# Assessing Student Progression in Writing in the Disciplines (WID) at Middlebury College

A whitepaper submitted to the Teagle Foundation awards for systemic improvements in student learning

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Middlebury College

Kathleen Skubikowski,
Associate Professor of English and American Literatures

and

Adela Langrock
Senior Assessment Specialist

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## ABSTRACT

This four-year, Teagle Foundation-funded study offers a snapshot of how members of the Middlebury Class of 2010 progressed as writers within the current WAC/WID curriculum, and points to improving that experience for future classes. Twenty-four faculty participants developed a general writing rubric, disciplinary-specific rubrics, and finally a composite rubric combining general writing and disciplinary features. Faculty used the rubrics to score four years of writing samples for 36 students, that writing embedded in portfolios including interview, survey, standardized test, and high school and college transcript data. Writing scores were analyzed using repeated measure ANOVAs to discern patterns of change. Each year the study focused on a particular juncture in student progression: I) the transition from high school, II) the entry into a major field, and III) the pursuit of senior written work. The year I project asked one question: Is there significant growth from high school writing to college writing during Middlebury students' first semester in their First-Year Seminars? The answer was clearly yes. However the study found neither growth nor decline in the second semester of first year, but rather "plateauing." In year II the study addressed follow-up questions: Does growth continue into the second and third years, or will we see a continuation of the plateauing or even a decline? Do students in their sophomore and junior years grow specifically as disciplinary writers? The answer was that in general writing skills the plateauing continued, but that students began engaging disciplinary discourse conventions. In years III and IV the study sought to determine if students grew as writers over their four years at Middlebury. What was the nature of their progression? The answer was that while the patterns of progression through the second and third years appear to be haphazard, students do grow as writers, generally in the First-Year Seminars, to some extent disciplinarily in their "College Writing" courses, and in both general and disciplinary ways when they engage senior independent work. Throughout the study, participating faculty found the experience engaging and useful to their teaching, an effective new venue for faculty development, and an effective entry into a culture of assessment.

## INTRODUCTION

Middlebury is a highly selective liberal arts college in Vermont with a student body of 2,400 and a student/faculty ratio of 9/1. In 2004 Middlebury undertook revising its mission statement and engaging in system-wide strategic planning. It was an exciting moment, an opportunity to articulate both its current status and its aspirations. As part of this curricular planning, Middlebury reaffirmed its commitment to a writing-intensive First-Year Seminar program as students' introduction to a liberal arts education, and called for more emphasis on one-on-one, faculty-student contact, especially through mentoring senior work. Additionally, the strategic planning process focused on curricular reform, particularly strengthening the First-Year Seminar Program, the cornerstone of a three-tiered writing across the curriculum (WAC) / writing in the disciplines (WID) program at Middlebury. Since 1989, all Middlebury academic departments participate in the College Writing Program, offering both writing intensive First-Year Seminars and sophomore- and junior-level "College Writing" (CW) courses within the major. One characteristic of long-standing WAC/WID programs (65% of programs 6-10 years old) is the presence of upper-division writing intensive courses taught in disciplines cross the curriculum, tier two of Middlebury's three-tiered program. 59% of long-standing programs have a lower-division, writing across the curriculum (WAC) course (Middlebury's tier one) (Thaiss & Porter, 2010 p. 551). And reflecting a long-standing writing across the curriculum philosophy, at Middlebury writing is also routinely required in non-writing-intensive courses throughout the curriculum. This study offers a snapshot of how members of the Middlebury Class of 2010 progressed as writers within the current curriculum, and points the way to improving that experience for future classes.

Using a three-year portfolio assessment of the writing of 36 students from the class of 2010, Middlebury examined the connections between writing and academic community membership, and between writing and intellectual growth at three critical junctures in students' careers: 1) the transition from high school, 2) the entry into a major field, and 3) the pursuit of senior written work. Within Middlebury's three-tiered WAC/WID program, first-semester students use writing to display their growth from high school thinkers and writers into college thinkers and writers. In their sophomore or junior year, tier two, they enter their major disciplines ideally through gateway writing-intensive ("College Writing" or "CW") courses like "Reading Literature" or "Research Methods in Psychology," where they learn the vocabulary, research methods, and genre conventions of their new fields. By tier three, the senior experience, students ideally should have developed sufficient confidence in their community membership to present their independent work in on-campus venues such as our annual Student Research Symposium and departmental graduation events, or even at regional and national conferences. It is this desired growth in writing that Middlebury assessed in order to better design teaching development venues, and even curricular programming, to facilitate student progression.

This study extended beyond the more common practice of employing writing sample portfolios to assess students' technical abilities at the end of their sophomore year. Instead, this study employed an embedded portfolio assessment at the three critical junctures, inserting an array of qualitative and quantitative tools to contextualize writing as a vehicle for both facilitating and displaying intellectual growth. Using rubrics created by Middlebury faculty, the study tested student progression in writing and asked whether and how the WAC/WID program facilitates students' becoming members of the intellectual community that is Middlebury: whether the writing component of the FYSE program facilitates students' transition from high school- to college-level thinkers; whether writing in gateway methods courses facilitates students' entering their chosen majors; whether writing skills consolidated in the first and second tier WAC/WID courses transfer to work outside those courses; and whether and how their senior written work caps their membership in that discipline.

## WAC/WID HISTORY

An underlying premise of the writing in the disciplines (WID) movement is that one enters intellectual communities by acquiring their discourse conventions. At the graduate level, the process of entering an intellectual community's specialized discourse is obvious: over three years of law school, for example, graduates of colleges like Middlebury learn to think, read, speak, and write like attorneys. Doctoral programs do the same work: graduate programs in geology, or philosophy, or art history, or economics teach students in their mid 20's to look at the world as geologists, for example, do: to ask questions that geologists ask using the tools geologists use, and to communicate in ways that geologists find meaningful – using the specialized language and genres that have evolved within the discipline. But that entering a community via discourse acquisition begins much earlier in students' educations, perhaps even as early as their first semester of college, when students leave the closed discourse system (Anson, Perelman, Poe & Sommers, 2008) of the high-school, five-paragraph essay for the open system of the multi-discipline undergraduate college and the "discursive flexibility" (p. 115) they must suddenly acquire. Entering those discourse communities effectively can be crucial to students' continued growth as undergraduates. Summers' longitudinal study of Harvard's class of 2001 (Sommers & Saltz, 2004, p. 124-149) concluded that the "dividing line" between those students who grew as writers over four years and those who did not fell between those who continued to think of writing in high school terms (emphasizing homework and grades) and those who became "novices" in a discipline of interest and used that discipline's methodologies to pursue subjects they cared about (p. 139, 145). Sommers & Saltz (2004) call for faculty to treat even first-year students as "apprentice scholars" by giving them "real intellectual tasks" (p. 140) in those disciplines.

Schools that commit to a writing across the curriculum philosophy commit to the idea that inviting 18-year-old students into the academy and eventually into its disciplines is the

shared responsibility of the faculty in all those disciplines. Institutionally, WAC has been defined by Charles Bazerman (2005) as "pedagogical and curricular attention to writing occurring in … subject matter classes other than those offered by the composition or writing programs" (in Thaiss & Porter, 2010, p. 549). Thaiss and Porter (2010) define WAC/WID as "an initiative in an institution to assist teachers across disciplines in using writing as an instructional tool in their teaching. The [WAC/WID] program strives to improve student learning and critical thinking through writing and to help students learn the writing conventions of their discipline" (p. 562), adding faculty development and intentionality to the overall picture. The number of undergraduate institutions which have WAC/or WID programs rather than Composition programs located in English departments, has increased since the first systematic survey in 1987. In 1987 38% of the 1,113 responding institutions reported having WAC/WID programs; in 2010 51% of the 1,126 responding institutions (568 institutions) did, with an additional 152 institutions reporting plans to implement such a program (Thaiss & Porter, 2010, p. 563). Of the four-year colleges responding to the survey, 60% report having WAC/WID programs, a percentage surpassed only by PhD granting institutions at 65% (Thaiss & Porter, 2010, p. 541).

Middlebury was not alone in assessing WAC/WID in 2007. Thaiss and Porter (2010) begin their 2010 report on the results of their US Survey of the International WAC/WID Mapping Project with the question, "How alive and well is WAC in 2010?" (p. 534) and compare their results with the only other comprehensive survey of WAC/WID (1987) by McLeod and Shirley. With its 23-year-old, three-tiered program Middlebury corresponds to the curricular format Thaiss and Porter (2010) found most common in long-standing writing programs of "eleven or more years" (p. 550). 42% of the responding programs were over ten years old, and more than half of those were over fifteen years old (p.558). Their 2006-08 survey finds that primarily long-standing programs assess. Of their survey respondents, 43% (238 programs) explicitly [target] student writing proficiency," and 41% engage in ongoing internal assessment (p.557).

Crucial to WAC/WID programs is faculty development in the pedagogies of writing. Like the vast majority (87%) of WAC programs surveyed by Thaiss and Porter, Middlebury's primary venue for faculty development has been the workshop, offering a range of topics at various times in the semester and over the summer. A newer venue is collaborative portfolio reading. As Peters & Robertson (2007) note, involving faculty from across the disciplines in partnerships with the Writing Program, especially in portfolio assessments of student writing, can improve teaching because faculty "perceive a theoretical connection between portfolios and their [own] instructional practice" (p.213); the reflecting done on these connections, they note, can help foster a culture of assessment among participating faculty. This study also engaged Middlebury faculty in a less common development practice (19%): Writing Program faculty collaborating with experienced faculty (mostly senior, mostly opinion leaders) from across the disciplines in presentations both on campus and at national and international conferences.

## THE EMBEDDED PORTFOLIO

Working with Middlebury faculty who teach first- and second-tier WAC/WID courses, this study accomplished its goals through an embedded portfolio assessment of the writing of 36 students from the Class of 2010 selected to be demographically representative of the class as a whole. Faculty and writing and assessment consultants worked together to identify significant correlations and develop appropriate reading rubrics capable of reuse with much larger student samplings to assess student growth within current curricular programming at any one of the three junctures. By using 24 Middlebury faculty both to create rubrics and to read the portfolios at the three critical junctures, and by providing those faculty the opportunity to work with writing and assessment consultants to understand the correlations between the writing samples and embedded data, the study created both a new venue for faculty development in teaching writing and helped create an ongoing faculty-centered culture of assessment.

The study employed embedded writing portfolios both to enrich our sense of "student progression" and to test whether writing in the disciplines tracks well with other indicators of students' engagement in the college community in general and in the disciplines of their choice in particular. In schools like Middlebury, "retention" in traditional terms of graduation rates is not the issue; rather as students grow during their four undergraduate years, it is the quality of their intellectual engagement that wants measuring. Thus rather than assess individual students' writing in isolation, this study tested the premise of Middlebury's WID program by examining a representative group of students' writing embedded in an array of qualitative and quantitative data for contextualizing that writing within larger patterns of their growth. The writing samples in the portfolio consisted of a graded high school essay, their first First-Year Seminar paper, their final First-Year Seminar paper, their self-described "best" second-semester paper, one sophomore paper in the declared major, two junior papers at least one of which was from the major, and in senior year one paper plus an excerpt from their senior independent project if they chose to do one. To augment the writing samples in the portfolio we included a variety of indicators of student engagement and ability collected as part of the New England Consortium on Assessment and Student Learning (NECASL) group of seven schools (Bates, Bowdoin, Colby, Middlebury, Smith, Trinity, and Wellesley).

The additional information consisted of both self-reported data and institutional data. In the category of self-reported data we conducted with the 36 students one-on-one interviews of the students' reflections and projections of their experiences on campus conducted twice a year for four years. In the interviews we asked students to predict levels of preparedness for their learning at that juncture, to describe the process, and to reflect back after the fact. For example, we asked in the very first interviews how well students felt prepared for college level writing; in the second interview we asked them how it was going; when they returned as sophomores we asked them to reflect back on that transition from high school to college. In their sophomore

year we also asked about entering their majors, and in the first interview of the junior year asked them to reflect back. In the second interview of the junior year we asked about preparedness for senior year written work; during senior year we asked about process; and in a one year out interview we asked for reflection. Transcriptions of the interviews are included in the students' portfolios. Additional self-reported data available includes students' entering CIRP and exiting COHFE survey responses, including 10 questions which we asked about their confidence levels entering Middlebury and again when they graduated, and the NECASL sophomore, junior, senior, and one year out surveys. Set within these self-reported data we embedded such institutional data as high school transcripts and standardized test scores, the Middlebury Admissions Office academic preparedness score, and Middlebury College transcripts. All these data constitute a "portfolio" for each student with which we have examined and will continue to examine correlations between writing and other indicators of growth, engagement, and community membership at the three critical junctures in the students' careers.

*METHODS AND RESULTS*

## Project Year I (2008-09): The Transition from High School to College

During the fall of the first project year, as part of a the NECASL panel study, Middlebury continued the work of gathering writing samples, taped interviews which were transcribed and coded in NVivo, and institutional data for the 36 students in the study. With the NECASL schools Middlebury developed and administered a junior survey to all members of the Class of 2010. In addition, for this study further writing samples were collected from the 36 students from courses in the major, including samples in foreign languages from students studying abroad, and questions on experiences in the major and preparation for independent senior work were added to the interviews. All of these portfolio items were used during the second grant year to examine entry into and growth in the major.

In the spring of year I we continued gathering junior survey and interview data and writing samples, and focused as well on the analysis of the first-year evidence, already gathered, in order to examine over the summer students' progression during their transition from high school to college thinkers and writers. With the help of Middlebury Dean of Faculty, the PI Skubikowski identified a core group of five faculty, drawn one from each division of the College's disciplines, who would spend the month of June examining the student portfolios: a Professor of Political Science, a Professor of Mathematics, a Professor of Film and Media Studies, a Professor of Spanish, and an Assistant Professor of English and American Literatures -- primarily senior faculty influential in their divisions and visible on the faculty as a whole. Also

invited to join the group was an outside expert on the use of rubrics and writing assessment, Barbara Walvoord, and Middlebury's Associate Director of Writing.

June was devoted to three weeks of day-long workshops for the core faculty. They began by reading the high school and first-year (the first First-Year Seminar paper, the last First-Year Seminar paper, and the self-defined "best" spring term paper) writing samples, the year I interview transcriptions, and the year I survey responses, all included in the first-year growth portion of the 36 students' embedded portfolios. For each student, we had additionally gathered end-of-first-year GPA and initial Admissions ranking. The core faculty began generating a rubric (see Appendix A) to assess the high school and first-year college papers. The rubric development was itself a form of faculty development, and the group engaged each other in some of the best discussions of teaching and learning that its members had experienced in their many years at Middlebury. First they read sample papers from the portfolios and discussed what the writing displayed and failed to display as features of maturing thinking and articulation. Readers began, as had been anticipated, from their various disciplinary perspectives and then gradually, from discussions of the sample papers, formulated the ten aspects of general writing (the "Learning Objectives" of the rubric) that best indicated growth in thinking and writing.

The next two days were spent using the rubric to score sample papers in order to refine the rubric and norm the group's scoring with it, aiming ideally for 85 % agreement (with consensus then used to bring outlying readings to agreement). With the rubric and the norming established, 140 papers, with all identifying information such as course numbers, dates, and student names blacked out, were distributed to the core faculty to score over 7 days using the newly developed rubric. Core faculty read approximately 65-70 papers each; each paper was read by 2 core faculty and 8 papers were read by all. The group was re-normed twice during the reading. At the end of the second week the group met to record and discuss findings, reach consensus on outlying readings, and explore the patterns of assessments. The group achieved a reasonable 68-72% reliability, before consensus, on their readings for each Learning Objective, with higher levels of agreement clustering around such higher-end goals as "Analysis," and the lowest level of agreement over "Title and Introduction." The group then examined rubrics developed by other schools and by the AAC&U and discussed the uses of rubrics and the potential additional uses at Middlebury of the one it had developed.

The third week of day-long workshops focused on analyzing the patterns of progression indicated in the students' writing (see Appendix B), generating a "Draft Rhetorical Goals for First-Year Seminars" statement (see Appendix C) to be presented to 2009-10 First-Year Seminar (FYSE) instructors, preparing for three upcoming presentations, and preparing pedagogical and institutional recommendations to faculty and administrators. The assessment consultant joined the group this third week to help analyze the results of the writing assessment and to help prepare the group for its first presentation to the faculty. The group plus the consultant presented its findings about progression in first-year students' writing at a half-day workshop, "Focus on First Year," for 33 2009-10 First-Year Seminar faculty and Middlebury academic administrators. The

presentation included reporting out of the rubric-development and scoring processes, graphs illustrating preliminary writing assessment results, and discussion of the draft "Rhetorical Goals."

