



WRTG 121: Researching the Public Experience
Reflective Teaching Portfolio

Brianne Radke
Eastern Michigan University
Winter 2017

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* Items also available on course website: radke121.weebly.com

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EDUCATION

Eastern Michigan University, M.A., Expected May 2017

Written Communication, Teaching of Writing

Master's Project: "Assembling Adēlon: A Pedagogy of Affect"

Project Adviser: Dr. Derek Mueller

Eastern Michigan University, B.S., *magna cum laude*, December 2014

Department of Language, Literature and Writing

Psychology minor

TEACHING

Graduate Assistant, Eastern Michigan University First Year Writing Program,
September 2015-May 2017

Writing 120, Writing the College Experience, Fall 2016, Fall 2015

Writing 121, Researching the Public Experience, Winter 2017, Winter 2016

Writing Center Consultant (in the UWC, College of Health and Human Services
and online), Eastern Michigan University Writing Center, September 2015-May
2017

University Writing Center, Workshop Facilitator, 2016-

Family Literacy Initiative Instructor, Eastern Michigan University, January 2015-

Private Tutoring, Southeastern Michigan, 2011-

After School Instructor and ELA Program Coordinator, Garden City Middle
School and Schoolcraft College, January 2012-January 2016

Language Learners' Lab Coordinator and Program Co-developer, Schoolcraft
College, June 2014-August 2015

Writing Fellows Program Lead, Schoolcraft College, July 2011-August 2012

FELLOWSHIPS AND AWARDS

2015-2017 Graduate Assistant, Eastern Michigan University
2017 Most Valuable Professor, Eastern Michigan University Athletic Dept.
2016 Most Valuable Professor, Eastern Michigan University Athletic Dept.
2014 Irene Little Wallace Scholarship, Eastern Michigan University English Dept.
2014 Carolyn Conklin Black Roberson Endowed Scholarship in English, Eastern Michigan University
2013 1st Place, Critical Review, Michigan Community College Press Association
2013 Writing Fellows Excellence Award, Schoolcraft College
2012 Honorable Mention, Michigan Community College Press Association

CONFERENCE PRESENTATIONS

"mediated grief and affective composition curriculum." Conference of College Composition and Communication, Portland, OR, *Forthcoming* - March 2017

"(un)Packing the Closet and (de)Coding Dress." Michigan Writing Center Association Conference, Warren MI, October 2016.

"touching [writing, writing] feeling." WIDE-EMU Conference, Ypsilanti MI, October 2016.

"Walk Me Through It: Kinesthetic Approaches to Composition." WIDE-EMU Conference, Ypsilanti MI, October 2016.

"Threshold Concepts and the Inevitability of Transgressive Invitation." WIDE-EMU Conference, Lansing MI, October 2015.

ACADEMIC ACTIVITY

Opt/ORG-Optatio Reading Group of contemporary theory, methodology and pedagogy in rhetoric and composition, Co-coordinator, 2016-

Sonic Cyberfeminisms: Online Reading Group, Participant, 2016

SERVICE

First-Year Writing Teaching Circle, Coordinator, Eastern Michigan University, 2016-

University Writing Center, Peer Mentor, Eastern Michigan University 2016-

Explore Eastern, Eastern Michigan University (event for prospective students),
Presented "How to be a Successful College Writer," represented the
Eastern Michigan Writing Project, University Writing Center, Family
Literacies Initiative, and First-Year Writing, 2016

WIDE-EMU (un)Conference, Co-coordinator, Ypsilanti, MI, 2016

University Writing Center and Peer-Tutoring Class, "Negotiating Writing Center
Culture(s)" Workshop Facilitator, 2016

Disciplinary Literacies Institute, Presented on behalf of the First Year Writing
Program to K-16 instructors, 2016

NCTEAR Midwinter Assembly, Graduate Student Committee Member, 2016

Writing Fellows Hiring Committee, Schoolcraft College, 2011-2015

Welcome Back Faculty Professional Development Committee, Schoolcraft
College, Fall and Spring of 2011-2015

Schooldaze Planning Committee, Schoolcraft College, Fall and Spring of 2011-
2015

International Student Organization, Faculty Advisor, Schoolcraft College, 2014-
2015

Global Companionship Program, Faculty Advisor, Schoolcraft College, 2014-
2015

"It's all under control" Globalizers Round Table, English Language Learners'
Moderator, Livonia, MI, 2014

ESL Jumpstart, Program Co-Coordinator, Schoolcraft College, 2011-2012

PROFESSIONAL AFFILIATIONS

Coalition of Feminist Scholars in the History of Rhetoric and Composition
The Association for Contemplative Mind in Higher Education
College Composition and Communication
National Council of Teachers of English
National Writing Project

RESEARCH AND TEACHING INTERESTS

First-Year Writing Pedagogy	Cultural Rhetorics
Affect Theory	Feminist Rhetorics
Sensory Engagement with Writing	[De/Post]Colonial Rhetorics

RESEARCH

Disciplinary Literacies Institute Research Assistant, Eastern Michigan University, with Drs. Cathy Fleischer and Ann Blakeslee, July 2016-
Working with a small team to research and design a disciplinary literacies program for K-16 instructors in varied fields of study, collected field notes, and conducting, transcribing, and coding interviews.

EDITING

Secrets of the Quill Editor, Writing Fellows Newsletter, Schoolcraft College, 2011-2013

Arts and Entertainment Editor, *Schoolcraft Connection*, 2011-2012

Teaching Philosophy

I am committed to creating a venue for wonder, potential, and empowerment. Aristotle calls the “obscurities of the tangible” *adēlon*. In the context of the composition classroom, making *adēlon* apparent through rhetorical crafting nurtures a meaningful and agential process. Dwelling in relational “intra-action” and “not-yets” (Massumi, Manning) nudges students toward composing both objective and perceptive noticings—deepening their rhetorical listening and awareness (Ratcliffe, Glenn, Bazerman). Maneuvering through unseeable tensions fosters opportunities for “writing offshore” (Haynes). Cultivating these connections in my classroom supports the “novice as expert” approach to composition (Sommers, Saltz) and creates a sense of writer identity (Daniels, Ahmed).

My approach to teaching writing alternates between holistic and specific. This manifests as I engage students in a manner respectful of their lived experiences and “discursive needs” (Crowley, Smitherman). I urge students to tap into their own vitality for inventive inspiration before applying rhetorical principles to effectively move their ideas into public messages. In my WRTG120 [Comp I] section, students develop a personal literacy narrative structured around a personal definition of literacy based on the New London Group’s multiliteracies. Students then identify and analyze a rhetorical exemplar from their own lives. These two projects guide students in constructing an ecology of personal values and communicative experiences before building a “be the change” project. This final multimodal and multigenre course component scaffolds agency in topic, audience, and genre selection, so that students publicly enact rhetoric in service of a local social justice problem (Schell, Fleischer).

In WRTG121 [Comp II], I sponsor creative and intuitive inquiry as process—emphasizing research as a life skill that extends beyond personal exploratory work and demands mindful consideration of self(s), culture(s), and subject(s). Class discussions center on ethical implications, empathic observation, and methods of generating textual fascia. “Worknets” (Mueller) is our introduction to research, setting students up for more nuanced relationship to source work and context. From here, we launch into modes of inquiry, guided by Perl’s “felt sense.” We rely on intuitive curiosities to assemble observables and then generate questions into what is perhaps unmanifested in or obscured by our data. This merging of seen and unseeable supports creative and critical meaning-making in both literature review and primary research. The *adēlon* becomes tangible at last in a three-dimensional object, which is showcased at a Celebration of Student Writing and represents arguments that support the writer’s inhabited stance (Shipka, Hickey-Moody, Page).

In mirroring process, we collaboratively attune, draft, make and reflect—writing recursively and responsively. I honor my student’s needs and situated development and keep the CWPA’s “habits of mind” at the forefront of my practice, informing my drive to be flexible, responsive, and open to possibility in my instruction. While course outcomes may remain static, ways of reaching them need not be. I delight in the challenge of adapting, shifting, and continually engaging in my own connection-making efforts to [re]position myself as a writing instructor who can effect positive change in her classroom and in the surrounding community.

Dear Readers,

This portfolio offers a glimpse into my teaching of Writing 121: Researching the Public Experience. Of the two courses offered in Eastern Michigan University's First-year Writing Program, WRTG121 has proven the more challenging to me, but also the more rewarding. It can become quite the juggling act to sponsor a wide range of research interests, but at the same time, there is an exhilarating satisfaction to be found in witnessing student engagement in a largely self-sponsored pursuit of knowledge.

I have found my students to be enthusiastic about the activity of research—following curiosity and exploring possibility sans predetermined destination. You will see that my course centers on wondering and wandering through a tangible and artful research process. Throughout the semester, I urge my students engage in creative inquiry while exploring the world around them. They tune into their own sensibilities and proclivities in Projects 1 and 2 in an effort to utilize open-minded rationality when inhabiting an intellectual stance in Project 3. The creative and mindful activity extends through Project 4, when that stance becomes objectified and affective.

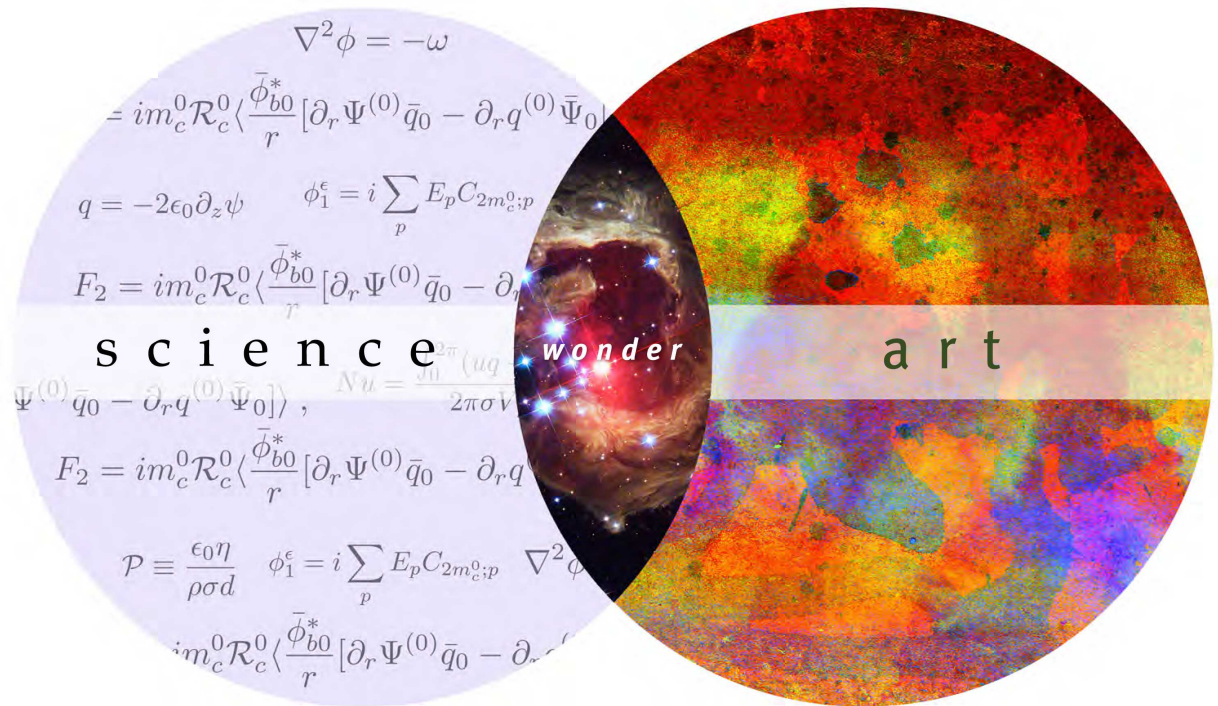
While I am confident that my approach thus far has been effective in sparking investment in projects, I still have much to discover about teaching research. One developmental goal of mine is to make space for students to compose in a non-academic genre as product. Should I teach this course again (or one similar), I would like to adhere to an academic genre in the literature review stage, but encourage a disciplinary genre in the primary research account. In this current semester, I am thinking about piloting this strategy in Project 3 with a couple of students who are pursuing research interests in direct support of a career path. I have students who would like to compose court documents, a closing argument, even a screenplay.

