beyond familiar thinking
- Demonstrate your ability to read critically by engaging with ideas and texts, properly summarizing, paraphrasing, or quoting others' ideas while effectively integrating them into your writing
- Choose and develop a variety of organizational patterns for your writing, keeping in mind the purpose, audience, and thesis or theme
- Develop your text and other writing projects by presenting appropriate and sufficient detail
- Use appropriate documentation
- Use language and style appropriate to your writing
- Base your decisions about your writing projects on participation in peer response and other collaborative activities
- Plan, draft, revise, and edit effectively
- Reflect on your writing and reading processes