To assess whether there were significant differences in writing development over the first year for the ten objectives, we had conducted separate repeated measure ANOVAs comparing patterns of change within individuals across writing samples (see Appendix B). The results of the repeated measures analyses served as a catalyst for discussion, at the Focus on First Year workshop, of both individual writing objectives and the pattern of overall progression. Figure 1 below, for example, illustrates the results of the general writing composite score (mean score for the combined 10 objectives), by paper. The final First-Year Seminar paper was scored significantly higher than the high school and first First-Year Seminar paper: there had been significant overall growth in the First-Year Seminar. The "best" second-semester first-year paper, however, was not rated as significantly different from any of the earlier papers. This pattern of development was interpreted as a "plateau effect," that students did not grow significantly in the general writing learning objectives in the second semester from what they had achieved at the end of their First-Year Seminars. Nor did they decline.
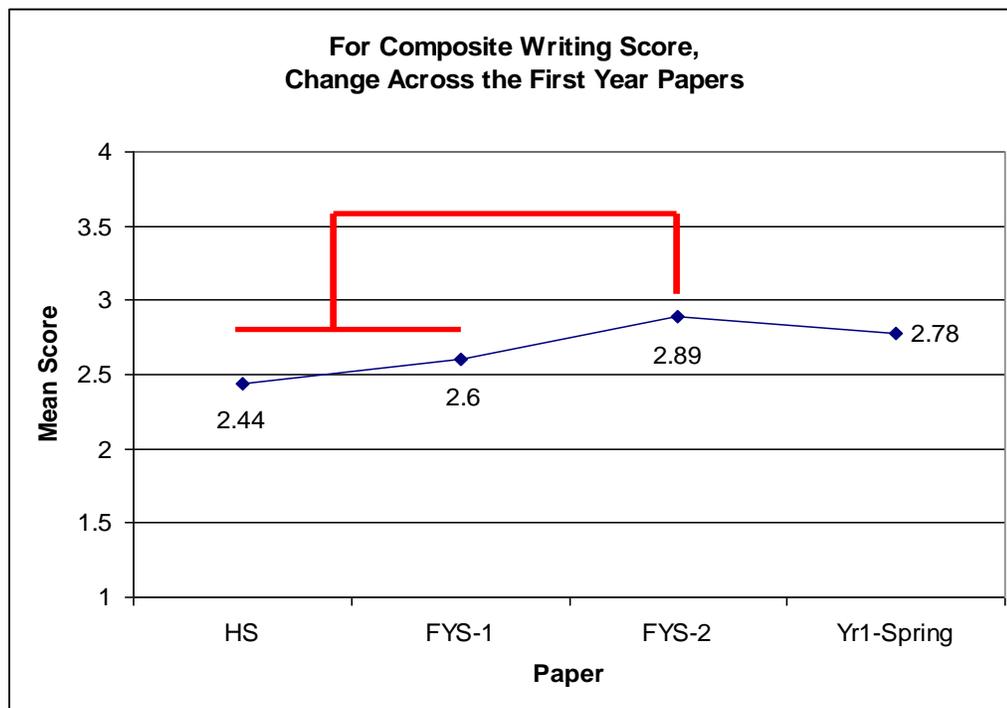


$F(3, 23) = 4.89$, $p < .01$

Figure 1.Change Across the First Year.

The average on the final seminar paper was 2.89; the average on the "best" second semester paper was 2.78 – slightly, although not significantly, lower, but certainly not significantly higher. This plateauing, showing over time neither a significant increase nor a significant decrease, is a common feature in second language learners, one of the reasons that schools like Middlebury embrace "integrated language learning"; we teach language in content-rich contexts. It takes an increase in intellectual demands (like introducing difficult readings or going abroad) to bump language learners up off a plateau. We thought we might be seeing something similar in the acquisition of written academic English and it raised other questions. Are writing skills transferable? Do students carry the skills they acquire from one course to another, from one semester to the next?

In addition to presenting the rubric and preliminary findings, core faculty engaged their colleagues in formulating questions to ask of the portfolio data to better understand how these students made the transition to college and what sign posts in their writing might best correlate with that data to indicate intellectual growth. Initially to test the validity of the rubric, we had compared the scorings on the 10 learning objectives with a recognized measure of writing, the SAT-WR score. But we continued to examine such correlations, and to discuss their implications, because they offered us a richer sense of who our student writers were as they entered Middlebury and of our mission in teaching writing. We found significant correlations, for example, between writing scores and the students' SAT-Writing (WR) scores, their academic preparedness ranking given them by Middlebury's Admissions office, and the students' self-assessed time management skills at the time of entering Middlebury and at the end of their first semester (see Appendix D).

We noted, too, that the average of all features on the graded high school essay was 2.44 on the rubric, with the highest scoring features including "Title and Introduction" and "Mechanics," and the lowest including overall "Structure" and "Conclusions." That direct evidence of strength also correlated with what Middlebury students say about their writing when they enter: surveyed during First-Year Orientation, 92% of the entire class of 2010, and 90% of our sample, ranged from "Confident" to "Extremely Confident" about that skill as they enter. Our institutional challenge, we decided, is to steward their continued growth. Another example: the average on the first FYSE paper, usually written about two weeks into the fall semester, was generally close to the high school paper, 2.60, higher but not significantly higher, although on the weak high school features like of "Structure" and "Conclusions" we already saw significant growth. We sensed it reflected a movement away from relying on the classic 5-paragraph essay that is so functional in high school and on standardized tests but less adequate for most college writing assignments. We also found two features where significant growth was not happening between the first and last seminar papers: the capacity to formulate arguable and interesting research questions or theses to answer those questions, and the capacity to demonstrate a range of vocabulary and sentence structures. These would be features to look at with interest in the sophomore and junior writing in year II of the study.

This "Focus on First-Year" workshop represented a significant change in faculty development at Middlebury. The workshop culminated the month-long "Pedagogy Roundtable Series" which every year provides a venue for Middlebury faculty to share teaching strategies. But unlike any other workshop in this or any other year, "Focus on First Year" began not with anecdotal reports of pedagogical practice but with student learning outcomes. When the presentation ended, the discussion was unusually fully engaged as faculty from multiple disciplines began suggesting questions to pose of the data. How, for example, might we respond to the data in our actual teaching of the First-Year Seminars? The discussion moved fluidly from student learning to teaching and back again with 26 of the 33 attendees speaking. This focus on learning outcomes brought new voices into the discussion. Science and social science faculty who sometimes appear marginalized in discussions of student writing found the data a comfortable platform from which to contribute. Participants called for more student learning data, and a number of colleagues volunteered to get involved in the assessment process in the second year. By the end of the workshop the faculty had revised the draft "Rhetorical Goals for First-Year Seminars" (see Appendix C) affirmed the language of the rubric as a useful common vocabulary for responding to student writing, and proposed to the administration a pilot mentoring program for new FYSE instructors.

The end products of year I of the study were, as we had hoped, 1) a finalized writing rubric which Middlebury and other WID institutions might use both in the classroom and for larger scale periodic assessment, 2) new topics and workshops to refocus our faculty development venues, and 3) the beginning steps toward a faculty-centered climate of assessment. And connections between the first and second years of the study began to emerge. It became more clear, for example, that the plateauing we had witnessed in students' writing progress from their first to their second semesters was interesting in two ways. First, we had expected students to continue growing as writers in a semester in which the vast majority of them were not taking a writing intensive CW course. (Most Middlebury students take a writing intensive CW course in the sophomore year.) Would the plateauing continue into the sophomore year? Might writing skills actually decline in the sophomore and junior years? Would the CW course give students a significant bump up off the plateau? Would we see significant growth again, a steep learning curve, only in the senior year? If so, how should we respond pedagogically and curricularly? Second, we realized as we asked these questions that we were voicing the basic assumptions of the writing across the curriculum movement and attempting to assess its impact more than thirty years after the influential 1963 Carnegie Foundation "Dartmouth Study" found that students' writing actually declined from a high at the end of freshman composition to a low at the end of second semester junior year – just before the onset of senior work (Kitzhaber). The 1963 study recommended the adoption of writing across the curriculum programs to replace stand-alone freshman composition.

## Project Year II (2009-10): Entry into Major Discipline

The second project year focused on writing as Middlebury students enter the major: sophomore and junior writing, the second tier of Middlebury's WAC/WID program. All Middlebury students are required to take a second writing intensive course, a "College Writing" or "CW" course, during the sophomore or junior year, preferably in their major discipline. The faculty development goal of this second year was to help participating faculty to be more intentional in their own teaching of writing, to examine the role of writing in their disciplines and in their departments' curricula, to identify ways to help their departmental colleagues and students better use the CW course to enter the major, to assess their students' preparation for eventual senior capstone projects, and to suggest to the administration possible changes in the CW requirement.

The year I project had already answered one question: Is there significant growth from high school writing to college writing during Middlebury students' first semester in their First-Year Seminars? The answer was clearly yes. The second year's three-week workshop in June, 2010 addressed the follow-up questions: Does growth continue into the second and third years, or will we see a continuation of the plateauing or even a decline? Do students in their sophomore and junior years grow specifically as writers within their major disciplines? What is the impact of the CW course? To answer those questions, in Year II the study invited the June 2010 core participants to develop disciplinary rubrics (see Appendix E) as complements to the year I general writing rubric, and to use both kinds of rubrics to assess sophomore and junior writing.

For the year II project we had already, in 2007-09 as part of the NECASL consortium, collected sophomore and junior year writing samples and data from the Class of 2010, even from students abroad: one sophomore paper in the major and two junior papers in the major; two sophomore interviews and two junior interviews; sophomore and junior surveys. During year II, Middlebury continued to gather, as part of the NECASL consortium, data from the entire class of 2010, now in their senior year, as well as from the 36 study participants. In May we surveyed the entire senior class using, along with other NECASL consortium schools, the COFHE survey in order to have comparative data. To that survey Middlebury added the 10 questions about confidence in academic skills, including writing, that we had asked the class in September, 2006 when they entered. From the 36 study participants Middlebury in addition gathered writing samples in the fall and spring semesters: senior seminar papers, chapters from theses, and in some cases entire theses.

Based on experiences in Year I, and on the advice of the assessment consultant, changes in methodology for Year II included 1) strategies to improve the inter-reader reliability of the paper scorings (which did improve from an overall .68-.72 in Year I to an overall .85 in Year II), and 2) to develop rubrics that are discipline sensitive,  and 3) doubling the number of core faculty (2 per division rather than 1) for the June, 2010 rubric development and scoring to help generate disciplinary language within the cells of the rubrics. Thus the core faculty participants in the year II project reflected a combination of the major disciplines represented in the study students' papers:  from the Science Division a Professor of Biology and Environmental Studies and a Professor and Chair of Computer Science; from the Social Sciences a Professor of Psychology and a Visiting Assistant Professor of Economics; from the Humanities an Associate Professor of History and a visiting Assistant Professor in American Studies; from the Arts a Professor of Film and Media Studies (returning from the Year I study for continuity) and a Professor and Chair of Art History; from Languages and Literature a Professor and Chair of French and an Associate Professor of English (returning from the Year I study for continuity). Many of the faculty were chosen because they were current or recent chairs of their departments, thus both interested and informed about the role of writing in their departmental curricula, and able to influence change.

With the help of assessment research specialist Langrock (returning from the Year I study for continuity) and the Assistant Director of Writing at Middlebury, the core faculty met daily for three weeks in May and June, 2010 to develop new, discipline-specific rubrics; to norm themselves for scoring; and to score the sophomore and junior writing of the 26 out of 36 students in the Class of 2010 study for whom we had the requisite writing samples: the final first-year seminar paper, the sophomore paper, and at least one junior paper.  To develop disciplinary rubrics, all participants polled their department colleagues about the features that distinguish writing in their discipline, and brought to the first meetings student papers that reflected both high and low levels of mastery of those features.  During the first week participants took turns presenting their disciplines' features through the student examples and reading each other's examples with an awareness of the features expected.  The discussions were revealing on a number of levels.  Participants had rarely read writing in disciplines beyond their own, or realized that "good" writing was so highly discipline-specific, or explained their disciplines' genre conventions to their students.

As they read, presented, and discussed, the core faculty also began developing rubrics for the mastery of features within their disciplines, generating within the cells language that would be useful both to scoring the writing samples and later to teaching writing (see Appendix E).  By the end of the first week and into the second week they tested those rubrics on sample papers, discussed them, and refined them.  However the full disciplinary rubrics which captured the rich aspects of disciplinary writing and are effective tools for teaching and learning, proved to be cumbersome as assessment tools that cut across disciplines. Some faculty had developed four objectives for their disciplines while others developed seven.  They were useful pedagogically

but not for measuring across disciplines. Therefore the study identified two meta-learning objectives as key to disciplinarity and that all of the rubrics in all the disciplines had in common: 1) use of disciplinary language and 2) entering disciplinary conversations, and in the end developed a more effective rubric tool, the Composite Rubric (see Appendix F) that has been the tool for scoring, faculty development, and classroom discussions since.

In the second week the core faculty began norming themselves as scorers using the new composite rubric. During the third week core faculty scored, and periodically met to re-norm, over 100 papers, each read by two scorers. This organic method of rubric development (staying close to student writing by simultaneously reading, discussing, and refining rubric categories) and more time spent norming resulted in a higher rate of inter-rater reliability in year II (.85) than in year I (.68-.72). Finally, participants analyzed the results of their readings overall and selected 4 students to study in depth by reading transcriptions of their interviews and their high school and college transcripts, thus contextualizing the students' writing scores within their embedded portfolios.

The results both surprised and did not surprise. On the plateauing question, the year II study found that students did not grow significantly in the general writing objectives from their achievements at the end of their First-Year Seminars. Nor did they decline (see Figure 2 below). Of the 10 general writing objectives on the composite rubric, the study found significant development in only 2: structure and use of key terms. Three objectives trended upwards: audience awareness, mechanics, confidence of voice. Five objectives, some of them the most important skills for an academic argument, saw no development at all: formulating a complex and interesting thesis or research question, gathering evidence in support of an argument, analyzing that evidence, concluding rather than simply ending an essay, and supplying an interesting title and introduction.

However, significant growth did occur in the acquisition of disciplinary language and entering disciplinary conversations, "Discipline Writing" (see Figure 2 below).
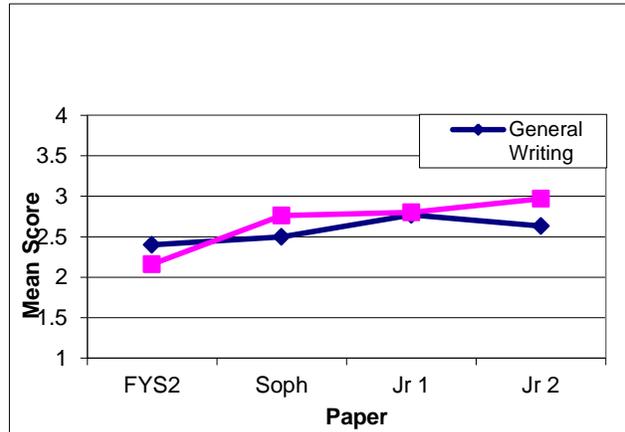
Figure 2. General and Discipline Writing Growth. Comparing Growth in General Writing and Discipline Specific Writing Over Time.

In June the core faculty presented their results ("Research on College Writing: Are our Sophomores and Juniors Growing as Writers?") to faculty and administrators as part of the Center for Teaching Learning, and Research's annul Pedagogy Roundtable Series. Middlebury students, we found, were using the terminology and the genre conventions of their fields; and especially in the sciences and social sciences but to some extent in literature and the arts as well, they were researching conversations already taking place on their topics and entering those conversations in their essays – all indications of novice membership in a disciplinary community. When the workshop participants contextualized the scoring results within the embedded portfolios for individual students, comparing their scores with interview responses and analyses of their transcripts, they found that disciplinary growth correlated with enthusiastic commitment to the chosen major, personal engagement in the paper topic, and taking a methods or "CW" course in that semester. In August, three members of the core faculty group presented the findings and their analyses to 30 faculty at Middlebury's annual overnight Writing and Teaching Retreat.