I would also like future iterations of my pedagogy to engage with more public writing. Blogging my reading notes has become a critical part of my own scholarly experience. I would like my students to understand the benefits of such a strategy, not only toward building a public scholarly presence, but also for tracking findings and organizing thoughts. My hope is that publishing their inquiry logs and venturing off into the wildness of genre will sustain enthusiasm about and investment in research as activity and carry the momentum through the process of writing about research.

I thank you for your consideration of my materials for the 2016-2017 FYWP Outstanding Teaching Awards. If there is anything more you wish to see in support of this collection, I will be happy to supply it.

Wishing you well in your search!

Brianne Radke
2.14.17



WRTG121: Composition II: Researching the Public Experience

MW, 11:00 a.m.-12:15 p.m., Room: PH415, (CRN: 24313)

Instructor: Brianne Radke

Email: bradke@emich.edu

Office: PH 613P

Office Hours: MW 10:00 – 11:00 a.m.

Course Website: <http://radke121.weebly.com>

This course is part of the General Education Program: Area I: Effective Communication

In WRTG121, EMU students develop the foundation for writing, research and critical thinking strategies that they will use throughout their college careers and in the workplace. Writing is both a means of communication and a tool for developing new ideas. Good writers are flexible. They know how to assess the expectations of a variety of audiences with whom they want to communicate and how to draw on or develop different strategies to meet those expectations. Good writers also understand that different kinds of writing have different conventions, and they can move fluidly between those conventions. Throughout the course, WRTG121 students develop these strategies that are key to effective communication. Students write between 50-70 pages of draft work and between 20-30 pages of polished, final-draft work during the course of the semester, and that work is supported and directed by frequent feedback from the instructor.

Course Description

Focuses on academic writing and inquiry. Students use multiple modes of research to develop literacy used in academic and other public contexts. Through extended reading and writing, students engage in the process of writing researched essays that reflect conventions of standard written English and standard documentation styles.

Course Overview

Welcome to WRTG121! This semester you will gain grounded, practical experience with researched academic writing. The primary subject of the course is *writing*: how effective writers write in all variety of situations, in and beyond college, what successful writing looks like, and how specific practices, strategies, and concepts will aid you in becoming a more flexible, adaptive, and skillful communicator. WRTG121 is a small, studio-based course, which means you will spend considerable time writing, workshopping drafts, and discussing writing and related concepts with your peers and your instructor. The course progresses through a series of “projects.” We refer to them as projects because they involve a gradual build-up among many different components, much of which will be assembled into a portfolio at the end of the semester.

Course Outcomes

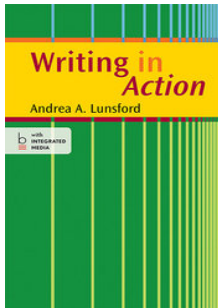
Rhetorical performance	You will have enacted rhetoric by consciously constructing persuasive texts.
Research process	You will have practiced different research methods, which includes analyzing and using sources and developing primary research.
Style conventions	You will have developed awareness of conventions of academic research processes, including documentation systems and their purposes.
Multimodal design	You will have composed using digital technologies, gaining awareness of the possibilities and constraints of electronic environments.
Reflective interaction	You will have shared your work with your instructor, peers, and/or the university community and accounted for the impact of such interaction on composition.

Habits of Mind

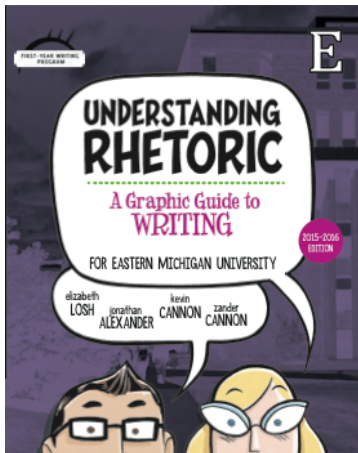
"Habits of mind" refers to ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines. The Council of Writing Program Administrators identifies eight habits of mind essential for success in college writing.

- Curiosity – the desire to know more about the world
- Openness – the willingness to consider new ways of being and thinking in the world
- Engagement – a sense of investment and involvement in learning
- Creativity – the ability to use novel approaches for generating, investigating, and representing ideas
- Persistence – the ability to sustain interest and attention to short- and long- term projects
- Responsibility – the ability to take ownership of one's actions and understand consequences of those actions for oneself and others
- Flexibility – the ability to adapt to situations, expectations, or demands
- Metacognition – the ability to reflect on one's own thinking as well as on the individual and cultural processes used to structure knowledge

Course Texts and Materials



Lunsford, Andrea A. *Writing in Action*. Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2. (required)



Losh, Alexander, Cannon, and Cannon.
Understanding Rhetoric (EMU Custom Edition).
Boston: Bedford St. Martin's, 2014. ISBN 978-1-319-00314-2. (required)

These two texts are available as a bundle at the EMU Student Center Bookstore. Copies are also on reserve in Halle Library. Supplemental readings will be available to you as PDFs and hyperlinks accessible in Canvas. You should access these materials for reading on the screen or, if you prefer, for printing and reading. Plan to spend as much as 20 USD on printing and photocopying over the course of the semester.

Feedback

You will receive many different kinds of feedback to your writing during this course. Some responses will come from fellow students and some will come from your instructor. All forms of feedback, including responses you receive from scheduling individual or group appointments in the University Writing Center or the Academic Projects Center, are important; they tell you in various ways how your readers are responding to your writing. This will also help you learn how to assess your own work.

Grading

The breakdown of graded items is as follows:

Project One: Worknets and Invention Portfolio 10

Project Two: Sustained Inquiry Literature Review and Invention Portfolio 20

Project Three: Primary Research Inquiry and Invention Portfolio 30

Project Four: CSW Presentation 20

Final Portfolio with Reflective Cover Letter 20

Each of the projects will be described fully in separate prompts that will circulate at an appropriate time in the semester. Grades on projects will adhere to the University's A-F system. All grades will be posted in the Canvas grade book associated with this course. You must complete all major projects, the portfolio with reflective cover letter, and present at the Celebration of Student Writing on Thursday, April 6, from 4-5:30 p.m. to be eligible for a passing grade in WRTG121.

Important Dates

Students are expected to check the course website for daily reading and writing assignments. Due dates for major projects are listed below.

Project One – Worknets

1/18 – Half Draft

1/25 – Final Draft and Invention Portfolio

Project Two – Sustained Inquiry Literature Review

2/15 – Half Draft

3/1 – ¾ Draft

3/8 – Final Draft and Invention Portfolio

Project Three – Primary Research Inquiry

3/27 – Half Draft

4/10 – Final Draft and Invention Portfolio

Project Four – Objectified Stance

4/5 – Mini CSW Presentation

4/6 – Final CSW Presentation

Final Portfolio Due – 4/17

Student attendance at the **30th Semiannual Celebration of Student Writing**, Student Center Grand Ballroom, **4-5:30 p.m., Thursday, April 6**, is a requirement to pass WRTG 121. You have a reasonable amount of time to make arrangements to be there.

Course Policies

Turning in Work

Turning in Writing/Keep Everything

Sometimes you will turn in shorter assignments in class. Longer assignments listed above will be turned in via Google docs before the start of class (11 a.m.) on the day the assignment is due. If we will be engaging in peer review, you must bring a hard copy to class (leaving class to print will result in an unexcused late mark). Keep everything you write for the class because you will gather the invention portfolio and drafts of projects three times throughout the term. A simple folder will suffice for the invention portfolio.

Late Work

All work must be submitted before the start of class on the due date to be considered on time and therefore eligible for full credit. This policy applies whether or not you are in class on a given day. In other words, if you miss class, you are still responsible for meeting all related deadlines. Late work will not be accepted for credit.

Participation and Decorum

After every class meeting, I will quietly make note of who participated in class (it is not my style to publicly harass students, but it is fair to make you aware that I factor participation into each project grade). Participation includes:

- Attending class
- Being courteous and professional at all times
- Helpfully contributing to class discussions
- If it is a workshop day, actively doing your work

Students who are unkind, rude, or unprofessional in any way will receive a deduction from the participation points. I reserve the right to deduct these points as I see fit. Among other things, unprofessional behavior includes working on assignments for other classes, reading your email, checking Facebook or websites unrelated to class discussion, text messaging, napping, or generally disengaging from the class. In addition to the loss of points, I may ask you to leave for the day if a reasonable level of decorum is not maintained.

Respectful use of technology is expected in this class. Phones must be silent; however, students are welcome to keep them visible during class. Common sense should be exercised regarding what kind of use is acceptable and what is not (i.e., hopping onto Google to search a definition vs. engaging in a chat about weekend plans). If a student must take/make a time-sensitive call, this should be done outside of the room with regard to other classes in progress. This policy is subject to change to more stringent terms as I see fit.

Attendance and Presence

WRTG121 is a course in language learning, and language is learned in communities, usually by social interactions; therefore, it is essential that you attend class and participate in a manner respectful of differing learning styles and worldviews. Participation, involvement, and engagement with the activities of the class will be factored into your overall grade in association with the writing due that day. Absences and lack of preparation for class will affect your classmates' work as well as your own. The work you do in and in preparation for each class is vital to our daily sessions. In addition, our syllabus and schedule are only a projection and may be subject to occasional changes and revisions as it seems appropriate, necessary, or just interesting.

Students enrolled in WRTG classes are expected to participate in daily interactive activities. They will, for example, routinely discuss reading assignments, write in class on impromptu topics, participate in collaborative activities, or engage in peer review of drafts. Students who miss these activities regularly cannot reasonably make them up. As a result, students who do not participate regularly should expect to receive lower grades in the course, and students who miss more than the equivalent of two weeks of class should consider withdrawing and taking the class in a future semester. I do not anticipate any of you will be in that position, however, and I expect to see everyone become invested in the coursework, come to class, learn a lot, and make WRTG121 a meaningful experience. In-class attentiveness, engagement, and preparedness (i.e., having read and/or written and mentally prepared for each class) are what I mean by "presence."