To continue addressing the goal of faculty development, the year II core faculty were asked at the end of the June workshop to assess their own participation in the project and its potential impact on their teaching, their roles in their departments, and their recommendations to the administration about the teaching of writing at Middlebury. Individual faculty indicated that they had gained teaching skills from the experience (see Appendix H). An additional goal was that the disciplinary rubrics developed during this second year of the project might be used by some departments to assess their majors' preparation for senior projects. The French department used the foreign language rubric generated in year II to assess, as a department, the effectiveness

of their gateway course as part of their departmental self-assessment in anticipation of the 2011 NEASC reaccreditation of Middlebury. And using the Art History rubric, changes were made in the methods courses of the History of Art and Architecture department. And just as the year I core faculty had developed the "Rhetorical Goals" for FYSE at the end of the first summer's workshop, so the year II core faculty developed a list of best practices for CW courses to share with their colleagues (see Appendix G).

## Project Years III& IV (2010-12):  Senior Work and Progression over Four Years

In years III and IV the study sought to determine if students grew as writers over their four years at Middlebury.  What was the nature of their progression?  In what ways were they impacted by the WAC/WID curriculum?  What was the role of senior work?  During year III, as part of the NECASL consortium, Middlebury continued to gather indirect data for the embedded portfolios. In conjunction with the NECASL consortium schools we conducted hour-long Skype interviews with 30 of the 36 students in the study who, at the end of their senior year, gave permission to be contacted one year out. And Middlebury also administered a "One Year Out" NECASL survey to the entire class of 2010.  Review of the senior survey data indicated that students' self-reported writing skills had improved over four years but that confidence levels did not track with change in skill level.  In addition, survey-indicated senior level confidence in writing was lower than confidence levels self-reported by the students in fall, 2006 when they entered the College (see Appendix I). So in year III Skubikowski and Langrock organized focus groups with the Class of 2011 to help better understand this skill/confidence discrepancy.

The assessment in year III of four years' growth, rather than simply of senior work, was in part determined by the general growth findings of years I and II.  As demonstrated in Figure 3 below, the general writing results for both the year I and year II scorings display significant growth in the first semester and a continuing plateauing pattern beginning in the second semester first year and (from year II) continuing through junior year. But they also display a significant difference in the scoring of the FYSE final paper, the paper that both faculty groups read in common.
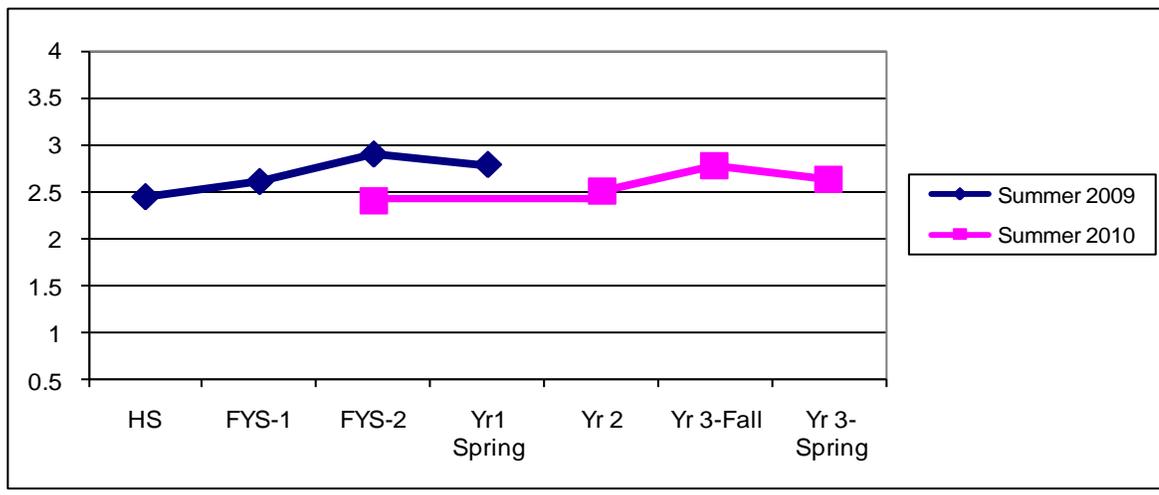


Figure 3. Composite of Year I and Year II General Writing Results.

Skubikowski and Langrock determined that they could not, as a result of this difference, simply extend the pattern by scoring only the senior writing. Year III core faculty would have to assess progression over four years in a more controlled manner. Thus a new group of faculty, 2 in each discipline, read students' first First-Year Seminar paper (as a proxy for the entering, high school, level of writing because the year I scoring revealed no difference between the high school and the first FYSE writing samples and because the high school papers themselves were so differently formatted from college papers that scorers might be able to identify them), the last First-Year Seminar papers (as the high point of the first-year writing), one sophomore, one junior and one senior paper. They used the Year II composite rubric which combines the 10 features of general college-level writing skills plus the 2 meta-learning objectives of disciplinary writing: the use of disciplinary language and the ability to find and enter a disciplinary conversation.

The scoring again engaged approximately a dozen faculty readers, chosen from the disciplines represented in the students' papers and from faculty (both junior and senior) who are looked to as opinion leaders on campus: two Associate Professors of Psychology; an Assistant Professor of Geography; two Assistant Professors of Sociology and Anthropology; a Professor of Biology and Environmental Studies (returning from Year II for continuity); an Associate Professor of English and American Literatures (returning from year II for continuity) and a Visiting Assistant Professor of American Studies, Women and Gender Studies, and English and American Literatures; two Professors of Political Science; a Professor of History of Art and Architecture (returning from year II for continuity); a Professor of Chemistry; and Middlebury's Associate Director of Writing (returning from Year I for continuity). Because a total of 16 students had submitted the full set of papers we required, we examined the embedded portfolios of 10 students in the social sciences and literatures (Psychology, Sociology and Anthropology, English and American Literatures) and 6 representing various other fields (Political Science, French, Chemistry, History, and History of Art and Architecture). We focused the year III workshop on the 10 social science and literature majors and conducted a second workshop in year IV to assess the papers of the 6 students in the other fields.

Because the years III & IV faculty were not developing rubrics, Skubikowski and Langrock concentrated on the faculty development dimensions of norming scorers, using participants' own papers brought to the workshop and discussed by the entire group as well as selected papers from the study. After norming, faculty had at least one week to score 2 to 9 papers and then meet again to discuss the preliminary results of their scorings. The core group analyzed the various patterns of growth and development that the scores suggested, discussed their implications, and began to contextualize the scoring results within other indicators, from interviews and transcripts, of student progression. To that end, faculty read three to four years of student interviews and consulted students' College transcripts.

We analyzed the year III scoring data utilizing repeated measures, as we had in years I and II, in order to discern patterns of change over the four years in disciplinary and general writing skills. With respect to the discipline specific objectives, we found significant growth in

use of disciplinary language ($F\ (4,12) = 11.26$, $p < .001$) and entering disciplinary conversations ($F\ (4,12) = 11.91$, $p < .001$) across the four years. As students entered and then mastered their areas of study they were using the terminology and the genre conventions of their fields with increasing sophistication (see Figure 4 below). There was significant growth across each time point for the first two years, as well as between the fourth year papers and the papers from the first two years. The pattern of progression was not surprising. Even students, when asked in senior interviews, often recognized that they approached texts from disciplinary perspectives, that they "see things from a completely different angle," or recognize a "kind of perspective" on how they "see the world."
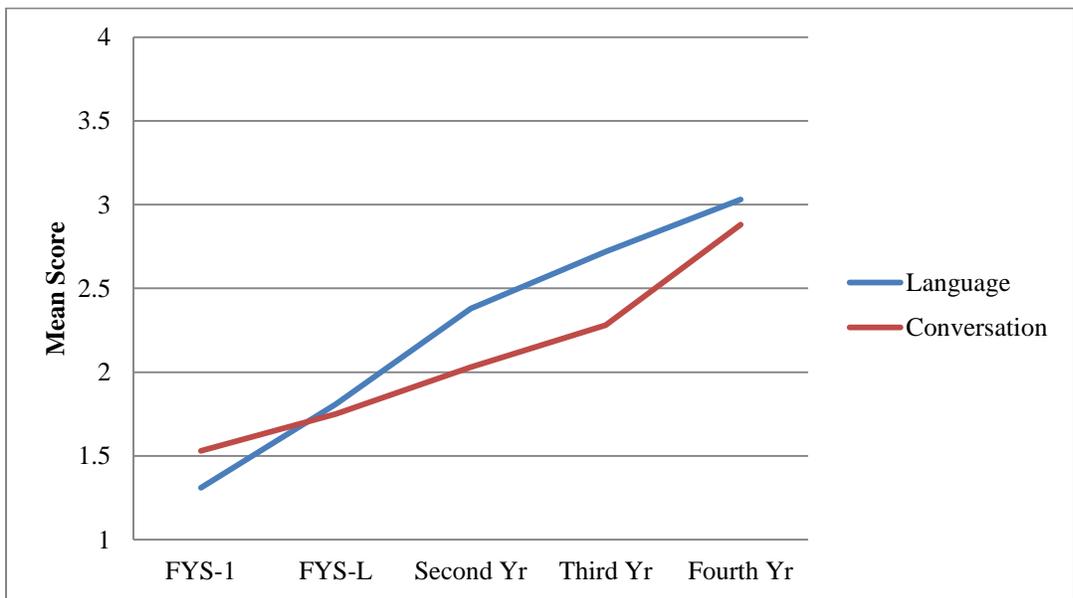


Figure 4. Growth in Discipline Writing over time.

The results for entering disciplinary conversations mirrors the above pattern with the exception of when the non-significant transition occurs. Ratings indicate that there is a plateau period of non-significant change that extends from the end of the First-Year Seminar through their third year, and the plateau ends with a period of significant growth during the students' fourth year. We heard about entering disciplinary conversations from students who had engaged in senior independent during their senior and "one year out" interviews. They spoke of the ability, "to analyze the results and look at how they stack up with the prior literature," or "being able to look at multiple hypotheses for different questions, creating your own questions," or "not looking for information that is only consistent with what you think." We will explore further the correlation between progression in entering disciplinary conversations and having done senior independent work in the major.

Results also indicated significant patterns of change for 8 of the 10 general writing learning objectives (see Appendix J). Of particular interest are the patterns of growth. The objectives associated with analysis of the evidence and ability to draw a compelling conclusion rated highest for the fourth year paper, and significantly higher than the previous year's (junior) papers. For the objectives associated with the development of an interesting thesis, ability to use key terminology throughout the paper, and writing mechanics, the pattern indicates a significant increase in development for the third year paper and sustains that level of ability in the fourth year paper. For the objectives associated with developing an interesting introduction, structuring an argument, and sustaining an appropriate voice the ratings for the third year papers are significantly higher than the fourth year papers, as well as higher than the previous papers.

Further investigation revealed seemingly haphazard patterns of student progression during the second and third years (see Figure 5 below).
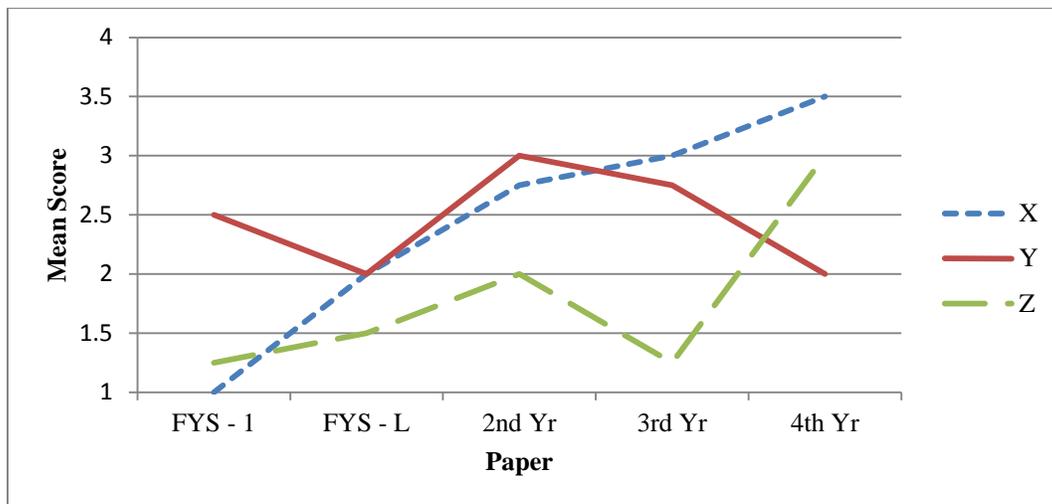


Figure 5. Examples of 3 student growth patterns over time. This graph illustrates the progression of 3 students from the first year to the fourth year using the composite rubric.

While seemingly haphazard, the individual student patterns of progression, from the near linear growth of Student X to the seeming disengagement of Student Y, and the pattern of high scores in papers from second-year CW courses in all three cases, were interesting to us as faculty and gave us the opportunity to think of the students as case studies for assessing our curriculum and how it does and does not foster the development of writing over time. Because the student trajectories were so varied, we continued in years III & IV to examine students' individual patterns by embedding direct measures (the scored writing, Middlebury and high school transcripts) within the context of indirect measures (interviews over three to four years). For Student X, for example (see Figure 6 below), the growth in general and in disciplinary writing correlate with GPA, grade in the CW course, and having engaged in senior independent work.
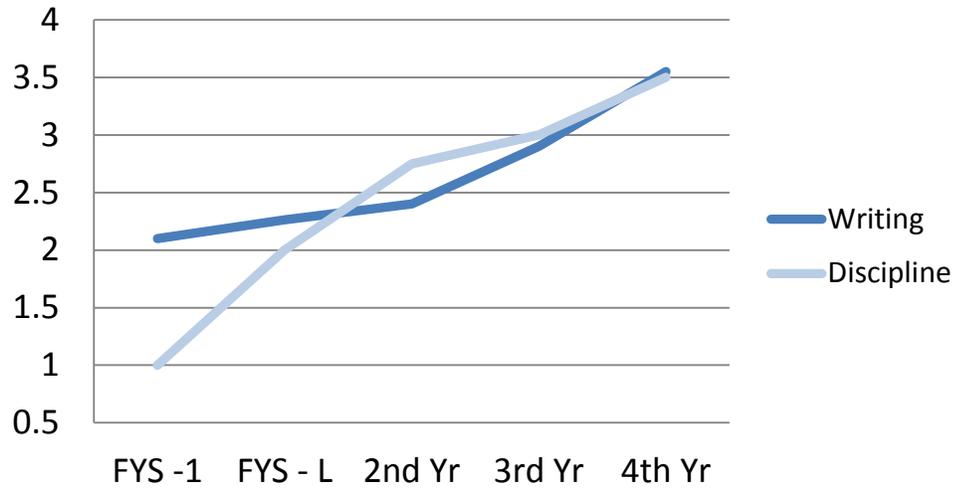
21

Figure 6. Growth of Student X. This graph illustrates the trajectory of student X in terms of progression in both general and disciplinary writing.

For Student Z (see Figure 7 below), interview excerpts and the grade transcript help illuminate the trajectory of a student within a major that end loads its disciplinary methods course as part of a senior seminar while other majors offer it in the sophomore year, integrated with their CW course.



Figure 7. Growth of Student Z. This graph illustrates the trajectory of student Z in terms of progression in both general and disciplinary writing.

Student Z's story helps visualize the steep learning curve, despite the bump at the point of the CW course, when students are not yet comfortable with disciplinary writing going into their senior work.

Student Y offers insight into those students who choose not to take on senior independent work. Both disciplinary and general writing skills peak in the sophomore CW course and then decline through senior year (see Figure 8 below).
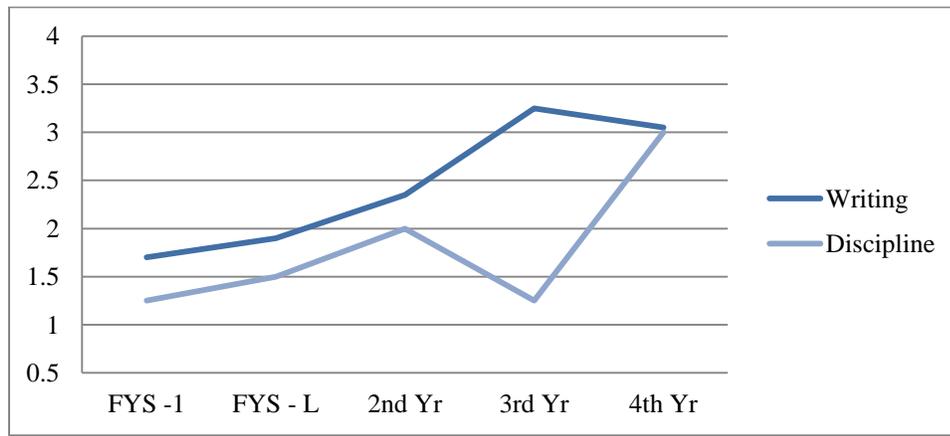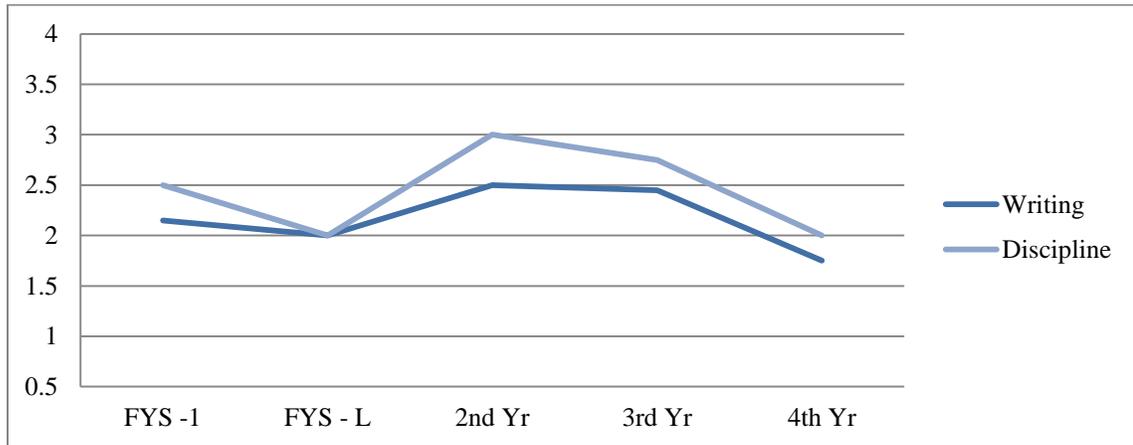


Figure 8. Growth of Student Y. This graph illustrates the trajectory of student Y in terms of progression in both general and disciplinary writing.

As one such student who opted out of senior work told us in the junior interview, "I can't think of any topic that I would want to spend an entire year working on."  We will explore further correlations between choosing to do senior independent work and other indicators of engagement, both for the students in the study and for the class as a whole.

The year III-IV workshops were, as their predecessors had been, excellent faculty development experiences, and the year III workshop ended with a presentation to interested faculty and administrators within the Center for Teaching, Learning, and Research's Annual Pedagogy Roundtable Series: "Research on College Writing: How Do Our Students Grow as Writers Over Their Four Years as Middlebury?"  Year IV ended with presentations by Skubikowski, Langrock, and the Associate and Assistant Directors of Writing at Middlebury to 24 faculty gathered for a three-day, two night Retreat on Writing and Pedagogy.

## SUMMARY OF SCORING RESULTS

In an effort to examine the validity of the year I rubric to assess student progression in writing we examined the congruence between a standardized measure of writing and the writing objectives identified in rubric. Students' writing rubric scores were significantly correlated with a number of widely-used indicators of potential for example, correlations between writing scores and the students' SAT-Writing (WR) scores, the academic preparedness ranking given them by Middlebury's Admissions office, and students' self-assessed time management skills at the time of entering Middlebury and at the end of their first semester and first year GPA.

The results of the repeated measures analyses conducted to assess whether there was growth from high school writing to college writing during the First Year Seminar indicated that there was significant change in students writing as a result of the First Year Seminar. Over the course of their first semester at Middlebury, students in the study showed significant growth in their abilities in attracting a reader's interest, gathering evidence, analyzing evidence, structuring an argument, and writing mechanics, $F$ (3, 27) range 3.67 to 7.36, $p$s < .05. In each case, the high school and *initial* First-Year Seminar writing samples were comparable and evaluated as significantly lower in ability than the final First-Year Seminar paper. During the First-Year seminar, students also discovered ways to demonstrate their own voice in their writing as well as developing an awareness of their audience. Students' ability to draw compelling conclusions demonstrated a pattern of improvement across the three papers. For each of these writing objectives, the differences in scores indicate a significant change occurring between the first and last First-Year Seminar papers. Students' mastery of the learning objectives of thesis and usage of key terms did not further develop over the first year.

During the first year of the grant, faculty assessed the student-identified "best" second-semester first-year paper along with the papers written during the First-Year Seminar. The second semester papers were not rated as significantly different from any of the earlier papers. This pattern of development was interpreted as a "plateau effect," that students did not grow significantly in the general writing learning objectives from what they had achieved at the end of their First-Year Seminars. Nor did they decline.

During year II faculty assessed the last First-Year Seminar paper plus writings in their identified major completed during their second and third years. We found compelling evidence that students did not grow, nor decline, significantly in the general writing skill objectives from what they had achieved at the end of their First-Year Seminars. From the results of the repeated measure analyses of the 10 general writing learning objectives for this set of writing samples we found significant development on only two of the objectives: structuring of the argument and use of key terms. There was a trend towards improvement in mechanics, the ability to sustain one's voice throughout the paper, and the ability to be aware of the needs of one's audience. Across the writing samples from the first three years of college, the ratings indicated no development in

some of the most important skills for an academic argument: formulating a complex and interesting thesis or research question, gathering evidence in support of an argument, analyzing that evidence, concluding rather than simply ending an essay, and supplying an interesting title and introduction.

During years III and IV, faculty assessed writing from all four years, a sample consisting of the papers assessed during the second year of the grant with the addition two papers: the first First-Year Seminar paper and a paper written during the student's fourth year. The scores for the writing objectives indicate that eight of the ten general writing objectives improve significantly over the course of their undergraduate years. Of particular interest are the patterns of growth. More specifically, the objectives associated with analysis of the evidence and ability to draw a compelling conclusion are rated the highest for the fourth year paper, and these ratings are significantly higher than the previous year's papers. For the objectives associated with the development of an interesting thesis, ability to use key terminology throughout the paper and writing mechanics, the pattern indicates a significant increase in development for the third year paper and sustains that level of ability in the fourth year paper. Of interest also are the patterns associated with developing an introduction, structuring an argument, and sustaining an appropriate voice. For these objectives the ratings for the third year papers are significantly higher than both the fourth year papers and previous papers. Further investigation will need to be conducted to more completely understand this pattern.

Assessment of discipline specific writing occurred during the second through fourth years of the grant. We created two rubric categories that were common across all the disciplines: use of disciplinary language and entering disciplinary conversations.  Overall we found significant growth in these two areas across the four years. In addition, the patterns of growth found during our first summer of assessing disciplinary writing were replicated when we extended the sample to cover the four years.  As students entered and then mastered their areas of study they were using the terminology and the genre conventions of their fields with increasing sophistication. During the first summer of assessing disciplinary writings, there was a significant increase in use of disciplinary language across all writings in the sample – first through third year. In the subsequent year this pattern was slightly altered in that the significant growth occurred between the fourth year papers and the papers from the first two years. The results for entering disciplinary conversations mirror the above pattern with the exception of when the non-significant transition occurs. Ratings indicate that there is a plateau period of non-significant change that extends from the end of the First-Year Seminar through students' third year, and the plateau ends with a period of significant growth during their fourth year.

## DISSEMINATION

The goals of this project were four: first, to establish tools, the embedded writing portfolio and a writing rubric, for writing assessment now and in the future to better understand student progression. The second goal was to identify the strengths of, and to improve upon, the WAC/WID curriculum currently in place at Middlebury. The third was to improve faculty development programming around WAC/WID. The fourth was to help create a culture of assessment among Middlebury faculty. Over the grant years, multiple presentations sharing the results of the methods and data allowed the PI, core faculty participants, Middlebury faculty and administrators, and even colleagues from other schools to analyze together both the results and their implications for our goals.

In late June, 2009 Langrock and Skubikowski shared the year I rubric and scoring results with the NECASL consortium PI's gathered at Bowdoin, and then to the Deans of Faculty and of Students at Middlebury. In late July, three members of the core group plus Middlebury's Associate Dean of the College presented the preliminary findings in Montreal at the 22$^{nd}$ Annual International Conference of the First-Year Experience. In August, members of the core faculty group brought the findings and their analyses to 20-30 faculty gathered at Middlebury's annual overnight faculty Retreat on Writing where, in addition to presenting the rubric and preliminary findings, they engaged their colleagues in potential classroom uses for the rubric.

In January, 2010 Skubikowski presented the first-year findings in "How do we know what students know?" to 30 faculty as part of a panel on "Mind and Brain" within the Center for Teaching, Learning, and Research's Pedagogy Roundtables Series. Skubikowski and Langrock presented the results of the Year I study to the newly appointed Dean of Planning and Assessment and her staff and to the faculty on the newly formed Reaccreditation Steering Committee and Academic Program Subcommittee in anticipation of a 2011 NEASC reaccreditation of Middlebury College. This project is also helping develop a culture of assessment at Middlebury. When the Dean of Planning and Assessment needed faculty to do a rubric assessment of student presentations of their senior work at our annual Spring Student Research Symposium in 2011, as part of Middlebury's reaccreditation self-assessment, it was to the alumni of our Teagle June workshops that she turned.

In spring 2011 Skubikowski and Langrock organized focus groups with the Class of 2011 to help better understand the skill/confidence discrepancy that had emerged in the Class of 2010 senior survey data. Langrock and Skubikowski presented preliminary findings at the annual June NECASL meeting at Bowdoin, and Skubikowski, the Assistant Director of Writing (from Year II), and an Assistant Professor of Sociology and Anthropology led a roundtable discussion for 15 Middlebury department chairs and the Deans of the Faculty and of the Curriculum on the results of the year II study. The aim was to use case studies to help faculty inform their pedagogical praxis within the College's sophomore-level writing intensive ("CW") courses, to generate

discussions around "expectations" and "intentionality" in the writing we assign in sophomore and junior courses that are not designated "CW," and to help department chairs rethink the efficacy of the "CW" course within their major curricula. Participants also discussed the issue of inter-disciplinarity and the range of acceptable "disciplinary" writing as it manifests itself in senior work in areas like Environmental Studies and Women and Gender Studies. The discussion raised an interesting question to pursue in the future: How do our disciplinary structures of knowledge address the inter-disciplinarity emerging on our campus?

Once faculty participants and consultants working together identified significant correlations and developed appropriate writing rubrics, they had produced a sophisticated WID assessment tool for ongoing use in the classroom by both faculty and students to measure the progression of student writers. In fact, the composite rubric has become so useful a pedagogical tool that by year III we had begun distributing it to students in the First-Year Seminars. And during year IV it was also used at Bowdoin for a faculty development workshop.

Throughout this project we have discovered that attention to students' progression in writing across the disciplines can invite faculty, even new faculty, into our teaching and learning community. At a Teagle sponsored three-day faculty Retreat on Writing and Teaching (August 21-23, 2012) the first event for the 24 participants, both brand new and senior colleagues, was to use the composite rubric to diagnose a junior student's paper. Here, in an anonymous retreat evaluation, is how one new colleague described the connection between writing and entering a community:

> "As a new faculty member I was really glad to have been invited to this retreat. As I expected, this was a wonderful opportunity not only to learn practical tips and strategies, but also to begin to learn about what being part of the Middlebury Community is about. In particular, I will remember a scene: our first discussion of the student's paper – "North and South" – during which I had the chance of participating in a really productive discussion about what good writing is. The fact that we had colleagues from many disciplines – the sciences, humanities, theater, etc. – talking about writing was very revealing to me: we have common interests and goals. This is something I had certainly not seen in other institutions I know."

These new faculty development venues helped develop the Writing Program faculty as well. Working with colleagues from across the disciplines, as they teased out the ways of knowing in those disciplines, allowed Writing Program faculty to understand what Carter (2007) calls "metagenres," the "categories of knowing, doing, and writing that cut across the disciplines but may be inflected differently in different disciplines (p. 394). This study initially conceptualized progression in student writers as related to the students' ability to transfer their awareness of disciplinarity and the processes of writing (Kutney, 2007; Peters & Robertson, 2007; Carter, 1990). By the end, results seemed to indicate that factors such as engagement and

disciplinary community membership might be as important to growth in learning, and perhaps even in teaching, writing (Sommers & Saltz, 2004). Our next step in analyzing student progression in writing will be to correlate writing scores and transcript and interview data with survey indicators of engagement.

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# Assessing Student Progression in Writing in the Disciplines (WID) at Middlebury College

**APPENDICES**

## Appendix A: The Year I Rubric

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling. | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities. | Problems with clarity or focus. | Does not attempt to generate interest. Serious problems with clarity or focus. |
| Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/question is not entirely clear or is not arguable or does not govern the evidence throughout. | The thesis/question is difficult or impossible to identify, and the purpose of the essay is unclear. |
| Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with confidence and sophistication. | Key terms are established and defined. Use of key terms lacks either confidence or sophistication. | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate |
| Information and Evidence | The writer selects persuasive, interesting, and insightful information to | Sufficient and appropriate persuasive information informs and contextualizes | Information informing and contextualizing the argument is sometimes insufficient or | Information informing and contextualizing the argument is rarely sufficient or persuasive |

| | | | | |
|---|---|---|---|---|
| | contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively addressed. | the argument. Sources are appropriately cited. Ineffective counter argument. | unpersuasive for the argument. Sources are sometimes inappropriately cited. No counter argument. | for the argument. Sources are generally inappropriately cited or not cited. |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays extraordinary depth of thought. May pose original ideas. | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful. | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful. | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |
| Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs. Accommodates the complexity of the argument imaginatively. | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates the argument. | Organization is haphazard, and the argument is difficult to follow. Paragraphs and continuity need work |

| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |
|---|---|---|---|---|
| Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing. |
| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |
| Conclusion | The conclusion answers all questions with insight. It continues to stimulate the reader's | The conclusion answers all questions satisfactorily and may suggest questions for | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding. |

| Objective | Paper | Means | thinking and may suggest questions for further research. | further research. |
|-----------|-------|-------|------|------|
| | | | | |

To assess whether there were significant differences in writing development over the first year for the ten objectives, we conducted separate repeated measures ANOVAs comparing patterns of change within individuals, across writing samples.  For eight of the 10 objectives (Introduction, Evidence, Analysis, Structure, Mechanics, Audience Awareness, Voice and Conclusion) the pattern of development of writing over time was significant (see **Table 1).**

**Table  1**

*Repeated measures ANOVAs comparing change within individuals over time, for each of the ten writing standards*

| Objective | Paper | Means | $F$ |
|-----------|-------|-------|-----|
| **Introduction** | | | **5.95**$^{**}$ |
| | High School | 2.46$^a$ | |
| | First-Yr Sem-1$^{st}$ | 2.53$^{a, c}$ | |
| | First-Yr Sem-Last | 2.83$^{b, d}$ | |
| | First Yr-Spring | 2.78$^b$ | |
| **Thesis** | | | **2.49**$^t$ |
| | High School | 2.40$^a$ | |
| | First-Yr Sem-1$^{st}$ | 2.64$^a$ | |

| | | | |
|---|---|---|---|
| | First-Yr Sem-Last | 2.80[b] | |
| | First Yr-Spring | 2.73[b] | |
| **Terminology** | | | **2.65[t]** |
| | High School | 2.34[a] | |
| | First-Yr Sem-1st | 2.68[b] | |
| | First-Yr Sem-Last | 2.82[b] | |
| | First Yr-Spring | 2.80[b] | |
| **Evidence** | | | **3.67[*]** |
| | High School | 2.40[a] | |
| | First-Yr Sem-1st | 2.50[a] | |
| | First-Yr Sem-Last | 2.83[b] | |
| | First Yr-Spring | 2.93[b] | |
| **Analysis** | | | **7.36[**]** |
| | High School | 2.26[a] | |
| | First-Yr Sem-1st | 2.38[a] | |
| | First-Yr Sem-Last | 2.78[b] | |
| | First Yr-Spring | 2.71[b] | |
| **Structure** | | | **5.96[**]** |
| | High School | 2.23[a] | |
| | First-Yr Sem-1st | 2.42[b] | |
| | First-Yr Sem-Last | 2.79[b] | |
| | First Yr-Spring | 2.67[b] | |
| **Mechanics** | | | **6.40[**]** |
| | High School | 2.53[a] | |

| | | | |
|---|---|---|---|
| | First-Yr Sem-1st | 2.76[a] | |
| | First-Yr Sem-Last | 3.02[b] | |
| | First Yr-Spring | 2.73[b] | |
| **Audience Awareness** | | | **4.68**[**] |
| | High School | 2.38[a] | |
| | First-Yr Sem-1st | 2.69 | |
| | First-Yr Sem-Last | 2.88[b] | |
| | First Yr-Spring | 2.63[a] | |
| **Voice** | | | **5.58**[**] |
| | High School | 2.37[a] | |
| | First-Yr Sem-1st | 2.60 | |
| | First-Yr Sem-Last | 2.90[b] | |
| | First Yr-Spring | 2.70[b] | |
| **Conclusion** | | | **6.39**[**] |
| | High School | 2.14[a] | |
| | First-Yr Sem-1st | 2.43[b,c] | |
| | First-Yr Sem-Last | 2.78[b,d] | |
| | First Yr-Spring | 2.64[b] | |

Note. Means with different subscripts indicate significant mean differences at $p < .05$.
[t]$p < .10$, [*]$p < .05$, [**]$p < .01$.