Computer and Internet Usage

We will be interacting with a variety of sites on the internet during the course. Please let me know if you have not had any experience using a browser such as Firefox, Chrome, or Safari. When using a computer, save your work frequently, always make backup copies, and plan your projects with extra time allowed for unexpected challenges.

Much of the work you do for this class will be typewritten, using Google Docs or some other word processor. When turning in documents like this, please use an easily readable typeface, such as Times New Roman 12. Assign one-inch margins and adhere to the page layout and documentation conventions established by MLA. Whatever the format of the assignment, I strongly urge you to plan ahead, to familiarize yourself with file formats and with the submission process, and to approach me with questions about submissions well in advance of the due dates.

Communication with Peers; Communication with the Instructor

While you can expect a fair amount of leadership and direction to come from me, you should also make arrangements early in the semester to communicate with your peers. In other words, you are strongly encouraged to identify one or two (perhaps more) peers in the class with whom you can discuss readings and assignments, work through questions brought up in the class, and approach when you find something unclear. In short, my hope is that we all will prefer climate in which dialogue and interaction runs between the instructor and students and *also* between and among students when questions come up. Finally, you should always be proactive about asking questions when you have them, either by raising questions during class or contacting me or one of your peers privately.

Email

To communicate by email we will use our emich.edu accounts, accessible via mail.emich.edu. You can send email to me or to classmates via the Canvas site associated with this course. You can also set up an appointment to meet with me on campus, or to ask a question. With rare exceptions, I will respond to all email inquiries within 48 hours.

Academic Integrity

Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. For example, turning another's work as your own is plagiarism. If you plagiarize in this class, you will likely fail the assignment on which you are working and your case may be passed to the university for additional disciplinary action. Because of the design and nature of this course, it will take as much (or more) work for you to plagiarize in it than it will to actually complete the work of the class. For a more detailed explanation of Eastern Michigan University's stance on academic integrity, refer to Section V.A. of the Student Conduct Code.

Student Resources

Disability Resource Center (DRC)

If you have a documented disability that affects your work in this (or any other) class, the Disability Resource Center can provide support for you. It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact their learning in this class. If anyone believes they may have trouble participating or effectively demonstrating learning in this course, please meet with me (with or without a Disability Resource Center (DRC) accommodation letter) to discuss reasonable options or adjustments. During our conversation, I may suggest the possibility/necessity of your contacting the DRC (240 Student Center; 734-487-2470; swd_office@emich.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about such issues, but it is always best if we can talk at least one week prior to the need for any modifications.

University Writing Center

115 Halle Library
734-487-0694
<http://www.emich.edu/uwc>

The University Writing Center (115 Halle Library; 487-0694) offers one-to-one writing consulting for both undergraduate and graduate students. Students can make appointments or drop in between the hours of 10 a.m. and 6 p.m. Mondays through Thursdays and from 11 a.m. to 4 p.m. on Fridays. The UWC opens for the Winter 2017 semester on Monday, January 9 and will close on Tuesday, April 18. Students are encouraged to come to the UWC at any stage of the writing process. Students should bring a draft of their writing (along with any relevant instructions or rubrics) to work on during the consultation.

The UWC also has several satellite locations across campus (in Owen, Marshall, Pray-Harrod, and Mark Jefferson). These satellites provide drop-in writing support to students in various colleges and programs. Satellite locations and hours can be found on the UWC web site: <http://www.emich.edu/uwc>.

UWC writing consultants also work in the Academic Projects Center (116 Halle Library), which offers drop-in consulting for students on writing, research, and technology-related issues. The APC is open 11 a.m. to 5 p.m. Mondays through Thursdays. Additional information about the APC can be found at any location of the University Writing Center.

WRTG121 Course Schedule—Winter 2017

(also available at radkecomp121.weebly.com)

Date	Due	In Class	Learning Objectives
Week One W, 1/4	Not a thing!	Introductions Beliefs About Research Syllabus Reading Project 1 Assignment Sheet Rhetorical Concepts	Research Process Reflective interaction Citizenship/Camaraderie
Week Two M, 1/9	Reading: Irvin, "What is "academic" writing?" and <i>Writing In Action</i> , 14f, pp. 179-186 Writing: Annotate Irvin "What is "academic" writing?" Create folder in Google Drive and invite me (bradke@emich.edu) to edit. The folder name should include your last name and our course number. Ex: smith_wrtg121, Jackson Writing 121, Williams-WRTG121, etc.	Irvin discussion What are worknets? Personal worknet activity and Gallery Walk	Rhetorical Performance Style Conventions Research Process Multimodal Design Reflective Interaction
W, 1/11	Reading: <i>Understanding Rhetoric</i> Intro, pp. 2-14 Carroll, "Backpacks vs. Briefcases" Project One: Bring printed copy of your selected worknets article to workshop in class	Map your mind (for potential research questions/intersections) Carroll discussion UR discussion Cohort collaboration	Rhetorical Performance Research Process Reflective Interaction

Week Three M, 1/16	<p>OPTIONAL (but so important): Honor Dr. King's legacy by spending 15ish minutes watching his most famous speech. (Video and transcript linked.)</p> <p>For 5 extra credit points in Unit 1, compose 3 or so paragraphs of inquiry in response to this piece of history. This should just be an informal brainstorm of curiosities that arise in your mind. Submit via Google before midnight, 1/16.</p>	NO CLASS MEETING, Dr. Martin Luther King, Jr. Day	Rhetorical Performance Research Process Reflective Interaction
W, 1/18	Half Draft, Project 1 Due Submit to Google Drive and bring hard copy to class	Peer Review Plan of Action Inquiry log introduction	Rhetorical Performance Research Process Style Conventions Reflective Interaction
Week Four M, 1/23	<p>Reading: Reid, "Ten Ways"</p> <p>Writing: Conversationally annotate "Ten Ways" (Google Docs) Inquiry log – 3 questions</p>	Reading discussion Show and Telepaths activity and reflection	Rhetorical Performance Research Process Multimodal Design Reflective Interaction
W, 1/25	Project 1 Final Draft Due to Google Docs	Project Reflection Mindful Inquiry—Ask the orange	Rhetorical Performance Research Process Style Conventions Reflective Interaction
Week Five M, 1/30	<p>Bring a list of 3 possible topics for research to conference</p> <p>Reading: Purdy, "Wikipedia is good for you?"</p> <p>Writing: Inquiry log – 3 questions</p>	Individual Conferences – No class meeting	Research Process Reflective Interaction

W, 2/1	Bring a list of 3 possible topics for research to conference Reading: Stedman, "Annoying Ways People Use Sources" Writing: Inquiry log – 3 questions	Individual Conferences – No class meeting	Research Process Reflective Interaction
Week Six M, 2/6	Reading: Krause, Chapter 1 Writing: Reflecting on the readings for 2/1, 2/3 & 2/6, generate a list of 5 new or challenged understandings about research that might support you in your future projects. (Via Google Docs)	Introduction to Project 2 CRAAP + other crap Identifying bias in popular sources (infographic group work)	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction
W, 2/8	Reading: <i>Writing in Action</i> , 14d-14e (pp.172-179) <i>Writing in Action</i> , 15-16 (pp.187-204) Writing: Launch Sustained Inquiry Log	Workshop with Sarah Fabian. Class will meet in Halle Library, Room 111	Research Process Style Conventions Reflective Interaction
Week Seven M, 2/13	Writing: Sustained Inquiry Log	Plagiarism vs. remix	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction
W, 2/15	Half Draft, Project 2 Due Submit to Google Drive and bring hard copy to class	Peer Review Draft Workshop	Rhetorical Performance Research Process Style Conventions Reflective Interaction
Week Eight M, 2/20	Enjoy!	No class-winter break	
W, 2/22	Enjoy!	No class-winter break	

Week Nine M, 2/27	Writing: Sustained Inquiry Log	About MLA ... Talk through your through with peer group	Rhetorical Performance Research Process Style Conventions Reflective Interaction
W, 3/1	3/4 Draft, Project 2 Due Bring hard copy to class	Peer Review Draft Workshop	Rhetorical Performance Research Process Style Conventions Reflective Interaction
Week Ten M, 3/6	Reading: Conduct field research, <i>Writing in Action</i> , 13e (pp. 165-168) Writing: Sustained Inquiry Log	Narrowing inquiry Brainstorming your primary research	Rhetorical Performance Research Process Style Conventions Reflective Interaction
W, 3/8	Final Draft, Project 2 Due to Google Drive Bring one hard/digital copy of Project 2 to class for your own notes Primary Research Proposal Due to Google Drive	Project 2 Reflection Project 3 & Project 4 Pro- flection	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction
Week Eleven M, 3/13	Reading: Driscoll, Introduction to Primary Research Writing: Generate a list of 5 new or challenged understandings about primary research that might support you in this and future projects. ALSO: Bring 2 artifacts to class: 1 will be meaningful to you in some way 1 will be worthless to you, it could even be a found object, discarded by someone else	Evocative Data (finding themes among artifacts) Trying on your method	Rhetorical Performance Research Process Style Conventions Reflective Interaction
W, 3/15	Fine-tune primary research project and begin to collect fieldnotes	No class – away at conference	

Week Twelve M, 3/20	<p>Reading: (Choose ONE based on your primary research path. Bring a printed/digital copy to class. You should only perform a "distant reading" of your article - not reading word-for-word as you would for content. You will analyze the way these authors are writing about their primary research and integrating both primary and secondary sources.)</p> <p>Interview Sample: Conversation with Cameroonian Student Observation Sample: A New Heuristic Device Survey Sample: Practitioner Research Capacity</p> <p>Writing: Generate a list of 5 noticings about the <i>writing</i> in your reading for today (via Google).</p>	Research genre activity Field Notes Activity	Rhetorical Performance Research Process Style Conventions Reflective Interaction
W, 3/22	<p>Reading: Constructing Arguments, <i>Writing in Action</i>, 11 (pp. 122-14) Project 3, Field Notes Due Bring hard copy of field notes to class.</p>	Coding What is your stance?	Rhetorical Performance Research Process Style Conventions Reflective Interaction
Week Thirteen M, 3/27	Half Draft, Project 3 Due Submit to Google Drive and bring hard copy to class	Peer Response - Identifying Claims Plan of action	Rhetorical Performance Research Process Style Conventions Reflective Interaction
W, 3/29	<p>Bring a piece of art (or a photograph of a piece of art) that you sense as presenting an argument.</p> <p>Create a "Gallery Card" that tells us what we are looking at and how it is argumentative.</p>	What is a visual argument—Group discussion and share out	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction

Week Fourteen M, 4/3	Bring materials for Project 3 to class AND bring a written question (or list of a few questions) that you have regarding Project 3 ALSO bring Project 4 (ideas in process) to class to workshop (Upload notes to Google)	In-class work time Mini-conferences	
W, 4/5 Th, 4/6	Bring Project 4 to present CSW	Mini CSW collaboration with Hilary Degner's class	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction
Week Fifteen M, 4/10	Final Draft, Project 3 Submit to Google Drive	Project 3 & 4 Reflection CSW Debrief	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction
W, 4/12 and Week Sixteen 4/17	Present your final reflections on your research process to the class. Final Written Account Due	5 Min Reflective Share-Outs	Rhetorical Performance Research Process Style Conventions Multimodal Design Reflective Interaction

p1: worknets

Assignment Description

One effective way to begin researched writing is with a careful examination of sources. For our first project, we will inquire into the “resourcefulness of sources.” That is, we will do something that students in first year writing classes don't often do: we will examine one source from several perspectives to see how it is a part of a larger dialogue. With our “worknets,” we will begin to become comfortable with sustained inquiry as part of the research process. We will look into the many ways one source can provide us direction in our process of invention and composition.