For each of the following four objectives, Title, Evidence, Analysis, and Structure, the change in writing over time was significant, $F(3, 27)$ range 3.67 to 7.36, $ps < .05$ (see Figures 1-4). For each of these writing objectives the differences in scores indicate a significant change occurring between the two First-Year Seminar writing samples. In each case, the High School and *initial* First-Year Seminar writing samples were comparable, as were the means for the *final* First-Year Seminar writing sample and the First-Year Spring writing sample. However, the change in scores from the *initial* First-Year seminar sample to the *final* First-Year Seminar

writing sample was significant in each case. To illustrate the pattern by using the scores for the objective Evidence, the High School writing score ($M = 2.40$) was comparable to the *initial* First-Year Seminar writing score ($M = 2.50$), which was significantly lower than the final First-Year Seminar writing sample score ($M = 2.83$) which was comparable to the First-Year Spring writing sample Evidence score ($M = 2.93$).

**Figure 1: Comparison of Introduction Ratings by Writing Sample**
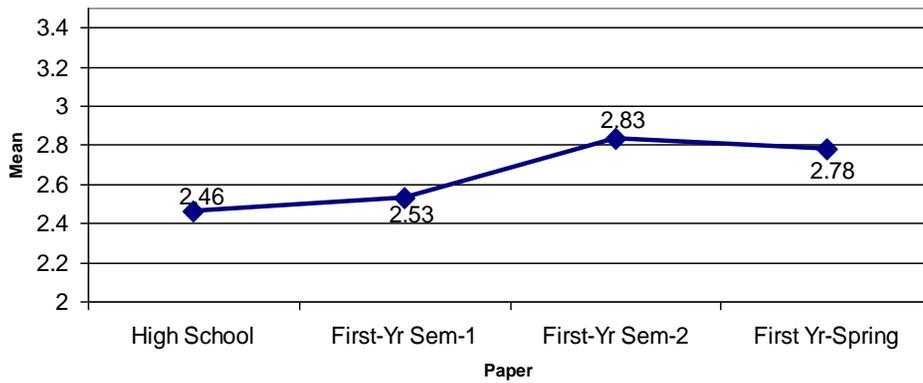


$F (3, 27) = 5.95, p < .01$

**Figure 2: Comparison of Evidence Ratings by Writing Sample**
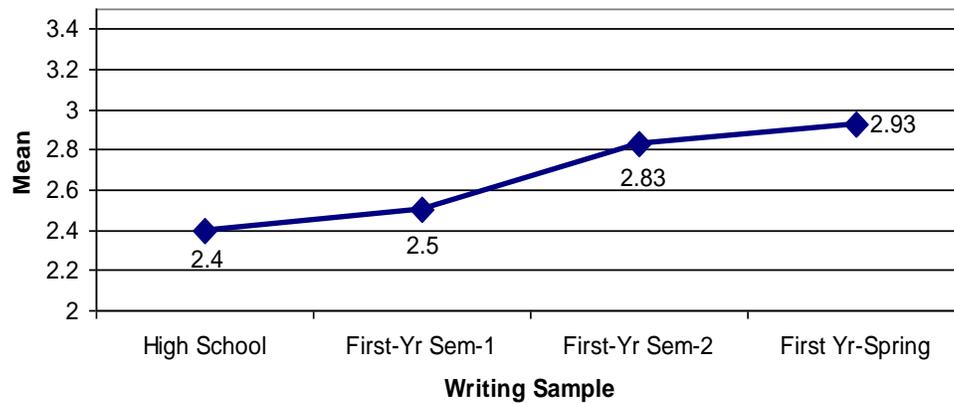


$F (3, 27) = 3.67, p < .05$

**Figure 3: Comparison of Analysis Ratings by Writing Sample**
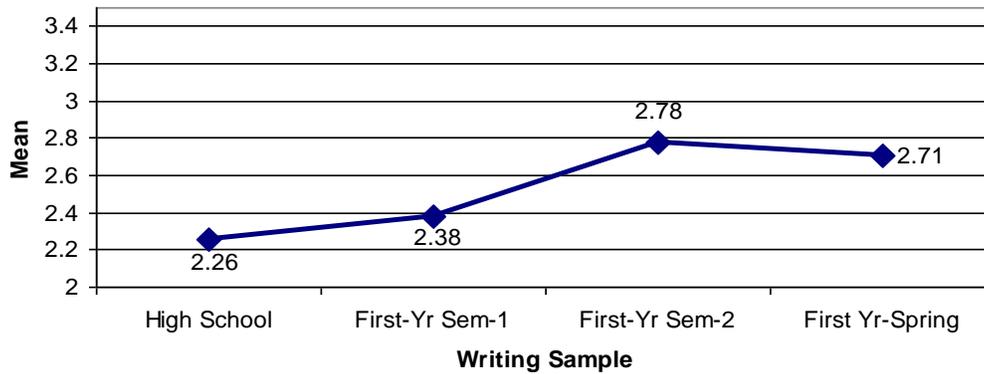


$$F\,(3,\,26) = 7.36,\, p < .05$$

**Figure 4: Comparison of Structure Ratings by Writing Sample**
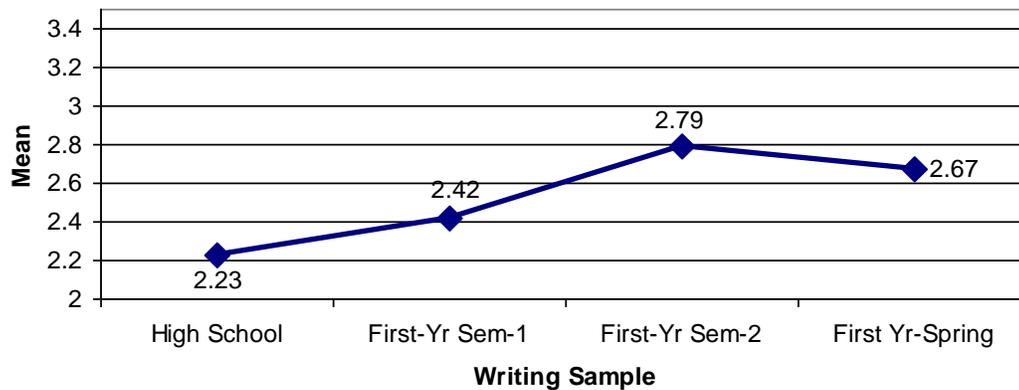


$$F\,(3,\,27) = 5.96,\, p < .01$$

For the objective Voice, there was a significant effect of change in scores over time, $F\,(3, 27) = 5.58$, $p < .01$ (see Figure 5), but the post-hoc comparisons reveal a more complicated pattern of change across the writing samples. The pattern of performance indicates that the highest level of performance was assessed for the *final* First-Year Seminar writing sample ($M = 2.90$). This paper was rated as significantly higher than the High School sample ($M = 2.37$), and there was a trend effect for being higher than the *initial* First-Year Seminar writing sample ($M = 2.60$). The First-Year Spring writing sample ($M = 2.70$) was not significantly different from the *final* First-Year Seminar writing sample, but it was also not significantly different from the *initial* First-Year Seminar writing sample.

**Figure 5: Comparison of Voice Ratings by Writing Sample**
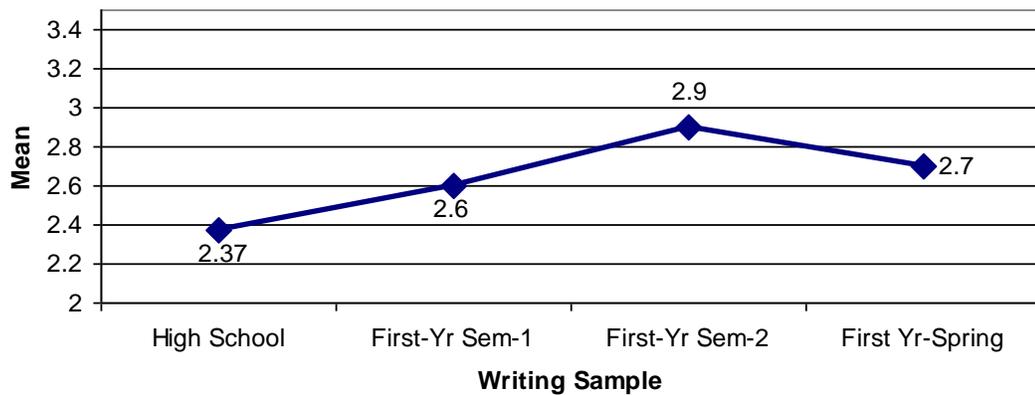


$$F\,(3, 27) = 5.58,\, p < .01$$

For the objective Conclusion, there was a significant change in scores across the writing samples, $F\,(3, 27) = 6.39$, $p < .01$ (see Figure 6), with the significant difference in scores occurring between the High School sample ($M = 2.14$) and college writing samples, specifically the *initial* ($M = 2.43$) and *final* ($M = 2.77$) First-Year Seminar writing sample, as well as the First-Year Spring writing sample ($M = 2.64$).  There was also a significant change within the First-Year Seminar writing samples, with the final paper assessed higher than the initial paper. However, as in the case of Voice, the First-Year Spring writing sample was not significantly different from the *final* First-Year Seminar writing sample, but it was also not significantly different       from       the       *initial*       First-Year       Seminar       writing       sample.

**Figure 6: Comparison of Conclusion Ratings by Writing Sample**
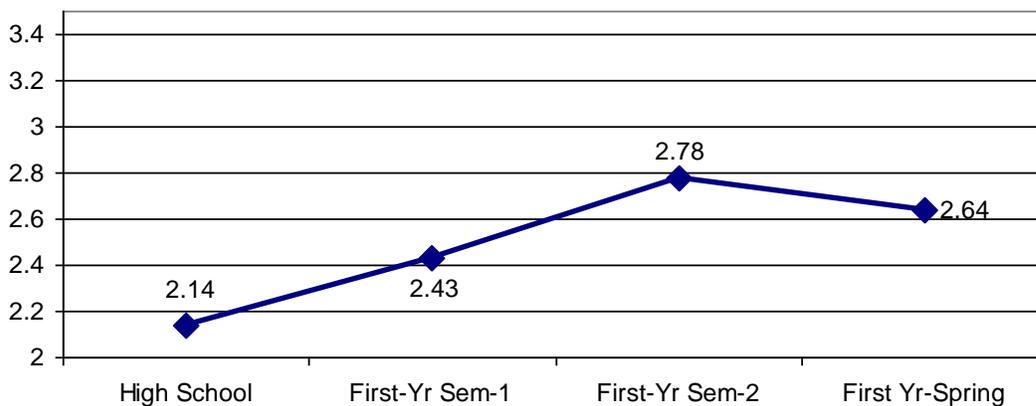


$$F\,(3, 25) = 6.39,\, p < .01$$

For the objective Audience, there was a significant change in scores across the writing samples, $F$ (3, 27) = 4.68, $p$ < .01 (see Figure 7), with the significant difference in scores occurring between the High School sample ($M$ = 2.38) and the First-Year Seminar papers. Specifically, the *initial* ($M$ = 2.69) and *final* ($M$ = 2.88) First-Year Seminar writing samples. There was a trend effect for the First-Year Spring sample ($M$ = 2.63) to be assessed as better than the High School sample, and comparable to the First-Year Seminar writing samples.

**Figure 7: Comparison of Audience Ratings by Writing Sample**
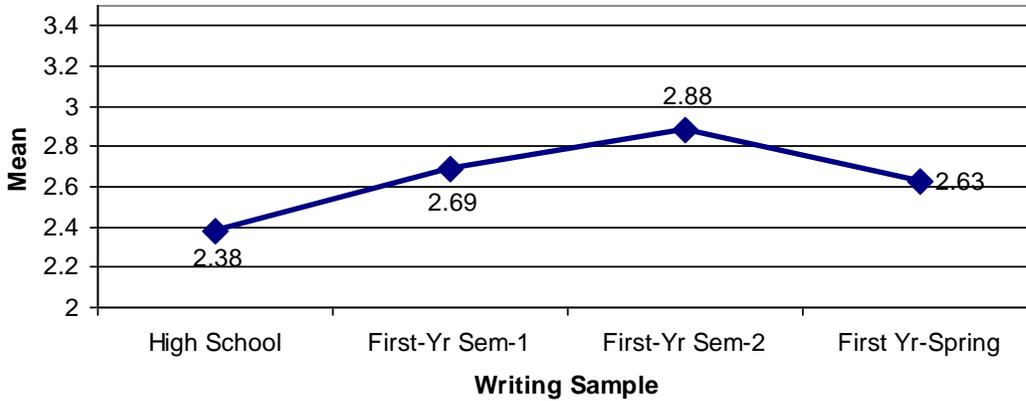


$F$ (3, 27) = 4.68, $p$ < .01

For the objective Mechanics, there was a significant change in scores across the writing samples, $F$ (3, 27) = 6.40, $p$ < .01 (see Figure 8), with means increasing from the High School ($M$ = 2.53) to First-Year Spring ($M$ = 2.73) to *initial* ($M$ = 2.76) followed by the *final* First-Year Seminar ($M$ = 3.02) writing sample. The High School and First-Year Spring samples were comparable and significantly lower than the final First-Year Seminar sample.

**Figure 8: Comparision of Mechanics Ratings by Writing Sample**
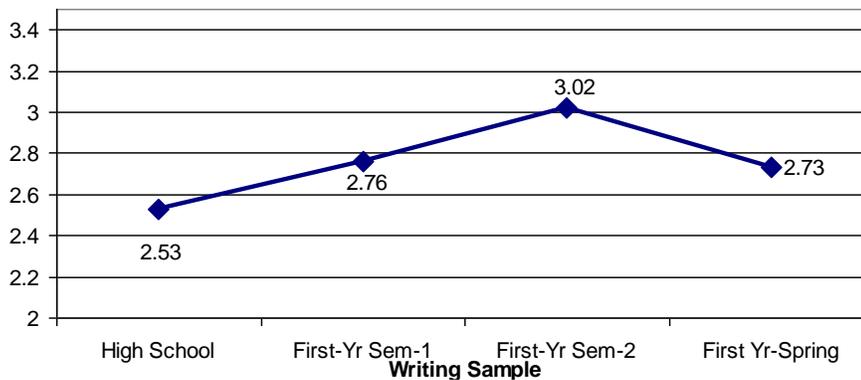


$F$ (3, 27) = 6.40, $p$ < .01

41

The pattern for the remaining two objectives, Thesis and Terms, indicated a trend effect, $F$ (3, 26) = 2.49 and 2.65, respectively, $p < .10$ (see Figures 9 and 10), indicating that the participants ability to master the principles of writing associated with developing a thesis and usage of key terms did not further develop over the first year.