You will create four worknets for this project and draft a piece of writing about each one. (Don't let this vocabulary scare you. These **bibliographic**, **semantic**, **affinity-based**, and **choric** concepts will be explored in class.) Your entire project will focus on one article of your choosing. I have preselected articles that you may choose from (in our Canvas files). If you'd prefer to pursue another piece of scholarly literature, we can discuss that, but you must commit to an approved article by Wednesday, January 11.

Each worknet will consist of a link-and-node sketch created in Google Docs or another computer program. With your sketch, you will visually map your discoveries as you examine your source from each new perspective.

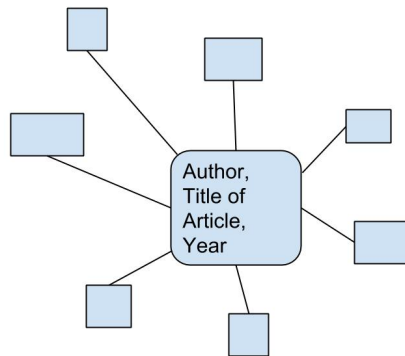
Each worknet will be accompanied by a one-page account that explains your discoveries in a detailed way. In your written accounts, you will answer the following questions thoughtfully, reflecting on your discoveries and the twists and turns of your process:

- **Bibliographic Worknet:** How is this author's work connected to other authors' work through his/her use of sources? What did I learn by looking at [at least] three of the sources this author used?
- **Semantic Worknet:** How does this author repeat certain words/phrases? How are these words/phrases connected to important ideas or concepts that a researcher could investigate? What discoveries did I make by researching these words/concepts?
- **Affinity-Based Worknet:** Can I discover anything about this author's professional network? (If not, describe your research process anyway and the roadblocks you encountered.) How do affiliations with other professionals give me perspective on the information being offered or the claim/argument he/she is making?
- **Choric Worknet:** How can I think about this author's article as part of a particular cultural moment? For example, if it was published in the United States in 1985, what events or circumstances might have had an influence on the author? (It is okay if this section is a bit speculative; choric worknets are meant to be generative, to root out interesting connections and juxtapositions.)

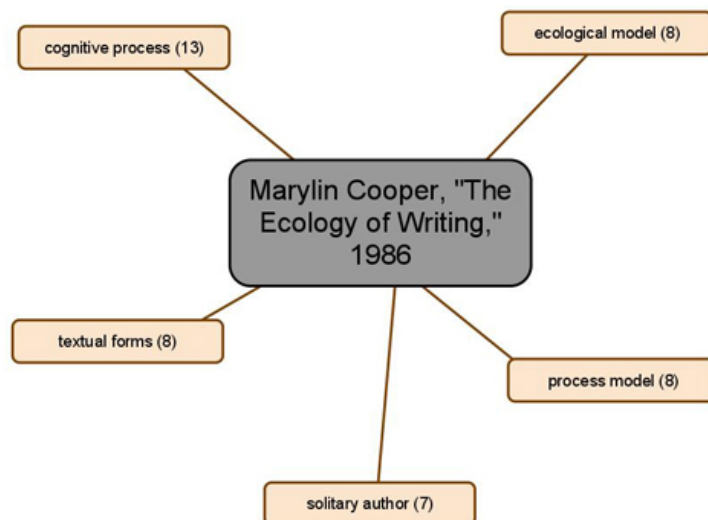
Getting Started

The term "worknet" is meant to get you thinking about the "work" aspect of an author's writing, to help you imagine a writer's patterns of activity and consider the many hours that are often spent generating an article. The "net" part is a way to encourage you to think about connections, to inspire the question: What connections can I make between this work and other work, other ideas? Looking at researched writing as a process, rather than as a product, will serve you as you fulfill the requirements of this project.

Example of a Link-and-Node Sketch



Example of a Worknets Link-and-Node Sketch (Semantic)



Timeline: Major Deadlines

W, 1/11	Bring a printed copy of the article of your choosing
W, 1/18	Half Draft, Project 1 Due (at least 2 drawings + 2 accounts) Submit to Google Drive and bring one hard copy to class
W, 1/25	Final draft (and Invention Portfolio) due to Google Drive

Style Conventions

Your project should be 8 pages long (4 pages of text + 4 worknet illustrations). Papers should be typed, double-spaced, with 12-pt Times New Roman font. Use MLA style and formatting, including in-text citation and a Works Cited list. For additional information about using MLA, please refer to chapter 49 of *Writing in Action* or the OWL of Purdue website linked in our website as a resource.

Grading Criteria

1. Drawing Detail: Link-and-node drawings are detailed and show understanding of the purpose of each type of worknet
2. Evidence of Research: Written accounts show evidence of a rigorous research process, are thoughtfully written, and show understanding of the purpose of each type of worknet
3. Development: Your project should feel complete. You should, as concisely as possible, show evidence of thoughtful inquiry into your chosen article.
4. Arrangement: Your project should be arranged as a cohesive piece of text—that is, it should be organized in a way that allows your reader to easily navigate your writing. I encourage you to be creative with headings, subheadings, and other organizational strategies to compose an engaging essay.
5. Correctness: Your essay should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

Rubric

	NA	NI	AC	EX
Drawing Detail				
Evidence of Research				
Development				
Arrangement				
Correctness				
Invention Portfolio				
Participation				

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

p1: reflection letter prompt

Keep in mind always the present you are constructing. It should be the future you want.
—Alice Walker

Due: Friday, February 3 (midnight-ish deadline—if your letter is uploaded when I peek in the folder early Saturday morning, it will be on time)

Assignment Description

You will write a letter reflecting upon your Project 1 writing experience. Your letter should be addressed to me, and it should be conversational in nature. This is your chance to really reflect on this experience, and to tell me about how it affected you and your learning. Listed below are the questions I would like to see answered somewhere in your letter. You will share this with me in your Google folder.

Questions

- When did you begin work on this assignment, and how long did it take you to complete?
- Choose one of the course outcomes. How did this project develop your understanding of that outcome?
- What did you find most interesting about this project/writing process?
- What did you find most challenging about this project/writing process?
- How did this project impact your ideas about research?
- What activit(ies) and/or assignments were most and least helpful in developing your understanding of this project and its related concepts (successful habits, relationship to texts, writing process, etc.)?
- How did this project challenge or solidify one of your writing beliefs (think of your first day fast write)?
- If you were starting over, what advice would you give yourself? Is there something that you wish you had made more time for?
- What goal(s) do you have for the next unit? The semester?

Course Outcomes

Rhetorical performance	You will have enacted rhetoric by consciously constructing persuasive texts.
Research process	You will have practiced different research methods, which include analyzing and using sources and developing primary research.
Style conventions	You will have developed awareness of conventions of academic research processes, including documentation systems and their purposes.
Multimodal design	You will have composed using digital technologies, gaining awareness of the possibilities and constraints of electronic environments.
Reflective interaction	You will have shared your work with your instructor, peers, and/or the university community and accounted for the impact of such interaction on composition.

p2: sustained inquiry literature review

"Doubt is the incentive to truth and inquiry leads the way." – Hosea Ballou

Timeline: Major Deadlines

2/1 (M) or 2/3 (W)	Proposed inquiry - due at individual conferences
2/10 (W), 2/15 (M)	Sustained inquiry log check-in
2/29 (M), 3/7 (M)	
2/17 (W)	Half Draft Due (printed copy to class, also saved in Google Drive)
3/2 (W)	3/4 Draft Due (printed copy to class)
3/9 (W)	Final Draft Due, with invention portfolio (saved to Google Drive)
	Primary Research Proposal Due (saved to Google Drive)

Assignment Description

Research as "inquiry" refers to an understanding that research is iterative and depends upon asking increasingly complex questions whose answers develop new questions or lines of inquiry in any field. The act of inquiry begs the researcher to engage in creative and critical thinking. It demands a hunger for the quest. It is for this reason that I have encouraged you to spend time reflecting on what matters to you – what you genuinely wish to gain a better understanding of about this thing – before we bothered with the details of this particular assignment.

Sustained Inquiry Log

You will dedicate a file in your Google folder to this small project (named "your last name_ sustained inquiry log"). Each entry will begin with at least 3 inquiries, satisfied with annotated text from one of your sources and end with 1 open-ended inquiry (to be answered, or not, in your next research session). There should be **4 total inquiries per due date**. These "notes to self" will need to be more detailed than in our last inquiry log. They will become the building blocks of your paper.

You may also use this as a collection space for other notes and citations pertaining to your project. Expect this to be your "folder of chaos." You may find yourself shuffling things around a bit, adding more ideas and connections as the weeks go by. This is as it should be. Just do not delete any ideas or notes. Push them to the bottom of the log, perhaps, but keep them in your log. You never know when a particular thought might become your most valuable morsel!

(See related assignment sheet for example)

Literature Review

The purpose of a literature review is to see what is already being said about your interest. You will uncover the findings of others in ways that may or may not answer your questions. Engage in these texts in a way that leads you to more questions.

Your final draft will be 5-7 typed, double-spaced pages. To support your sustained research inquiry, you will need to include a minimum of **five** sources:

- At least two scholarly sources
- At least three popular sources

Stuck? Questions to consider

The best and easiest way to identify topics and research questions that you want to pursue is to begin by asking open-ended questions.

- What do you find interesting?
- What do you find upsetting?
- What do you wish you were more informed about?
- What do you wish others were more informed about?
- What questions keep you up at night?

After thinking about these questions, you'll need to narrow your inquiry even further. Asking the following questions might be helpful in that process.

- What do others or I need to know about this topic?
- What about this topic is controversial and worth exploring?
- Does this topic need a solution? How might I discover possible solutions for it?
- What part of this topic could be researched in an effort to help those who are affected by the topic?

Conventional Formatting

Your research account will be drafted in Google Docs, in at least 3 iterations (Half Draft, $\frac{3}{4}$ Draft, Final Draft). Projects should be typed, double-spaced, with 12-pt Times New Roman font. MLA style and formatting conventions should be followed. For additional information about using MLA, please refer to chapter 49 of *Writing in Action*.

Grading Criteria

1. Exploratory Argumentation: Your literature review should explore the different arguments being made within and around your selected and approved topic. That means you must address counter arguments, marginalized arguments, etc. if they are present. It's possible that your conclusion will recommend one of the arguments as more effective than the others, but your paper should use exploratory argumentation, not argumentation with the purpose of "winning" or "persuading."
2. Specificity: Your research account should be specific. Not only should you include specific evidence from sources, you should specifically discuss why and

Grading Criteria (cont)

- how those sources are relevant to your overarching research efforts. Remember, sources do not prove your arguments; *you* must do that by discussing source material in relation to your argument.
3. Development: Your project should feel complete. Your research account should include a minimum of five sources, and should thoughtfully and thoroughly discuss the varying arguments connected to your selected research topic. Your project should also develop between drafts, and your research log should thoroughly document notes from possible sources—remember that you'll need more than five sources in your final research log.
 4. Cohesion: Your research account should read as a cohesive text. Your literature review should be built logically, and your transitions between paragraphs and sentences should smoothly connect your ideas.
 5. Correctness: Your project should follow MLA guidelines for both formatting and citation standards. Additionally, your research account should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

Rubric

	NA	NI	AC	EX
Exploratory Argumentation				
Specificity				
Development				
Coherence				
Correctness				
Invention Portfolio				
Participation				

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

Grading

Most broadly, the project will be graded as follows:

Research account:	70 pts.
Invention portfolio:	20 pts.
Participation:	10 pts.
<hr/>	
Total:	100 pts.

p2: sustained inquiry log (source-based)

I am not absentminded. It is the presence of mind that makes me unaware of everything else. - GK Chesterton

Assignment Description

You will dedicate a file in your Google folder to this small project (named "your last name_ sustained inquiry log"). Each entry will begin with at least 3 inquiries, satisfied with annotated text from one of your sources and end with 1 open-ended inquiry (to be answered, or not, in your next research session). There should be **4 total inquiries per due date**. These "notes to self" will need to be more detailed than in our last inquiry log. They will become the building blocks of your paper.

You may also use this as a collection space for other notes and citations pertaining to your project. Expect this to be your "folder of chaos." You may find yourself shuffling things around a bit, adding more ideas and connections as the weeks go by. This is as it should be. Just do not delete any ideas or notes. Push them to the bottom of the log, perhaps, but keep them in your log. You never know when a particular thought might become your most valuable morsel!

Examples (cont. on next page)

(A satisfied inquiry)

Question: I just can't get into the zone when I am painting lately. Is there any psychological explanation for how this can be achieved?

Textual Satisfaction: "Flow was first defined as a holistic sensation that people have when they act with total involvement (Csikszentmihalyi 1975). It is a very positive psychological state that typically occurs when a person perceives a balance between the challenges associated with a situation and their ability to meet the demands of the challenge and accomplish. The nine elements of flow include challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, concentration on the task at hand, sense of control, loss of self-consciousness, transformation of time, and an autotelic experience" (Beard 1).

Citation: Beard, Karen S. "Theoretically Speaking: An Interview with Mihaly Csikszentmihalyi on Flow Theory Development." *Educational Psychology Review* 14.2 (2014): 1-12. Web. 5 Mar. 2015.

Connection: So this "Flow Theory" explains the perfect conditions to get lost in a creative zone. It looks like these conditions engage different modes of engagement – physical, mental, social, even emotional. Balance seems to be an important word here. Autotelic means having a purpose in and not apart from itself. I think this means that the act of painting brings more pleasure than

whatever my piece of art will give me when I am finished. Maybe this is why I never keep my paintings.

(An open-ended inquiry)

Question: Can Csikszentmihalyi's theory be applied to non-creative pursuits as well? Like my chemistry homework, maybe?

Self-Sponsorship Opportunity:

If you have any trouble imagining what a sustained inquiry research project might look like, take 12ish minutes to follow Chris Anderson down his path of unanswerable inquiry. His [TED Talk \(linked here\)](#) showcases a product of gathering information by way of curiosity and values the process over the end result (in his case, there is no end result). You can anticipate a similar experience. Your goal is to spend time learning and carefully considering the complications of your interest—you may or may not come to decisive conclusions by the semester's end. That's okay.

student sample: p2 half-draft

The Future

Imagine a person sitting on their couch being submerged in a different reality completely. In this reality they are running from a fire breathing dragon or they are swimming along the Gulf stream with sea turtles at their sides. This reality is made possible by the strides made in the field of virtual reality. Virtual reality has been around for over 50 years, but in the modern era it is only picking up steam now.

Facebook is one of the leading innovators and experts in the field of virtual reality. They have invested colossal amounts of money and resources into making virtual reality a real life application. It is paying off for them. In an article written in VF News, written by Max Chafkin it states, "In a sense Zuckerberg was not in Sandberg office anyway. He was in another universe entirely. His attention was on the mountainside Castle as gleaming snowflakes fell around him."(Chafkin 1) This passage describes Mark Zuckerberg, CEO of Facebook submerged in Oculus Rift a virtual reality headset which is suppose to hit the open market toward the end of 2016. Virtual Reality is not just a random phenomenon which will never happen. It is happening and very soon, and it is going to be very inexpensive.

Highly advanced technology is generally outlandishly expensive and far too much money for the general society to afford, but not the Oculus Rift. Chafkin states, "At around \$1,500 for the device and the computer you need to run it, it will be the first that is both sophisticated and relatively inexpensive"(Chafkin 1). \$1,500 is expensive, but not so expensive a person could not save up to afford it. The Oculus Rift is not only for the rich, but the average joe. The Oculus Rift is only a small piece of the puzzle known as virtual reality.

Brianne Radke 2/7/17 11:17 PM

Comment [1]: I like how you lead with images. As you revise, think of ways to make the images even more compelling. One easy way to do this is to look at verbs. Are they running or fleeing breathlessly pounding concrete, etc.? Consider rhetorical tropes like metaphor to make this invitation to imagine more vivid. Such a strong start.

Brianne Radke 2/7/17 11:18 PM

Comment [2]: I just came across a bit that you might be interested in. Did you see this yet?
<http://fusion.net/story/271367/mark-zuckerberg-vr-photo/>

Brianne Radke 2/9/17 8:40 PM

Comment [3]: You have an effective and concise style of writing. Nothing superfluous about it, and your presentation is accessible without being too informal. This will serve you well here and in the future, [REDACTED]

Brianne Radke 2/9/17 8:42 PM

Comment [4]: Periods always go outside of the parenthetical citation. It may help to think of it as belonging to the sentence that precedes it. If I can help you with little formatting questions like this, you are welcome to pop by the UWC, [REDACTED]

Virtual reality has many real life applications other than gaming. Virtual reality has the potential to save hundreds of thousands of lives and advance fields in tremendous ways. The military is using virtual reality to help their injured soldiers.

The article talks about how virtual reality could help diagnose soldiers with TBI(traumatic brain injury). TBI is a very serious condition and it is not the easiest to diagnose.

Edwards states, “ traditional paper and pencil based test have a long and well established history in the field of neuropsychological assessment, but they have limited precision and a narrow range of measurement.”(Edwards et al. 221) This quote is pointing out the faults in the way scientists diagnose soldiers with TBI. TBI is a very complex condition involving a bunch of different cognitive problems. A paper can not look at all the different variables, it is just too complex. Edwards says, “ virtual reality based on cognitive tests represent a promising next step in the technological progression assessment instrumentation.”(Edwards et al. 221) Virtual reality does a much better job at looking at the patient's cognitive response by doing interaction based test. For example, in this study soldiers had to go shopping and they were observed to see had they responded to noise and other factors. This test does a much better job at checking for TBI. Virtual reality can not only help with diagnosing TBI, but also with rehabilitation.

Rehabilitation for TBI is a long and agonizing process. Tremendous strides are being made in the rehabilitation process and it is taking far less time. This is all thanks to virtual reality. The Article states, “ Caren can be an effective and motivating tool facilitating vestibular therapy with service members of post- TBI.”(Edwards et al. 224) Caren is what they called the rehabilitation system for virtual reality. Caren allows the soldiers to be in a simulation of a war zone and observes them to see if their cognitive function is working, by seeing how they react to noise and and other things of the same nature. Virtual reality is helping soldiers increase their

Brianne Radke 2/29/16 12:54 AM

Comment [5]: Do you plan to develop this more? If not, it may belong somehow attached to the following paragraph.

Brianne Radke 2/7/17 11:16 PM

Comment [6]: Typically, we'd refer to this the first time like: traumatic brain injury (TBI). Thereafter, you are fine to stick with the shortened form as you have done. :)

Brianne Radke 2/7/17 11:15 PM

Comment [7]: In your future revisions, I'd like you to think about smoothly integrating sources. Rather than referring to "this article" or "this quote," find ways to simply present the information. Does this make sense? If you have questions about this, I am happy to help! Let me know!

Brianne Radke 2/7/17 11:16 PM

Comment [8]: I am not sure you need this here. It should be enough that you have already referred to TBI as complex. :)

Brianne Radke 2/7/17 11:16 PM

Comment [9]: You might just say: One program in particular, Caren, is proving to "be an effective and motivating ... See the difference it makes when you integrate another voice into your own? As long as you tack the citation on at the end, you are free to craft for the sake of fluidity. :)

postural and gait balance allowing war heroes to return to war or return home able to live a more normal life.

Technological advances in virtual reality is also helping with phobias. Most Americans at some point in their lives have a fear of public speaking or at least an apprehension about it. The fear of public speaking is one of the most common fears in America . People generally never overcome this fear because they never have the courage to face it. Virtual Reality is the perfect solution to the fear known as stage fright.

Scientists did a study involving men and women who experience anxiety and fear when speaking in public. They were asked to wear a headset which produced images of real people and they were asked to give a speech to them. The purpose of this was to expose the people to a simulation of public speaking and make the people face their fear. Virtual Reality allowed these people to practice in a less stressful situation, and work to overcome their anxiety. The article states, “most participants improved on at least half the measures at post-treatment (80%) and follow-up (75%).”(Anderson et al. 157) Virtual reality was immensely successful in the study. If virtual reality can help people overcome their fear of public speaking, what other fears could virtual reality help people defeat? This study shows virtual reality is so much more than just a technology which can be used to change the gaming industry.

Brianne Radke 2/9/17 8:43 PM

Comment [10]: All super interesting stuff here, [REDACTED]. Let me know if I can help at all as you continue to craft this!

References

Anderson, Hodges, Rothbaum, Zimand. “COGNITIVE BEHAVIORAL THERAPY FOR

p2: identifying bias lesson plan

Context:

In preparation for the literature review assigned in Project 2, we had discussed the credibility of sources through the CRAAP lens. In light of emergent cultural issues with “alternative facts” and social media algorithms that dictate what we are fed as “news,” students expressed some frustration about separating fact from fiction. In response, I recreated a blank version of an infographic [included] that recently circulated on imgur.com and brought 25 copies to class.