**Figure 9: Comparison of Thesis Ratings by Writing Sample**
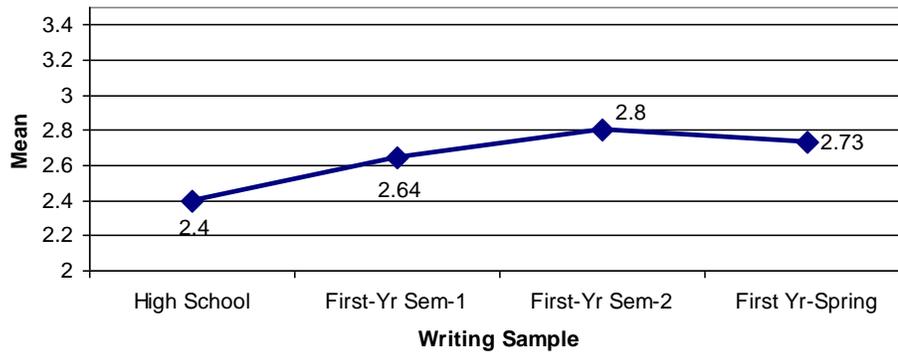


$$F (3, 26) = 2.49, p < .10$$

**Figure 10: Comparison of Term Rating by Writing Sample**
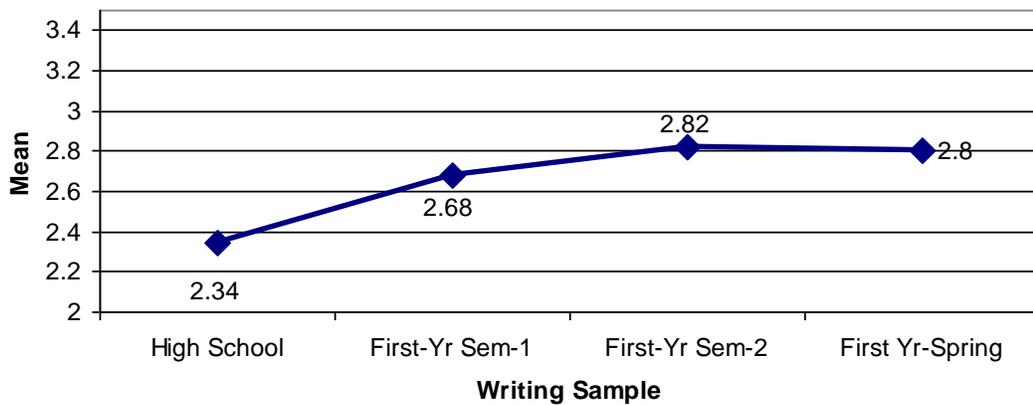


$$F (3, 25) = 2.65, p < .10$$

## Rhetorical Goals in a First-Year Seminar

### *Revised 2009*

*To help students eventually become engaged, independent learners, writing instruction in the First-Year Seminars should address proficiency in:*

1) Following and contributing to in-class discussion; effectively leading a discussion; presenting work orally.

2) Assessing what is at stake in an assignment and planning a successful piece of writing, including a compelling thesis or research question.  (To this end, encourage students to use such pre-writing techniques as journaling, outlining, note-taking in the field, freewriting, and posting online.)

3) Recognizing, summarizing, and analyzing the arguments of others; summarizing, paraphrasing, or quoting those arguments as appropriate.

4) Organizing and structuring ideas into logically-connected paragraphs.

5) Finding, using, and citing appropriate information and evidence, including from electronic sources, in support of an argument.

6) Writing a coherent analytical essay of at least 5 pages using more than one source.

7) Revising work by seeking out and responding to constructive criticism (for example from an instructor or from peer review).

## Appendix D:  Assessing Validity of Rubric

Preliminary analyses were conducted to examine the validity of the developed rubric. The results presented summarize the patterns of association between the ten writing objectives for assessing first year writing and multiple college indicators. In addition we present the associations between participants self-reported levels of confidence in time management, as assessed by the Navigating a Liberal Arts Education questionnaire and the writing objectives.

### Predictive Validity of Writing Objectives with College-level Indicators

Middlebury College utilizes multiple indicators of student potential; including standardized test scores (e.g., SAT-writing scores), and Academic Rating, as identified by the

Admissions Office. End of first-year GPA was also utilized as a college-level indicator. For the participants in the study, all of the college-level indicators were significantly correlated with each other, correlations ranged from .56 to .43, $p$s < .05.

In the present project, the ten writing objectives for each of the writing samples were compared to SAT-writing scores to examine the congruence between the rubric and a standardized measure of writing. Significant correlations between these two measures of writing would suggest that these are indicators of the same underlying ability. We would expect that participants who achieved high SAT-writing scores would also be rated highly on the various writing objectives. The patterns of association indicate that the writing objectives created to assess writing development over the first year are appropriate measures of writing.

As expected, the strongest patterns of association between SAT-writing scores and the writing objectives were for the *initial* First-Year Seminar writing sample (see Table 1). Specifically, the SAT-writing scores were significantly correlated with six of the ten writing objectives (Introduction, Thesis, Terms, Mechanics, Audience Awareness, and Voice), $r$s range from .40 to .49, $p$s < .05.

**Table 1**

*Correlations between the assessment of the writing objectives for the initial First-Year Seminar paper and SAT-WR scores.*

| Objective | SAT-WR |
|---|---|
| Introduction | .49* |
| Thesis | .48* |
| Terminology | .46* |
| Evidence | .30 |
| Analysis | .27 |
| Structure | .32 |
| Mechanics | .40* |
| Audience Awareness | .40* |
| Voice | .41* |
| Conclusion | .33 |

* $p$ < .05

Many of these same writing objectives were either significant or trend effects for the High School writing sample (Audience Awareness and Voice, $r = .55$ and $.51$, respectively, $ps < .01$; Introduction and Terms, $rs = .39$ and $.38$, respectively, $ps < .10$ and First-Year Spring writing sample (Mechanics and Voice, $r = .53$ and $.50$, respectively, $ps < .01$; Audience, $r = .37$, $p < .10$. For the High School and First-Year Spring writing samples, SAT-writing scores were significantly correlated with the writing objective Structure, $rs = .50$, $p < .05$. These patterns indicate that the writing objectives identified for the present study consistently correlated with a standardized measure of writing, and that the patterns for specific objectives are consistent across multiple time periods.

The pattern of association between the college-level indicator of potential, Academic Rating, and the writing objectives assessed for the various writing samples indicate that the ratings were predictive of later writing development. Academic Rating was not associated with any of the writing objectives for the High School or initial First-Year Seminar writing sample, but was significantly correlated with multiple writing objectives for the First-Year Spring writing sample (see Table 2). Specifically, Academic Rating was correlated with Introduction, Structure, and Audience for the Spring-Term paper, $rs = .56$, $.41$, and $.50$, respectively, all $ps < .05$.

**Table 2**

*Correlations between the assessment of the writing objectives for the First-Year Spring paper and Academic Rating.*

| Objective | Academic Rating |
| --- | --- |
| Introduction | .56** |
| Thesis | .16 |
| Terminology | .31 |
| Evidence | .25 |
| Analysis | .28 |
| Structure | .41* |
| Mechanics | .33[t] |
| Audience Awareness | .50** |
| Voice | .14 |
| Conclusion | .30 |

$** p < .01, * p < .05, {}^{t} p < .10$

In addition, we predicted that end of first year GPA would be associated with the multiple writing objectives across the first year. As expected, there were significant correlations between GPA and the *initial* First-Year Seminar and the First-Year Spring writing sample (see Table 3). For the *initial* First-Year Seminar writing sample, end of year GPA was significantly correlated with Terms, Evidence, Analysis, Mechanics, Audience and Voice; $r$s range .45 to .37, $p$s < .05. For the Spring-Term writing sample, end of year GPA was also significantly correlated with Terms, Analysis, Mechanics, Audience, and Voice, $r$s range .56 to .37, $p$s < .05, as well as the objectives Introduction and Structure, $r$ = .50 and .54, respectively, $p$ < .05. These patterns of association indicate that the participants' overall academic performance is associated with development of writing ability over the first year.

**Table 3**

*Correlations between the assessments of the writing objectives for the initial First-Year Seminar paper and the First-Year Spring paper and end-of-first-year GPA.*

| Objective | Paper | GPA |
|---|---|---|
| Introduction | First-Yr Sem-1 | .26 |
| | First Yr-Spring | .50[**] |
| Thesis | First-Yr Sem-1 | .24 |
| | First Yr-Spring | .29 |
| Terms | First-Yr Sem-1 | .44[*] |
| | First Yr-Spring | .45[*] |
| Evidence | First-Yr Sem-1 | .41[*] |
| | First Yr-Spring | .36[t] |
| Analysis | First-Yr Sem-1 | .37[*] |
| | First Yr-Spring | .37[*] |
| Structure | First-Yr Sem-1 | .32[t] |
| | First Yr-Spring | .54[**] |
| Mechanics | First-Yr Sem-1 | .38[*] |

| | | |
|---|---|---|
| | First Yr-Spring | .56** |
| Audience Awareness | First-Yr Sem-1 | .43* |
| | First Yr-Spring | .49** |
| Voice | First-Yr Sem-1 | .45* |
| | First Yr-Spring | .45* |
| Conclusion | First-Yr Sem-1 | .31 |
| | First Yr-Spring | .30 |

$** p < .01, * p < .05, ^{t} p < .10$

The patterns of association between the winter-term self-assessment of managing time and the ten writing objectives for the final First-Year Seminar paper followed this same pattern, correlations ranged from .37 to .57, $p$s < .05 (see Figure 1). However, associations between winter-term self-report of time management were not associated with the ten objectives assessed for the First-Year Spring paper (see Figure 2).
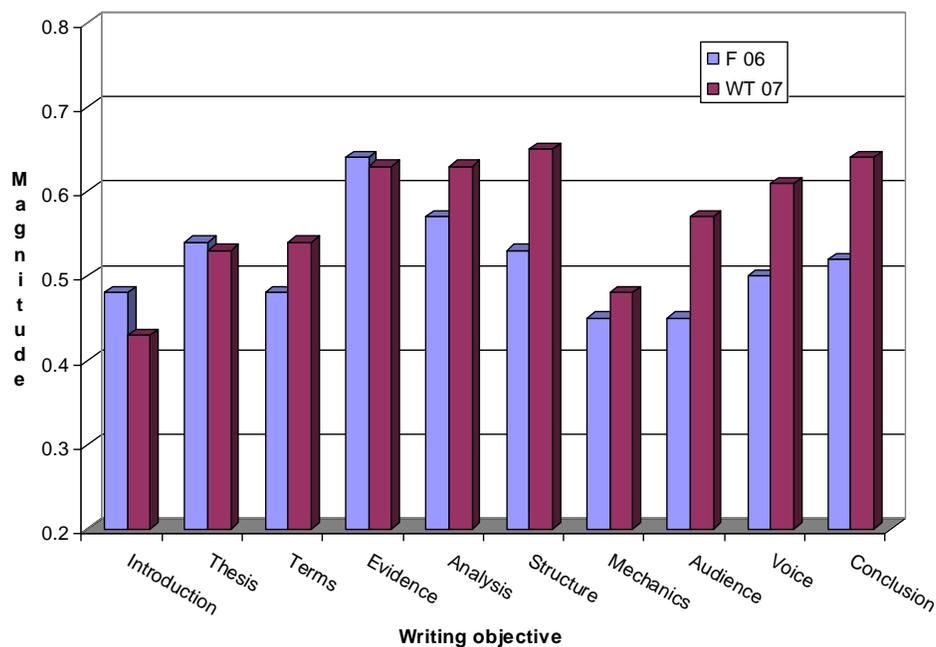


Figure 1. Correlations between 10 Writing Objectives for First First-Year Seminar paper and Self-Reported Time Management Confidence
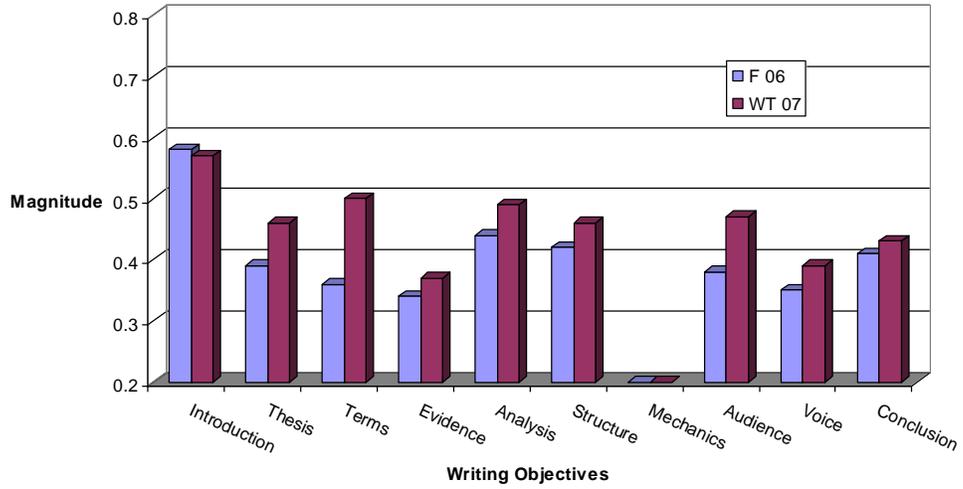
Figure 2. Correlations between 10 Writing Objectives for Final First-Year Seminar
paper and Self-Reported Time Management Confidence

## Appendix E:  Year II Disciplinary Rubrics

**June, 2009 Writing Rubric/HISTORY OF ART AND ARCHITECTURE**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Formal and Stylistic Analysis | Formal description of the works of art/architecture is detailed, sensitive, well-organized, helping the reader "see" the work. Extends beyond observation into analysis of the style of the work(s). Supports attribution to a particular historical style with useful references to specific formal details. | Formal description of the works of art/architecture is detailed, well-organized. Extends beyond observation into often thoughtful analysis of the style of the work(s), but attribution is general, and not convincingly supported with references to specific formal details. | Formal description of the works of art/architecture provides basic, detailed information about what is seen. Descriptive terminology is occasionally perceptive. Includes some analysis or understanding of the representative style of the artwork(s) but does not successfully integrate the stylistic attribution with specific formal details. | Formal description of the works of art/architecture provides basic information about what is seen. Descriptive terminology is vague. Includes little to no analysis or understanding of the representative style of the artwork(s). Responses to artwork reliant upon personal reactions and value judgments. |
| Critical Perspective and Theoretical | Questions about the interpretation and significance of the works of | Questions about the interpretation and significance of the works of | Some attempt at questioning and interpretation employed to understand | No particular questioning or critical perspective employed to |

| | | | | |
|---|---|---|---|---|
| Approach | art/architecture are elegantly articulated. Clear statement of compelling thesis. Appropriate and original critical perspective or theories employed to analyze and understand specific works of art/architecture. | art/architecture are clearly articulated, with a solid statement of worthwhile and interesting thesis. Appropriate critical perspective or theories usefully employed to analyze and understand specific works of art/architecture. | works of art/architecture, but not very insightful. Thesis is basic; does not pose significant questions. Conclusion summarizes and restates the formal and stylistic observations with rudimentary acknowledgment of critical perspective. | understand works. No thesis. Statement of the obvious; observation rather than analysis. Conclusion is self-evident, and merely summarizes and restates the formal and stylistic observation. |
| Establishing Socio-Historical Context | Research is highly focused. Uses specific works of art and other appropriate historical sources to help elucidate and explain the social and historical context of the specific artworks.  Uses artworks and other primary sources in a sophisticated manner. Understands | Research is relatively focused but strays into generalities.  Uses artworks as primary documentation and refers to other appropriate historical sources to help elucidate and explain the social and historical context of the specific artworks. | Overly broad explanation of socio-historical context. Establishment of context is basic or underdeveloped; mostly reliant upon secondary sources. Artworks used mostly as illustrations and not as primary documents. Sources are adequate, but do not extend beyond obvious. | Artworks plugged into broad, general socio-historical context. Artworks used as illustrations and not as primary documents. Does not see the trees for the forest.  Relies upon secondary sources. Sources are minimal and hastily assembled. |

| Inclusion of supporting visual evidence (plates and figures) and documentation | Specific details (date/historical period, location, materials, dimensions) of art/architecture included in reproductions that are clearly labeled, with sources of images included in caption for short papers and list of illustrations for longer papers. Reference to reproductions consistently referred to in text (i.e., fig, #, pl. #).<br><br>Quotations used appropriately and minimally; intelligent paraphrasing preferred. All sources appropriately acknowledged. Chicago Manual | Reproductions included with some labeling, but incomplete or missing details and sources of images. Reference to reproductions consistently referred to in text (i.e., fig, #, pl. #). Overreliance on quotations that could be paraphrased. Citations and sources included, but inconsistently or with incorrect format. | Reproductions included with minimal or no labeling. Reference to reproductions incorrectly or haphazardly referred to in text (i.e., fig, #, pl. #). Quotations, citations and sources used incorrectly and inconsistently. | No reproductions included. Citations and sources missing or used incorrectly and inconsistently. |
|---|---|---|---|---|
| | how to integrate a variety of sources into the overall thesis and to support argument. | Attempts to integrate other sources into the overall thesis and to support argument. | | |

| | | | |
|---|---|---|---|
| of Style Humanities citation preferred, correctly and consistently employed. | | | |

**History Rubric (Final Draft June 5, 2010)**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities. | Problems with clarity or focus. | Does not attempt to generate interest. Serious problems with clarity or focus. |
| Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing |
| Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/question is not entirely clear or is not arguable or does not govern the evidence throughout | The thesis/question is difficult or impossible to identify, and the purpose of the essay is unclear. |

| Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with confidence and sophistication. | Key terms are established and defined. Use of key terms lacks either confidence or sophistication | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate. |
|---|---|---|---|---|
| Information and Evidence | The writer selects persuasive, interesting, and insightful information to contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively addressed | Sufficient and appropriate persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | Information informing and contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources are sometimes inappropriately cited. No counter argument | Information informing and contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |
| Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs.<br><br>Accommodates the complexity | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates | Organization is haphazard and the argument is difficult to follow. Paragraphs and continuity need work. |

| | | | | |
|---|---|---|---|---|
| | of the argument imaginatively. | | the argument. | |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays extraordinary depth of thought.. May pose original ideas. | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful. | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful. | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |
| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |
| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |

| | | | | |
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| | | sophistication. | | |
| Conclusion | The conclusion answers all questions with insight.  It continues to stimulate the reader's thinking and may suggest questions for further research. | The conclusion answers all questions satisfactorily and may suggest questions for further research. | The conclusion answers most questions, but may be unclear or incomplete | The essay ends without concluding. |
| Use of Sources<br><br>**(apply all of these elements to research papers)**<br><br>**(be more flexible in adhering to these elements when evaluating short expository papers that may ask students to draw on only one source.)** | -roots research in a rich array of historical documents; confident engagement with sources makes a compelling, convincing argument; acknowledges the provisional nature of historical research. | -uses some variety of historical documents to pursue their research question; examination of sources satisfactorily supports the argument; sometimes forgets to acknowledge the provisional nature of historical research. | -uses little variety of historical documents; depends too much upon evidence provided from secondary authors; rarely acknowledges the provisional nature of historical research. | -uses few/no historical documents; depends entirely upon evidence from secondary authors; does not acknowledge the provisional nature of historical research and conveys no sense of the holes in their evidence. |
| Integration of Sources | -seamlessly integrates primary evidence into | -satisfactorily weaves primary evidence into their own | -has significant difficulty integrating primary | -does not integrate primary evidence into |

| | | | | |
|---|---|---|---|---|
| | their own sentences; achieves an excellent balance between direct quotations and paraphrasing of information and evidence; presents only the most compelling bits of evidence in quoted form. | sentences; attempts to balance direct quotations and paraphrasing, but lacks confidence to put evidence fully into their own voice; direct quotations may occasionally be too long and include irrelevant information. | evidence into their own sentences; is frequently dependent upon long quotations that may include irrelevant information. | their own sentences; shows little initiative to refine quoted material; relies almost entirely upon long quotations that include irrelevant info. |
| Including Historical Context | -roots discussion of material firmly in the past; provides the necessary background info and historical context; writes about historical actors in the past tense. | -almost always provides the necessary historical context; consistently writes in the past tense. | -frequently omits information essential to understand historical context; sometimes slips into present tense. | -provides a largely incomplete and/or incoherent sense of historical context; more often than not, writes in the present tense or uses tenses interchangeably throughout. |
| Awareness of Existing Historiography **(for research papers)** | -demonstrates a remarkable understanding of previous scholarship by succinctly assessing its contributions | -addresses previous scholarship and critiques it satisfactorily; misses opportunity to highlight all the | -may mention some previous scholarship but does not sufficiently assess or critique it; does not articulate | -demonstrates no sense of other scholars' work on this subject; does not at all situate own argument within this |

| | | | |
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| | and limitations (using the present tense); situates own nuanced argument within this historiography. | nuances of own argument within this historiography. | how own argument relates to this historiography. | historiography; may also even misappropriate interpretations of others as established fact or as his/her own interpretation. |
| Formatting & Documentation | -cites all information gained from primary and secondary sources completely and properly using Chicago or Turabian footnote format | -cites most of their sources consistently and with the proper format. | -attempts to use proper citation procedures but does not do so consistently or properly. | -does not cite sources where necessary or may leave citation information incomplete throughout. |

**June, 2010   Writing about Literature Rubric**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 low middle | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling. | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities | Problems with clarity or focus. | Does not attempt to generate interest. Serious problems with clarity or focus. |
| Audience | The writer is fully aware of | The writer is aware of an | The writer is aware of, but | The writer is not aware of |

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| Awareness | an audience and accommodates readers' needs throughout. | audience and sometimes accommodates readers' needs. | not clear about, audience. The essay is occasionally confusing. | audience needs. The essay is frequently confusing |
| Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/ question is not entirely clear or is not arguable or does not govern the evidence throughout | The thesis/ question is difficult or impossible to identify, and the purpose of the essay is unclear. |
| Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with confidence and sophistication. | Key terms are established and defined. Use of key terms lacks either confidence or sophistication | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate. |
| Information and Evidence | The writer selects persuasive, interesting, and insightful information to contextualize and inform the argument. Sources are cited appropriately. When | Sufficient and appropriate persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | Information informing and contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources are sometimes inappropriately cited. No | Information informing and contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |

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| | necessary, evidence counter to the argument is effectively addressed | | counter argument. | |
| Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs.\n\nAccommodates the complexity of the argument imaginatively | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates the argument. | Organization is haphazard and the argument is difficult to follow. Paragraphs and continuity need work. |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays extraordinary depth of thought.. May pose original ideas. | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful. | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful. | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |
| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few | The writer demonstrates some range of vocabulary and sentence structures. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors | Persistent errors with simple vocabulary and sentence structures. |

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| | or no errors. | Some errors. | when attempting complexity. | |
| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |
| Conclusion | The conclusion answers all questions with insight.  It continues to stimulate the reader's thinking and may suggest questions for further research. | The conclusion answers all questions satisfactorily and may suggest questions for further research. | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding |
| Language of Literary Criticism | Literary terminology is used throughout with confidence and sophistication. Quoted text is woven seamlessly into the writer's sentences. | Literary terminology is used throughout, but lacks either confidence or sophistication.  Quoted text is usually woven into the writer's sentences. | Literary terminology is used occasionally but not sufficiently or sometimes awkwardly. Quoted material is appropriate but may be awkwardly integrated. | Literary terms are not used or are used incorrectly.  Not enough or too much or un-integrated quoted material. |

| Textual Analysis | Text is quoted and analyzed convincingly and insightfully. Interpretation is both ambitious and convincing. | Text is quoted and analyzed convincingly. The interpretation is convincing but may lack ambition. | Text is usually quoted and analyzed, but sometimes unconvincingly. The interpretation may be convincing but not ambitious, or ambitious but not convincing. | Text is rarely quoted or analyzed. The interpretation is neither convincing nor ambitious. This paper may spend much time retelling the story. |
|---|---|---|---|---|
| Contextualizing Texts | The text(s) under discussion is/are placed within compelling, even provocative, context(s). The writer reflects on the context(s) insightfully. | The writer raises typical contextual connections and addresses them adequately and in appropriate places. | The writer is aware of contextual connections and makes an attempt to address them, but does so inadequately. | No contexts are suggested for the text(s) under discussion, even though the discussion would be enriched by such connections. |
| Formatting and Documentation | Understands and uses MLA format and documentation appropriately and accurately. | Has some command of MLA format and documentation. | Minimal documentation of sources, sometimes inaccurately done. Minimal awareness of MLA format. | No documentation of sources or no use of a standard format. |
| Consciousness of Critical Approach | Names a critical approach (psychological, gender, formalist, new historical, etc) | The writer uses a critical approach throughout but perhaps without naming it. | The writer uses a critical approach without naming it, and does not sustain the | The writer rarely or never uses a particular critical approach. Questions |

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| and uses it throughout. Questions appropriate to the selected critical approach are addressed throughout and are ambitious. The approach is helpful in illuminating the text(s) and is used with insight. | Questions appropriate to the selected approach are addressed throughout, but are not ambitious. The approach is helpful and is used competently. | approach throughout the paper. Questions appropriate to the approach are occasionally addressed. The approach itself seems helpful when it is used, but opportunities are missed. | addressed may seem random and are not especially helpful in illuminating the text(s). |

**June, 2010   Creative/Narrative Nonfiction Rubric**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling. | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities | Problems with clarity or focus. | Does not attempt to generate interest. Serious problems with clarity or focus. |
| Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing |

| Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/ question is not entirely clear or is not arguable or does not govern the evidence throughout | The thesis/ question is difficult or impossible to identify, and the purpose of the essay is unclear. |
|---|---|---|---|---|
| Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with confidence and sophistication. | Key terms are established and defined. Use of key terms lacks either confidence or sophistication | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate. |
| Information and Evidence | The writer selects persuasive, interesting, and insightful information to contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively | Sufficient and appropriate persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | Information informing and contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources are sometimes inappropriately cited. No counter argument | Information informing and contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |

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| | addressed | | | |
| Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs. Accommodates the complexity of the argument imaginatively. | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates the argument. | Organization is haphazard and the argument is difficult to follow. Paragraphs and continuity need work. |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays extraordinary depth of thought.. May pose original ideas. | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful. | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful. | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |
| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |

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| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |
| Conclusion | The conclusion answers all questions with insight. It continues to stimulate the reader's thinking and may suggest questions for further research. | The conclusion answers all questions satisfactorily and may suggest questions for further research. | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding. |
| Narrative Structure | Has a consistent and compelling narrative arc that is well-shaped, distinct, and captivating. | Contains an engaging narrative thread throughout the essay, but shape could still use some crafting or development. | Shows some narrative elements, but may lack transitions or need re-shaping. | Little or no narrative structure. |
| Language of Senses | Draws the reader deeply into the scene through a wide variety of senses: sight, sound, smell, feel, taste. | Draws the reader into the scene through descriptive language of senses, but still may miss some opportunities | Descriptions include occasional descriptive appeals to the senses. May over-use adverbs and | Rarely appeals to any sense except rudimental visual description and/or sensory language use is |

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| Writes with nouns and active verbs. | for description, or have inappropriate word choice. | adjectives. | awkward. |
| **Integration of Ideas into Narrative** | Seamlessly integrates an exploration of important ideas with the personal narrative. Ideas are interesting and well-developed. | Makes an effort to integrate important ideas with personal narrative—weaves both a mindscape and a landscape. Ideas might be further developed or more nuanced. | Some awareness of both a personal element and of some topic or ideas that transcend the personal, but not well-developed or with little or no integration in the narrative | Lacks significant ideas beyond the story. |
| **Awareness of a Narrative Tradition** | Interesting and compelling references to and knowledge of past works in a body of literature in the same tradition. | Shows awareness of a tradition and situates the current piece in that tradition. | Some dialogue with previous works in the same tradition, but not seamlessly integrated into the narrative. | Writer unaware that anybody else has ever written creative or narrative non-fiction on these topics. |

**June, 2010 Writing Rubric for the Natural Sciences: research report format (v. 3.0)**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
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*Basic Objectives*

| | | | | |
|---|---|---|---|---|
| 1. Title and Introduction | Awakens and focuses interest | Clear and focused. | Problems with | Does not attempt to |

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| | on the writer's agenda. Compelling. | Establishes its subject. May be compelling, but may miss opportunities. | clarity or focus. | generate interest. Serious problems with clarity or focus. |
| 2. Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing |
| 3. Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/question is not entirely clear or is not arguable or does not govern the evidence throughout | The thesis/question is difficult or impossible to identify, and the purpose of the essay is unclear. |
| 4. Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with confidence and sophistication. | Key terms are established and defined. Use of key terms lacks either confidence or sophistication | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate. |
| 5. Information and | The writer selects | Sufficient and appropriate | Information informing and | Information informing and |

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| Evidence | persuasive, interesting, and insightful information to contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively addressed | persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources are sometimes inappropriately cited. No counter argument | contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |
| 6. Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs.<br><br>Accommodates the complexity of the argument imaginatively. | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates the argument. | Organization is haphazard and the argument is difficult to follow. Paragraphs and continuity need work. |
| 7. Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |

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| | extraordinary depth of thought.. May pose original ideas. | insightful. | insightful. | |
| 8. Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |
| 9. Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose |
| 10. Conclusion | The conclusion answers all questions with insight.  It continues to stimulate the reader's thinking and may suggest questions for further | The conclusion answers all questions satisfactorily and may suggest questions for further research. | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding. |

*Discipline-specific objectives*

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| 11. Data Analysis and Interpretation | The data are fully analyzed using appropriate statistical tests. The analyses are consistently described appropriately. | The data are mostly analyzed using appropriate statistical tests. The analyses are generally described appropriately. | The data are only minimally analyzed, but analyses use appropriate statistical tests. The analyses are incompletely described. | Data are not analyzed. Appropriate statistical tests are not used or are improperly described. |
| 12. Literature/ Citations | The primary literature associated with the questions/hypotheses is thoroughly addressed throughout the entire context of the paper. Proper and consistent style is used for citations throughout. | The primary literature associated with the questions/hypotheses is only moderately addressed. Proper and consistent style generally used for citations throughout. | The primary literature associated with the questions/hypotheses is only slightly addressed. The style used for citations is occasionally inconsistent and/or frequently improper. | The primary literature associated with the questions/hypotheses is ignored. The literature that is cited is largely done inconsistently and/or improperly. |
| 13. Tables and Figures | Tables and figures are used correctly to support reporting of methods and results, and | Tables and figures are mostly used correctly to support reporting of methods and | Tables and figures are generally used incorrectly to support reporting of methods and | Tables and figures are not used when appropriate or are consistently used improperly. |

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| | they are always referred to in the text in a consistent and proper fashion. Proper format for tables and figures are used throughout. | results, and they are mostly referred to in the text in a consistent and proper fashion. Proper format for tables and figures are mostly used throughout. | results, and they are only weakly referred to in the text. Improper format for tables and figures is regularly used. | |
| 14.Methodology | The methods used to collect data are fully and accurately described to the level that someone else could successfully replicate the study. Information unimportant to replicating the study is not included. | The methods used to collect data are well described, but omissions in reporting the methods are likely to result in problems for others trying to replicate the study. Information unimportant to the study is included only to a minor degree. | The methods used to collect data are poorly described, and errors and omissions in reporting the methods are likely to result in problems for others trying to replicate the study. Information unimportant to replicating the study is frequently included. | The methods used to collect data are not described. No one else could replicate the study. Information unimportant to replicating the study is frequently included. |
| 15.Conventions of Scientific Writing | All scientific conventions for written communication are correctly and consistently followed. | Scientific conventions for written communication are mostly applied correctly and consistently. | Scientific conventions for written communication are in evidence but are applied incorrectly or inconsistently. | Scientific conventions for written communication are largely ignored. |

**June, 2010 Writing Rubric for Psychology**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling. | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities. | Problems with clarity or focus | Does not attempt to generate interest. Serious problems with clarity or focus |
| Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing. |
| Thesis or Research Question | The writer formulates an elegant, ambitious argument or question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable, even interesting, and governs the evidence throughout. | The thesis/question is not entirely clear or is not arguable or does not govern the evidence throughout | The thesis/question is difficult or impossible to identify, and the purpose of the essay is unclear. |
| Use of Key Terms | The writer establishes, and defines where necessary, the key terms of the argument. Key terms are used with | Key terms are established and defined. Use of key terms lacks either confidence or sophistication. | Key terms are established but not consistently used or not clearly defined. | Key terms are not established, or they are unclear or inappropriate. |

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| | confidence and sophistication. | | | |
| Information and Evidence | The writer selects persuasive, interesting, and insightful information to contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively addressed. | Sufficient and appropriate persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | Information informing and contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources are sometimes inappropriately cited. No counter argument. | Information informing and contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |
| Structure | Elegantly organized with respect to both the whole essay and the continuity of paragraphs. Accommodates the complexity of the argument imaginatively. | Well organized throughout but without either elegance or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraphs or continuity. It accommodates the argument. | Organization is haphazard and the argument is difficult to follow. Paragraphs and continuity need work. |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. | The writer usually analyzes the evidence in support of the argument. | The writer sometimes analyzes the evidence in support of the argument. | The writer rarely analyzes the evidence in support of the argument. Interpretation |