Preparation:

Before engaging in the activity, I asked students to independently browse their own social media accounts for news stories and make note of any bias that they observed. They considered headlines, language in the article itself, and any images and/or video clips as objectively as possible. Students without a social media presence could look on with a classmate who volunteered to share. I did not ask them to disclose their findings, but just privately take notice.

Procedure:

Students formed groups of four or five. Each group was assigned a list of 5-6 popular news sources [included] to analyze for partisan bias and journalistic quality. As each source was discussed, students entered their individual assessments into the infographic worksheet.

When the groups were finished, I facilitated a class discussion about their group processes.

- Did your groups mostly agree or disagree on source placement?
- What about the sources emerged as an easy “tell”?
- Were any sources difficult to place? Why? How did you come to finally decide?

Then I put the original imgur graphic up on the screen. Students compared their assessments to those of the image’s author.

When students began to either excitedly murmur “yes” or rearrange their own chart to match the author’s placement, I urged them to challenge the author’s model where they felt it necessary, rather than just accept the chart as gospel. This sparked critical conversations about how much our own subjectivities influence our information processing and the complications found in a Cartesian perspective.

Course Objectives Met:

- Rhetorical Performance—students situated sources (audience, purpose, genre) and analyzed for visual rhetoric as well as subtle (and glaring) appeals via language
- Research Process—students gained deeper understanding of source credibility and readerly considerations
- Style Conventions—students considered style decisions (language, layout, advertising, length, circulation, formality, depth) in news sources as rhetorical
- Multimodal Design—students first drafted list of ideas, then moved them into an infographic
- Reflective Interaction—in groups, students considered other perspectives, but ultimately determined bias for themselves

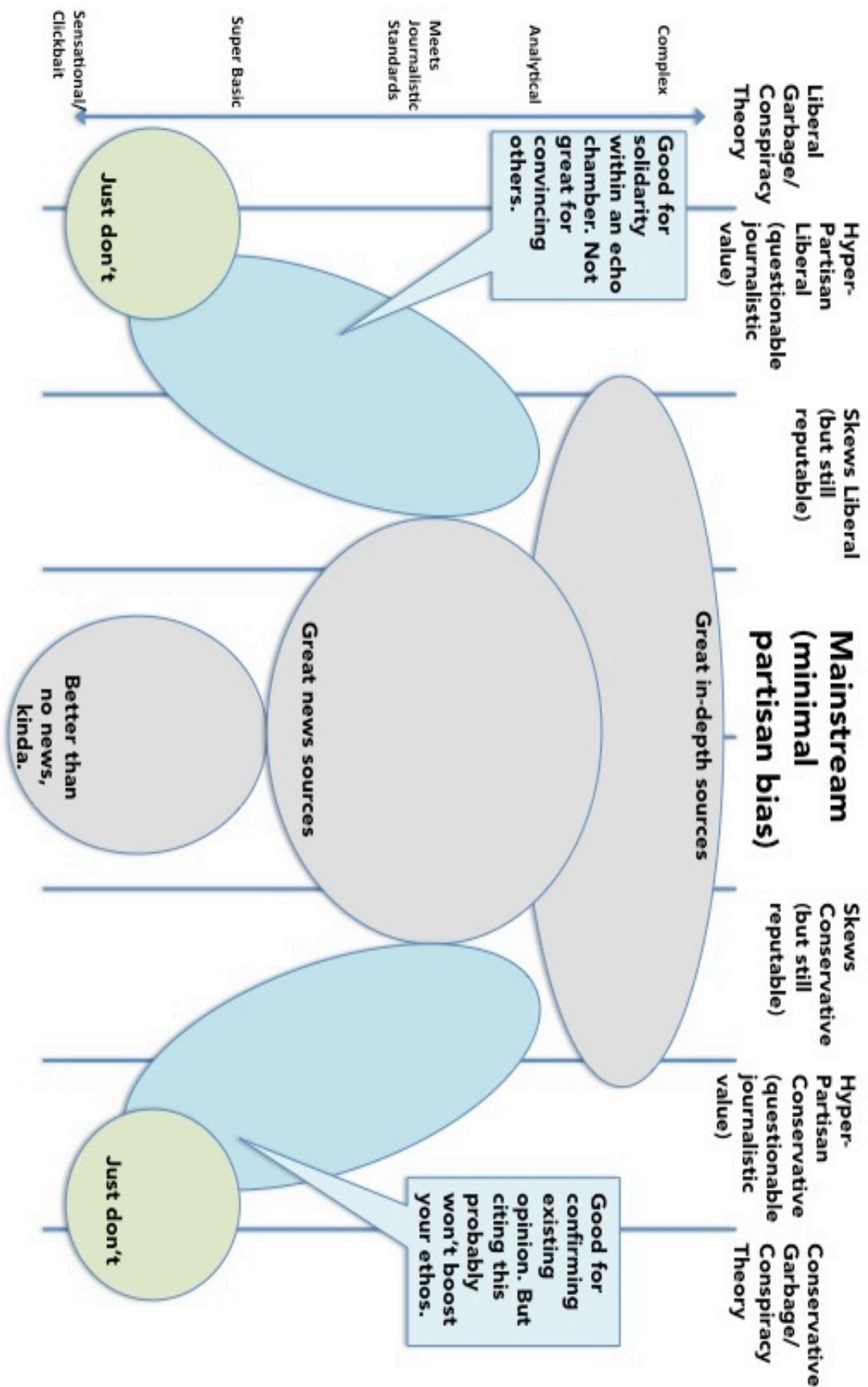
Other Objectives Met:

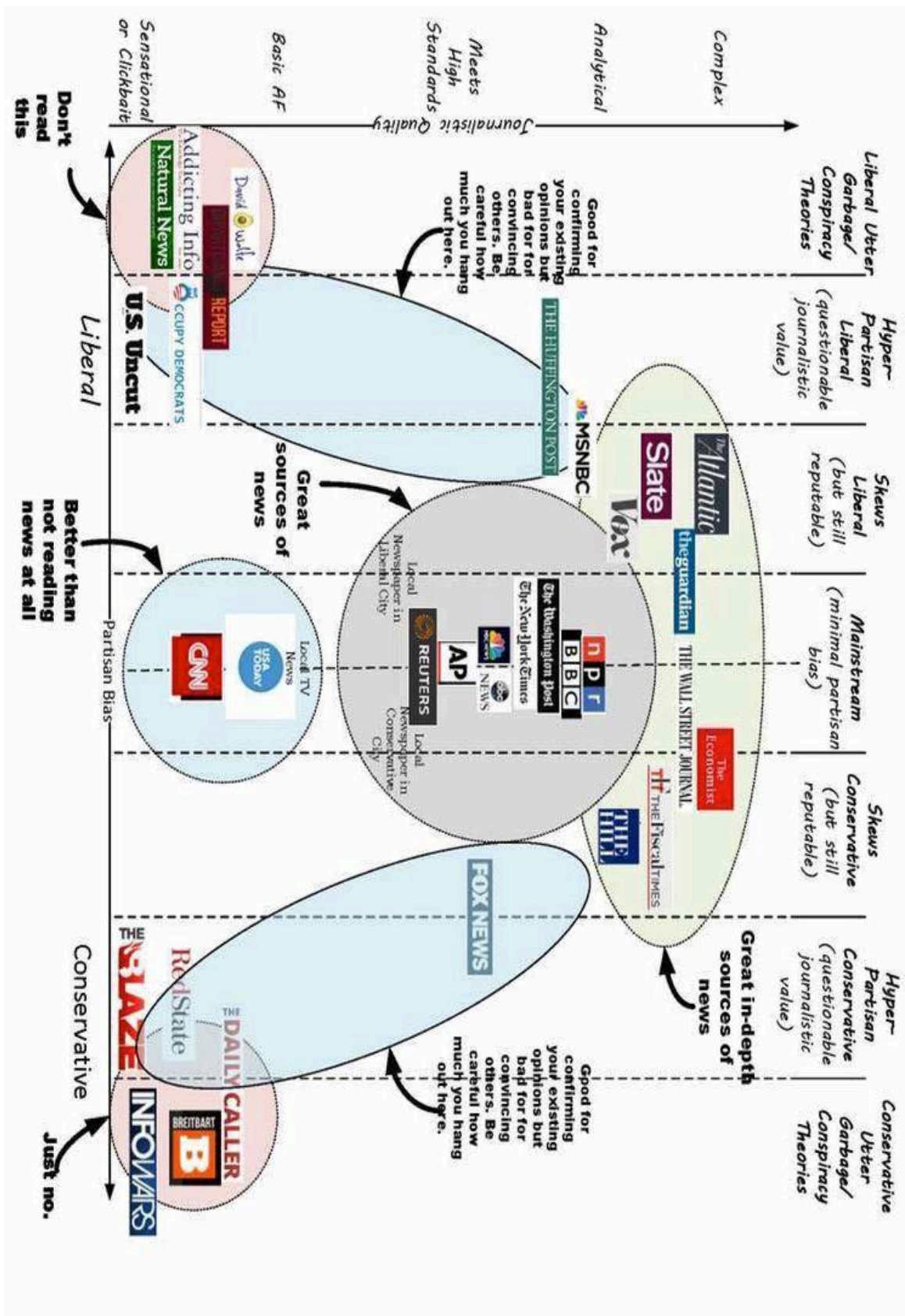
- Flexibility—Students needed to allow findings to shift their source perception
- Openness—The input of classmates influenced conclusions about sources
- Curiosity—The activity required that students dig into sources beyond the headline and story
- Engagement—Students analyzed and categorized source value, and then critiqued the activity
- Metacognition—Students reflected on their own thinking as well as on the individual and cultural processes used to structure knowledge
- Student agency—students were reminded of their position to make qualitative judgments for themselves
- Attunement—students needed to look inward to examine their information processing habits
- Democratic citizenship—students were frustrated with how to stay informed with real facts

Additional Reflection:

Although I prepared this lesson on the fly, it went fairly well. If I do this again, there are a couple things I would address:

- A number of students did not know what “liberal” and “conservative” meant. Next time, I would pause to quickly define all the terms as soon as I hand out the worksheet, and not assume that everyone would be familiar with them.
- Some were still frustrated with this charting solution as a non-answer. They still want right-or-wrong, not complicated. However, I think that problematizing dichotomies using a visual made sense. Students seemed most frustrated when the chart didn’t offer a neat slot for their messy analysis, and they talked a lot about the dangers of putting ideas and people (and sources) into “boxes.” I am hoping that this exercise supports the larger project as complicated exploration of literature as well as a critically fluid relationship to source-texts.





<http://imgur.com/7xHaUXf>

Source Distribution for Identifying Bias Activity

Group 1

The Atlantic
Addicting Info
Breitbart
The Fiscal Times
Fox News
MSNBC

Group 2

BBC
INFOWARS
Reuters
US Uncut
NPR

Group 3

The Hill
Washington Post
Slate
The Economist
The Wall Street Journal
Vox

Group 4

BLAZE
The Guardian
Natural News
Occupy Democrats
The New York Times

Group 5

The Huffington Post
AP
CNN
Red State
USA Today

p3: sustained inquiry: primary research and inhabiting a stance

“Unless the inquiry has been so exhaustive as to explore every possibility, the lack of evidence should never be used to ground a statement of fact. Unlikelihood certainly, but no more. A prematurely assumed fact blocks further inquiry.”

– Jonathan Renshaw

Timeline: Major Deadlines

3/9 (W)	Primary Research Proposal (Saved to Google Docs)
3/21 (M)	Field Notes Due (to Google)
3/23 (W)	Half Draft Due (to Google and one hard copy for class)
4/4 (W)	Final Draft Due (to Google)

Assignment Description

I’d like us to remember that research as “inquiry” refers to an understanding that research is iterative and depends upon asking increasingly complex questions whose answers develop new questions or lines of inquiry in any field. The act of inquiry begs the researcher to engage in creative and critical thinking. It demands a hunger for the quest.

We’ve satisfied a great deal of our inquiry surrounding our topics through literature review. The next step is to identify what is still unsatisfied and look to the “real world” for answers. There may be a question that you were unable to satisfy in project 2. Perhaps you have identified a gap in the available research. Maybe you’d like to challenge a finding or examine something from a new angle. Now is the time to do this. Your primary research question will likely transform into your thesis statement, but not until you have analyzed your findings.

Field Notes

You will dedicate a file in your Project 3 Google folder to this small project (named “your last name_ sustained inquiry log”). In this space, you will upload your field notes. The process of transcription often opens us up to noticing things that we may not have otherwise seen. Though the process may feel tedious, take heart in the fact that it is vital to the process. Like your Sustained Inquiry Log, these “notes to self” will become the building blocks of your paper. Make them as detailed as possible.

Just like the Sustained Inquiry Log: You may also use this as a collection space for other notes and new citations pertaining to your project. Expect this to be your “file of chaos.” You may find yourself shuffling things around a bit, adding more ideas and connections as the weeks go by. This is as it should be. Just do not delete any ideas or notes. Push them to the bottom of the log, perhaps, but keep them in your log. You never know when a particular thought might become your most valuable morsel!

Inhabiting a Stance

The purpose of a literature review was to see what is already being said about your interest. Your findings in Project 2 will support and supplement the stance that you will take in Project 3. This does not mean that your paper will begin with a copy/paste of your literature review. Rather, after you collect your own field notes, you will begin to synthesize your findings in a way that compels support for as well as complicates your stance. You may or may not pull in everything that you presented in Project 2.

Your final draft will be 8-10 typed, double-spaced pages. To support your sustained research inquiry, you will need to include a minimum of **five** sources:

- At least two scholarly sources
- At least two popular sources
- At least one primary research source

Conventional Formatting

Your research account will be drafted in Google Docs, in at least 2 iterations (Half Draft, Final Draft). Projects should be typed, double-spaced, with 12-pt Times New Roman font. MLA style and formatting conventions should be followed. For additional information about using MLA, please refer to chapter 49 of *Writing in Action* or the OWL of Purdue.

Grading Criteria

1. Inhabiting Stance: Your final draft will show evidence of argumentation from an intellectual headspace. That means there is no room for deep-seated opinion, moral judgment, or premature conclusions. Your stance should be clear, debatable, and enact rhetorical appeals in presentation (ethos, pathos, logos, kairos, etc.). While you are free to utilize pathos as an appeal to your reader, you will need to separate yourself from your own emotions in articulating your rational sense of things. (There will be room to freely express feeling in your reflection and in Project 4). Everything that you include in your paper should support your stance. If it is absolutely necessary, you may address another opposing stance, but your focus should be on developing your own theory. I do not expect that many of you will need to give attention to the "other side."
2. Specificity: Your research account should be specific. Not only should you include specific evidence from sources, you should specifically discuss why and how those sources are relevant to your overarching research efforts. Remember, sources do not prove your stance; you must do that by discussing source material in relation to your argument. Also, remember to do your definitional work – any time you are using specific terms that might be unfamiliar to a reader outside of your field, you will want to explain. All statistics and other collected data must be presented in its true context.

Grading Criteria (cont.)

3. Development: Your project should feel complete. Your research account should include a minimum of five sources, and should thoughtfully and thoroughly discuss the varying arguments connected to your selected research topic. Your project should also develop between drafts, and your field notes should thoroughly document notes from possible sources—remember that you'll need to cite your conducted research as a source.
4. Cohesion: Your research account should read as a cohesive text. Your research project should be built logically, and your transitions between paragraphs and sentences should smoothly connect your ideas. Most importantly, every idea that you present must feel as if it needs to be there. There should be no fluff or unnecessary inclusions.
5. Correctness: Your project should follow MLA guidelines for both formatting and citation standards. Additionally, your research account should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences.

Rubric

	NA	NI	AC	EX
Inhabiting Stance				
Specificity				
Development				
Coherence				
Correctness				
Invention Portfolio				
Participation				

EX: Exceptional. The writer has applied the criterion with distinction.

AC: Acceptable/Meets Expectations. The writer has applied the criterion to an acceptable degree.

NI: Needs improvement. The writer has minimally applied the criterion in the project.

NA: Narrowly applied or not applied. The writer has not applied the criterion in the project.

Grading

Most broadly, the project will be graded as follows:

Research account:	70 pts.
Invention portfolio:	20 pts.
Participation:	10 pts.
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Total:	100 pts.

student sample: p3 half-draft

The Truth Behind Depression and Anxiety

Have you ever heard someone say they suffer from depression or anxiety? With the numbers of those affected by anxiety and depression on the rise, it is important that we know the facts about what exactly it means to have depression or anxiety. On a survey of 30 college students the question was asked as to what they think the definition of depression is. Some answers addressed the topic as “An illness that drains a person of positive emotion and willpower,” or “severe despondency and dejection, typically felt over a period of time and accompanied by feelings of hopelessness and inadequacy,” while a good percentage of the remaining answers pointed back to one word or phrase in particular: sadness. Though the common theme among answers seemed to be sadness, the underlying cause and symptoms are more complex. Depression is described as persistent sad, anxious or “empty” mood, according to the *U.S. Department of Health and Human Services*.

To the same audience of 30 college students, the question was rephrased to ask what they felt anxiety was. These answers seemed to be broad, as each person had their own definition that they felt it could be or is. Though the answers were fairly different, there were common threads that often connected many of the answers. Many mentioned terms such as “fear”, “worry”, or “stress”. Anxiety can be described as an emotional state which comes along with varying physical and emotional symptoms.

The same questions were asked in regards to the symptoms for both anxiety and for depression. For depression, the symptoms listed included, but were not limited to, “not eating”, “not sleeping”, “not social”, “sad” and “withdrawn”. By definition, the symptoms of depression can include, but are not limited to, hopelessness, guilt, worthlessness, helplessness, lack of

Brianne Radke 2/10/17 10:42 PM

Comment [1]: I think we may have spoken about this, [redacted], but when you are inhabiting a stance, it is important to stick to assertions. Even though this question is an attempt to draw on the reader's interest, in terms of sentence structure, a question is generally less sound. Also, let's avoid the use of "you" - it will tighten up your academic voice and eliminate any tendencies to become too conversational in your presentation.

Brianne Radke 4/3/16 2:37 AM

Comment [2]: So interesting! Is this your research?? Such smart structure to your survey! If this is yours, you will want to include some context - when was the survey performed, are these EMU students or students from around the country. It will be appropriate to say "I conducted a survey" here as well!

Brianne Radke 4/3/16 2:40 AM

Comment [3]: So this gap between your research findings and the DHHS definition is an opportunity for you to make theories/claims, right? "Those surveyed seemed to have a better understanding of depression than anxiety" (or whatever the case may be). These transitional moments are critical to latch onto - they empower you to insert your voice into the conversation. Does this make sense?

energy, fatigue, loss of interest, change appetite and/or weight changes and to the extent of suicidal thoughts (Iliades 1).

When asked to describe what they felt symptoms of anxiety to be, many said “panicking”, “nervousness”, “over thinking”, and “worrying”. Anxiety symptoms may include feeling tense and jumpy, being irritable or restless, anticipating the worst, pounding heart, upset stomach or feeling dizzy, or insomnia (Smith, Robinson, Segal 1).

Brianne Radke 2/10/17 10:43 PM

Comment [4]: So again, in this paragraph and those above, consider ways to explain the links or disconnects. what does your collection of data prove or suggest? As a researcher, what are you suggesting here, [REDACTED]?

When it comes to the statistics behind the numbers, the information found can be surprising as the rates continue to rise. According to *The National Alliance on Mental Illness*, around 50% of students ranked their mental health to be below average, what that they felt was poor. {As of *Psychology Today*, studies have come to show that between a quarter to a third of college students meet the criteria to have some form of anxiety or depressive disorder at some point in time throughout their college career (Henriques 1).} In 2008, the *Associated Press* did a study to find statistics on college students and their stress levels along with mental health. According to the *Associated Press* Study, “80 percent say they frequently or sometimes experience daily stress, 34 percent have felt depressed at some point in the past three months, and 13 percent have been diagnosed with a mental health condition such as an anxiety disorder or depression,” (ADAA 1). Over the last few decades, statistics on mental health in college age students have continued to rise. A previous study in 2013 found that 57% of women, along with 40% of men, suffer from some type of overwhelming anxiety while 33% of women and 27% of men felt some sort of depression (Henriques 1).

Brianne Radke 4/3/16 2:45 AM

Comment [5]: I am not sure if these are preliminary markings on the page, but be sure that if you want to include section breaks in your final paper, that you do so using headings/subheadings in proper MLA format.

Brianne Radke 2/10/17 10:41 PM

Comment [6]: Next week, we are going to revisit how to more smoothly integrate other voices into our own. I encourage you to look back at the research samples I've uploaded to see how other writers are handling this. The information is relevant, [REDACTED] You just need to present it as it exists in conversation in your own primary findings. Make sense?

With the number of college students affected by mental health problems growing, the question may be asked, “Why?” Well, there is no exact reason why, as each case of mental illness is different and specific to that person. According to the *Journal of Youth and Adolescence*, when trying to find the root of it, we often should look at transitions. The transition from high school to college is a big social shift, or in other words, a change in your environment and your social surroundings. When moving onto college, students can often feel the onset of a greater amount of stress, changes in relationships be it at home or with friends, higher classroom demands and students are now more responsible for themselves. *Journal of Youth and Adolescence* survey study found that when studying first year college students alone, those experiencing a large transition, reported high levels of depression and anxiety (Doan 389). Though aimed at first year students, students of all ages can experience depression or anxiety. [In a survey of 30 college students, they were asked what they felt the greatest stressors to be on college students, the options given were school, relationships, family, lifestyle change, responsibilities. 90% stated that school was a very common stressor, along with relationships at 73%, family at 30%, lifestyle changes at 51% and responsibilities at 76.67%]

Brianne Radke 4/3/16 8:19 AM

Comment [7]: This idea of transition's role in the development of mood disorders seems so pivotal to me. It may even warrant an earlier mention, or could be worked into your stance somehow ... I think you could connect it to an issue of students knowing that these mental health problems exist, but not being prepared to deal with the transition ... or something. You are doing good work here! Let me know if any other questions arise!

p3: evocative data lesson plan

Context:

This activity comes while students are beginning to collect field notes in support of the coding process. Students will already be familiar with note-taking strategies. This activity provides a hands-on metaphor for the process of identifying themes and synthesizing qualitative data, and understanding the role of subjectivity in primary research.

Preparation:

Students have been asked to bring two objects to class—one of the objects should be meaningful to them, the other should be worthless (a found object, a piece of trash, even).

Procedure:

On an index card, students begin by composing a few sentences about the value of their meaningful object.

Once finished, the objects are displayed around the room, but students should hold onto their index card for now.

Students tour the gallery of objects independently, first making note of objects that strike them, and then accounting for “Why?” (Is the color appealing? Does the thing evoke a personal connection—a feeling or memory? Etc.)

Once students have developed at least a page of notes, they return to their seat and examine their list for themes, connections among the data. Using markers and highlighters, students code their notes.

Working within a particular theme, students compose a premature generalizing statement of impression [2-3 sentences] about the collection of objects, the class as selectors, a generation of Americans, or society as a whole based solely on their own interpretation of the objects in the room.

At this point, students return to their meaningful object and contextualize that object by displaying the index card from the beginning of class.

Students then tour the classroom once again, comparing their assertions of value to the owner’s explanation of meaning and discovering the “meaninglessness” of the other objects.

Finally as a class, we reflect on the way that this added context changes (or doesn’t change) our preliminary assessment of the data, the importance of the participant in social research, the presence of researcher assumptions, and how we can navigate all of these issues within our treatment of data in a written research account.

Course Objectives Met:

- Rhetorical Performance—Students consider the rhetorical dimensions of the selection of data, of objects, and participants.
- Research Process—Students gained practice in organizing data, identifying themes, and coding. Students consider issues in research.
- Style Conventions—Students practice writing observatory field notes.
- Multimodal Design—Students analyze objects as text.
- Reflective Interaction—Students first develop their initial reactions to the data, but must be open to shifting their stance as they consider context supplied by classmates.

Other Objectives Met:

- Creativity—Students must be imaginative and even a little playful in their initial approach of the objects.
- Flexibility—Students formulate theories that are subject to change.
- Metacognition—Students will reflect on their thinking throughout the activity to consider how they make meaning in the world around them.
- Curiosity—Students must exercise curiosity in possibilities surrounding the objects in the room.
- Engagement—Students will move around the room, actively take notes, and discuss their findings.

Scholarship in support:

Malhotra Bentz, Valerie, and Jeremy J. Shapiro. *Mindful Inquiry in Social Research*. Thousand Oaks: SAGE publications, 1998.

Montuori, Alfonso. "The quest for a new education: from oppositional identities to creative inquiry." *ReVision* 28.3 (2006): 4+. *General OneFile*. Web. 26 Feb. 2016.

Sharer, Wendy B. "Traces of the Familiar." *Beyond the Archives: Research as a Lived Process*. Ed. Gesa E. Kirsch and Liz Rohan. Carbondale: Southern Illinois University Press, 2008. 47-55.

Shipka, Jody. *Toward a Composition made Whole*, University of Pittsburgh Press, Pittsburgh, Pennsylvania, 2011.

Walsh, Susan, Barbara Bickel, and Carl Leggo. *Arts-based and Contemplative Practices in Research and Teaching: Honoring Presence*. New York: Routledge, 2015.

p4: inhabiting stance through multimodal craft design

Art brings into being a truth about the world that was not there before. –Ian McGilchrist

Timeline: Major Deadlines

4/3 (M)	Project 4 ideas-in-process to class (notes uploaded to Google)
4/5 (M)	Project 4 “Due enough” – Mini CSW in class
4/6 (TH)	30th Annual Celebration of Student Writing, Student Center Ballroom, 4-5:30 pm
4/17 (M)	Final Written Account Due

Multimodal Craft Design

The first part of this project invites you to design a visual argument using a non-digital medium, which will be displayed at the CSW on April 14th. At this point, you are encouraged to embody your stance from Project 3 and intentionally infuse it with an affective dimension. To help create your argumentative design for this project, you may try thinking of a visual metaphor for your argument. You have near-complete freedom in material choice; the only real restrictions are that your design must be non-digital in nature, tangible, and transportable, and it should not be composed of materials or involve engagement that will harm you or others and/or break any laws.

Final Written Account: Statement of Goals and Decisions

To accompany your multimodal craft design, you will write a reflective paper—at least 2 pages in length—discussing the rhetorical choices that guided the composition of your craft design. Here are a few questions that can be addressed within your written account:

- What visual argument(s) are you making/enacting in your multimodal craft design?
- How does your visual argument/craft design reflect the research you compiled in Project 2?
- What did you learn in the process of crafting a stance? How was this similar or different from the experience of drafting texts?
- Explain your rationale for the choices you made
 - How/why did you choose the materials you used (color, texture, significance, etc.)?
 - How/why did you choose to construct the design the way you did?
 - How did you account for the exigency, purpose, and audience of your design?
 - What aesthetic choices did you make for your design and why?

Conventional Formatting

Your written account will be drafted in Google Docs. Projects should be typed, double-spaced, with 12-pt Times New Roman font. MLA style and formatting conventions should be followed. For additional information about using MLA, please refer to chapter 49 of *Writing in Action* or the OWL of Purdue.

Grading Criteria

1. Visual stance: Your multimodal craft design must make an identifiable visual stance, and your written account must explain the connection between this crafted object and your research this semester.
2. Specificity: Your written account should be specific. Your reader should be able to understand *exactly* how and why you made specific design choices.
3. Development: Your project should feel complete. Not only should your project include all the required pieces, but both your multimodal craft design and written account should show growth throughout the unit's work.
4. Cohesion: Your written account should read as a cohesive unit, which means that you should use transitions between your ideas. Additionally, when paired with your multimodal craft design, your written account should help readers understand your visual design.
5. Correctness: Your written account should be proofread for spelling, capitalization, and syntax errors. Reading aloud can help you catch these errors, as well as repeated phrases and unfinished sentences. Additionally, your object should show attention and care for detail.

Rubric

	NA	NI	AC	EX
Visual Stance				
Specificity				
Development				
Coherence				
Correctness				
Invention Portfolio				
Participation				

EX: Exceptional. The writer has applied the criterion with distinction.

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Grading

Most broadly, the project will be graded as follows:

Craft Design + Written Account: 70 pts.

Invention portfolio: 20 pts.

Participation: 10 pts.

Total: 100 pts.

p4: objectified stance samples



Corresponding Areas of Student Research (left to right, top to bottom)

- Social and psychological impacts of 'selfie culture'
- Addressing the multifaceted, multiracial problem of police brutality through improving officer training
- A historical and cultural exploration of painting faces
- An inquiry into factors supporting Kenyan runners as consistently outperforming runners from all other countries
- Exploring the complexities of medical marijuana as treatment for PTSD in veterans
- A social experiment with the roles of form and function in product design

Student Evaluations—WRTG 121, Winter 2016

Quantitative Summary

Friday, May 27th., 2016		EMU INSTRUCTOR AND COURSE EVALUATION Winter 2016					SEQUENCE # 68	
INSTRUCTOR'S REPORT								
INSTRUCTOR: Brianne D Radke								
DEPARTMENT: Department of English Language and Literature								
COURSE: WRTG121, Section 018					Comp II: Resrchng the Publ Exp		SECTION ID: 25933	
ENROLLMENT: 25								
FORMS COMPLETED: 21 (84% of Enrollment)								
CORE ITEMS (A:MUCH ABOVE AVERAGE, B:ABOVE AVERAGE, C:AVERAGE, D:BELOW AVERAGE, E:MUCH BELOW AVERAGE)								
		A	B	C	D	E	RESP	
		N/%	N/%	N/%	N/%	N/%	N	
Overall Rating of the Teaching Effectiveness of this Instructor.....		17/94	1/6	0/0	0/0	0/0	18	
Overall Rating of this Course.....		13/72	5/28	0/0	0/0	0/0	18	
ADDITIONAL ITEMS (SA:STRONGLY AGREE, A:AGREE, U:UNDECIDED, D:DISAGREE, SD:STRONGLY DISAGREE)								
		SA	A	U	D	SD	RESP	
		N/%	N/%	N/%	N/%	N/%	N	
My instructor seems well-prepared for class.....		19/90	2/10	0/0	0/0	0/0	21	
My instructor makes good use of examples and illustrations.....		15/71	5/24	1/5	0/0	0/0	21	
The instructor is reasonably accessible outside the classroom.....		18/86	3/14	0/0	0/0	0/0	21	
My instructor has stimulated my thinking.....		19/90	1/5	1/5	0/0	0/0	21	
The goals of the course are clearly stated and consistently pursued.....		14/67	7/33	0/0	0/0	0/0	21	
My instructor respects students regardless of sex, age or race.....		20/100	0/0	0/0	0/0	0/0	20	

Student Evaluations (cont.)—Qualitative Commentary

1. WHAT DID YOU LIKE MOST ABOUT THIS INSTRUCTOR AND COURSE?

- The opportunity to be ourselves and choose our topics
- Flexibility, understanding, growth
- I really like how respectful & understanding Brianne is. She was genuinely helpful.
- Her openness
- Great communication, understanding and flexible
- Very friendly, easy to communicate with
- Very understanding, always explained herself
- Her enthusiasm
- She made it easy and understandable
- How helpful she is and understanding
- The course was interesting and the instructor was very understanding and helpful
- Prompt feedback from instructor
- The instructor actually wants you to succeed and cares about your progress
- That the instructor was fun and easy to talk to when it came to work
- I liked that I was able to develop past research interests for future projects
- Professor Radke found a way to make research fun and interesting
- Helpful with questions not in class time
- It was all about process more than product. Brianne was very helpful!
- You are a good teacher. I am so glad I had you for two semesters.
- The research process

2. WHAT DID YOU DISLIKE MOST ABOUT THIS INSTRUCTOR AND COURSE?

- The amount of work given
- How much time I put in it
- Nothing really
- The lack of Canvas integration
- Paper lengths were a little long to me
- Nothing, keep up the good work
- The random class activities
- All the writing
- Dry scholarly journals
- Some of the papers were hard to start or that they were meant to be written at such length
- I dislike how the course went so fast

3. WHAT CONSTRUCTIVE SUGGESTIONS DO YOU HAVE FOR THIS INSTRUCTOR?

- Explain directions in a few different ways
- Provide a different rubric for papers
- Be more assertive
- Maybe show an example of what you want from the work

permissions statement

I grant Eastern Michigan University's First-year Writing Program full permission to circulate the included teaching materials (syllabus, schedule, and any assignments) within the program's public document gallery.

As a genre sample, this portfolio in its entirety (including cv and student feedback) may be circulated privately among graduate students in the Written Communication program.

brianne d. radke
2.14.17