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| | Interpretation is insightful and persuasive, and displays extraordinary depth of thought. May pose original ideas. | Interpretation is persuasive and occasionally insightful. | Interpretation is sometimes persuasive but rarely insightful. | may be implausible. |
| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |
| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |
| Conclusion | The conclusion answers all questions with insight. It continues to stimulate the | The conclusion answers all questions satisfactorily and may suggest | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding. |

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| | reader's thinking and may suggest questions for further research | questions for further research. | | |
| Abstract (if needed) | The abstract clearly states the question being addressed, the methods used, the findings, and the main implication of the paper. | The author has tried to do this but fails in one or more ways (wordy, overly vague, etc.). | The abstract is unclear such that the reader does not know after reading it what the paper is about or the findings. | The reader would be better off without this abstract. The wording is so unclear as to mislead the reader about the author's goals. |
| Literature Review: understanding of the research | The writer has analyzed and interpreted the scholarly research accurately throughout the paper.<br><br>Prior research findings are synthesized for the reader (as opposed to being presented as a string of research summaries). The specific variables considered are appropriate for the questions being asked. | In general, the writer has analyzed and interpreted the scholarly research accurately. There are, however, a few places in which the author's interpretation or understanding of the literature is flawed.<br><br>Generally as left, but occasionally vague or misses an important variable or | The writer has demonstrated a rudimentary or unsophisticated understanding of the research. In addition, the author is clearly mistaken in places.<br><br>Weak synthesis of findings. There is however, some organization to assist the reader and transitions are used between sections. | The author's interpretation of the research is neither insightful nor convincing and frequently wrong.<br><br>The author has reviewed the literature superficially. It is presented as a string of abstracts without meaningful transitions or interpretation. |

| | | finding. Some organization assists the reader & transitions between sections are clear. | | |
|---|---|---|---|---|
| Correct use of APA style | The writer clearly understands and consistently uses APA style, appropriately throughout the text (especially citations). | The writer has generally provided accurate citations and support with a few errors | Sources are not always identified or are inaccurately cited. The writer demonstrates a minimal awareness of how one should use APA style to credit sources. | The writer fails to document sources and provides little awareness of APA style for doing so. |
| Study hypotheses

(If the student is proposing or has conducted an empirical study:) | The specific hypotheses are compelling and insightful. Follows from the scientific literature reviewed. | The hypotheses are related to the literature reviewed, but the connection could be clearer. | The hypotheses are weakly related to the literature. But with effort the reader can understand how the author arrived at this point. | The hypotheses are unrelated to the literature reviewed. The author chose the wrong body or misunderstood the literature. |
| Study methodology | The methods used to collect data are fully and accurately described to the level that | The methods used to collect data are well described, but omissions in reporting the | The methods used to collect data are poorly described, and errors and omissions in | The methods used to collect data are not described. No one else could replicate the |

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| | someone else could successfully replicate the study. Information unimportant to replicating the study is not included. | methods are likely to result in problems for others trying to replicate the study. Information unimportant to the study is included only to a minor degree. | reporting the methods are likely to result in problems for others trying to replicate the study. Information unimportant to replicating the study is frequently included. | study. Information unimportant to replicating the study is frequently included. |
| Study data analysis and interpretation | The data are fully analyzed using appropriate statistical tests. The analyses are consistently described appropriately. | The data are mostly analyzed using appropriate statistical tests. The analyses are generally described appropriately. | The data are only minimally analyzed, but analyses use appropriate statistical tests. The analyses are incompletely described. | Data are, at best, only poorly analyzed. Appropriate statistical tests are not used or are improperly described. |
| Study Tables & Figures | Tables and figures are used correctly to support reporting of methods and results, and they are always referred to in the text in a consistent and proper fashion. Proper format for tables and figures are used | Tables and figures are mostly used correctly to support reporting of methods and results, and they are mostly referred to in the text in a consistent and proper fashion. Proper format for tables and | Tables and figures are generally used incorrectly to support reporting of methods and results, and they are only weakly referred to in the text. Improper format for tables and figures is | Tables and figures are not used when appropriate or are consistently used improperly. |

| | throughout. | figures are mostly used throughout. | regularly used. | |
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## Appendix F: The Years II through IV Composite Rubric

**Middlebury, 2011   Writing Rubric**

| Learning Objectives | Scoring Scale 4 highest | Scoring Scale 3 middle high | Scoring Scale 2 middle low | Scoring Scale 1 lowest |
|---|---|---|---|---|
| Title and Introduction | Awakens and focuses interest on the writer's agenda. Compelling. | Clear and focused. Establishes its subject. May be compelling, but may miss opportunities. | Problems with clarity or focus. | Does not attempt to generate interest. Serious problems with clarity or focus. |
| Audience Awareness | The writer is fully aware of an audience and accommodates readers' needs throughout. | The writer is aware of an audience and sometimes accommodates readers' needs. | The writer is aware of, but not clear about, audience. The essay is occasionally confusing. | The writer is not aware of audience needs. The essay is frequently confusing |
| Thesis or Research Question | The writer formulates an interesting, possibly ambitious, thesis, hypothesis, or research question which governs the evidence and analysis throughout. | The thesis / question is clear and arguable and governs the evidence throughout. | The thesis/question is not entirely clear or is not arguable or does not govern the evidence throughout. | The thesis/question is difficult or impossible to identify, and the purpose of the essay is unclear. |
| Use of Key Terms | The writer establishes, and defines where necessary, the | Key terms are established and defined. Use of key terms | Key terms are established but not consistently used or not | Key terms are not established, or they are unclear or |

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| | key terms of the argument. Key terms are used with confidence and possibly sophistication. | lacks confidence and sophistication | clearly defined. | inappropriate. |
| Information and Evidence | The writer selects persuasive, interesting, perhaps insightful information to contextualize and inform the argument. Sources are cited appropriately. When necessary, evidence counter to the argument is effectively addressed. | Sufficient and appropriate persuasive information informs and contextualizes the argument. Sources are appropriately cited. Ineffective counter argument. | Information informing and contextualizing the argument is sometimes insufficient or unpersuasive for the argument. Sources may sometimes be inappropriately cited. No counter argument | Information informing and contextualizing the argument is rarely sufficient or persuasive for the argument. Sources are generally inappropriately cited or not cited. |
| Structure | Sophisticated organization with respect to both the whole essay and the coherence and continuity of paragraphs.<br><br>Accommodates the complexity | Well organized throughout but without either sophistication or complexity. It accommodates the argument satisfactorily. | Well organized on the whole but occasionally needing work on individual paragraph coherence or continuity. It accommodates the argument. | Organization is haphazard and the argument is difficult to follow. Paragraph coherence and continuity need work. |

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| | of the argument well. | | | |
| Analysis and Interpretation | The writer always analyzes the evidence in support of the argument. Interpretation is insightful and persuasive, and displays depth of thought. May pose original ideas. | The writer usually analyzes the evidence in support of the argument. Interpretation is persuasive and occasionally insightful. | The writer sometimes analyzes the evidence in support of the argument. Interpretation is sometimes persuasive but rarely insightful. | The writer rarely analyzes the evidence in support of the argument. Interpretation may be implausible. |
| Mechanics | The writer demonstrates a wide range of vocabulary and sentence structures. Few or no errors. | The writer demonstrates some range of vocabulary and sentence structures. Some errors. | The writer demonstrates a limited range of vocabulary and sentence structures. Frequent errors when attempting complexity. | Persistent errors with simple vocabulary and sentence structures. |
| Voice and Style | The writer sustains an appropriate and interesting voice. The essay is complex and handled with sophistication throughout. | The writer sustains an appropriate voice and is occasionally interesting. The essay is handled with clarity and purpose, and occasional sophistication. | The writer's voice is occasionally inappropriate or lacking confidence. The essay is handled without sophistication. | The writer is unable to sustain an appropriate voice. The essay may be potentially interesting but is handled without clarity or purpose. |

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| Conclusion | The conclusion answers all questions with insight. It continues to stimulate the reader's thinking and may suggest areas for further research. | The conclusion answers all questions satisfactorily. | The conclusion answers most questions, but may be unclear or incomplete. | The essay ends without concluding. |
| Disciplinary Conventions: Use of Disciplinary Language | The language of the discipline is used correctly and fluently throughout. | The language of the discipline is used correctly and where it should be, but without fluency. | The language of the discipline is attempted but is used incorrectly or not used where it should be. | Disciplinary language is not attempted. |
| Disciplinary Conventions: Entering Disciplinary Conversations | The writer has analyzed and interpreted the scholarly literature accurately and insightfully throughout the paper. Prior work is synthesized for the reader (as opposed to being presented as a string of summaries) and is appropriate for the questions being asked. | The writer has analyzed and interpreted the scholarly literature but may miss some opportunities, or understanding of the literature may occasionally be vague or flawed. | The writer has demonstrated only a rudimentary understanding of the literature or may be clearly mistaken in places. Weak synthesis. | The author has reviewed the scholarly literature superficially or not at all. |

## Appendix G : Ten Best Practices for Teaching College Writing

1.  Be intentional and transparent in creating writing assignments: determine clear objectives (learning outcomes) for each assignment (for example: complex argument/thesis; sophisticated engagement with secondary literature; synthesis of ideas; following disciplinary conventions).

2.  Contextualize writing objectives within the liberal arts environment: are the objectives discipline-specific, typical of an academic division, and/or interdisciplinary in nature? How do they adhere to, combine or depart from standard writing forms (genres)? Where do the objectives fit within the overall continuum of writing within a discipline?

3.  Identify/Define for students the audience(s) for each writing assignment.

4.  Describe/break down particular features of the expected writing and/or provide students with models of high and low end work. Isolate/excerpt one or two features to discuss at a given time (introductions, theses, structure, voice, etc).

5.  Know your "end" goal for their writing in not only a particular assignment but for the course; sequence assignments accordingly.

6.  Consider whether or not and how your assignments invite students to wrestle with the "big ideas" in your field(s).

7.  Identify and discuss, where appropriate, relationships between writing process and product.

8.  Involve students at some point in the assessment process through self-evaluation and/or peer review. Consider giving them a rubric for self or peer evaluation. Perhaps assign an informal reflection/self-evaluation due along with the paper.

9.  Have pre and post-assignment conversations with students about their writing. Establish individual goals for the next paper.

10. Assign an informal essay that asks students to reflect upon their relationship to your discipline and its relationship to local and global challenges. How do students understand (or not) the potential significance of their discipline-informed (interdisciplinary) voices?

Reflections Year II

1.   Creating a writing rubric specific to my discipline was not easy, and though the "finished" product still needs refining, the process of articulating what matters to historians about writing forced me to think hard about what it is that I do in my profession and the standards that I and even my students should follow.  In looking back on the assignments that I often create for my history courses, I realize now that I have put much more emphasis on the research aspect of student work rather than on their ability to express their findings effectively on paper.  I see now the need for much more conversation with my students, informing them about my expectations for their writing and evaluating their work as much on the writing as on the research that they have done.  Doing so will be more labor- and time-intensive, but I think that it will pay off in the end, especially if all of us make writing a higher priority.

2.   Talking about writing and examining our students' writing as a group is crucial; yet, we rarely – if ever – do it in my department. Students of French receive a strong foundation in writing from first year to senior year. However, we all count on their junior year abroad to fine-tune their writing, absorb more vocabulary in context, and acquire a more French-sounding and looking syntax. Now, as the tendency for students is increasingly to go abroad for a semester only, rather than a year, it is becoming trickier. They are exposed to authentic French for a reduced period of time. Also students come back from French-speaking countries with various levels of fluency. They do not all progress at the same pace, do not all become sophisticated writers, and do not all produce error-free documents. Even the best students still make mistakes, which is natural. Learning a foreign language is a lifetime process as I can attest.

Right now, our majors take FREN 210, 221, and 230. Our non-majors usually take at least 2 of those courses so that they can go abroad. The first two courses (210 and 221), which are based on the study and analysis of literary texts of various genres and from various periods, are writing intensive and 221 can be taken as a CW course. In 221, which is one of the 2 mandatory courses with 230 to go abroad for one semester, students learn two methods of writing that are practiced at a French-speaking university. They generally suffer through the course as they have difficulty managing several skills: using fluid and error-free French, and organizing papers in a rigorous way with a progression in three parts and an open-ending conclusion that does not repeat the introduction but leads to a stimulating field of interpretation… However, students are resilient and learn.

In FREN 230, which is a culture and society course, they do not practice writing as rigorously and are not introduced to writing in the disciplines of the two specialists who teach 230, i.e. history or anthropology. 230 is the first course in a field other than literature that students take in our department. As we all know, students have been exposed to reading literature since high school; they are familiar with literature, and with speaking and writing about literature. However, they have not necessarily been taught yet how to write from a historical,

sociological, political or anthropological perspective. In 230 they learn about French society today.

For them to take upper-level courses (300-level lit. or culture, society, political courses) in our dept, they must have taken 221 for lit. courses and 230 for all other culture and society courses. (For cinema courses, students can take 221 or 230 as their prerequisite. Our department doesn't offer a lower-level cinema course; therefore, the film instructor teaches them the appropriate vocabulary and analytical techniques in the upper-level courses.)

The students' French skills can therefore greatly vary according to their preparation and/or their abilities. We all know that at times some students, who should not have continued their studies in our field, persist in doing so. Others, who are the best prepared, are sometimes not majors in our departments and we wish they were.

One of the problems I see is with students who take an upper-level course in a field other than literature. Generally those who have taken 221, have studied in a French-speaking country, and therefore have written more papers the "French" way are adequately prepared: they can write fluidly, have sufficient vocabulary, and are able to organize a paper in a logical and coherent manner. (Of course there are always exceptions, such as the one I mentioned earlier, i.e. the persistent student who has few skills in French, but persists in taking French.)

Students who are adequately prepared in writing about literature and have gone abroad are usually not adequately prepared to write from the perpective of the discipline that is taught in the upper-level course, unless they've learned it in France. However, in France, students tend to write "disserations", which are very broad essays. Therefore, I do not know how the 3 professors deal with teaching writing in their discipline (history, anthropology, and political science). They are reluctant sometimes to explain to us, the literature faculty, how one writes from their discipline perspective and what the differences are. (Until this summer, I had very little idea about writing in other fields. Thus, I'm very grateful for this experience.) Our colleagues who are literature professors regularly complain about students' lack of preparation, particularly if they are seniors and want to write an honor thesis or take the civilization and culture senior seminar. Yet I'm not sure when students could learn this specific type of writing if it is not taught at the 230 level and/or if they have learned it (or not at all) very quickly while in a French-speaking country. I think we need to address this issue in our department , but it is a sensitive one because it involves territories.

3. It has been enlightening to spend several weeks thinking about, discussing, and evaluating writing.  It has led me think more systematically about writing, to move away from my generally intuitive approach, and I'm expecting to be a much better teacher of writing in all of my classes.  For instance: concepts I had never thought of such as "audience awareness" and "key terms" give me more tools with which to explain to students how to make a readable paper.

I have never used a rubric to grade; I will probably adopt a more simplified version of our 10-element rubric, and share it with students so they know what to be thinking about. I imagine it will provide security both for instructor and student (see more on this below).

Some common areas arose as we moved into disciplinary writing. Proper documentation: dull but universal. Using the language of the discipline. Situating the paper within a context of theoretical perspectives. And then, possibly, more mechanical processes like correct use of quotations or paraphrasing, proper structure for an empirical paper, good visuals when relevant.

One question that has been bothering me as we in the workshop have presumably gotten better at helping students write better…is it always appropriate to spoon-feed more and more, as we become more expert at spoon-feeding? Is there something to be said for more of a "university" model (maybe more "European"), where you throw students into scholarly work and let them flounder around until they figure it out? I'm not sure about this. It's empowering to discover things on your own, to be treated like an adult. Clearly some students never will discover some important things on their own. What's the right balance?

Going forward with Teagle: senior evaluation will probably be easier because students will be at a more consistent level of discipline awareness. It will be interesting to see how much a student's discipline expertise in her major spills over into an ability to adopt disciplinary conventions in other areas, where the student's connection is more casual (for instance, taking a 200-level elective in a new area). I.e., have they learned how to write in a variety of styles from being immersed in one style?

Thanks for this opportunity. I think it would benefit the whole faculty to do this for a week or so. I hope to discuss the whole experience at a brown-bag event in my department.

4. Perhaps the most useful and interesting aspect of this project for me was the difficult step of writing and understanding rubrics. The details of the various categories was, at times, frustrating as it forced a separation of issues that were often closely interrelated. At the same time, it was helpful to me to think through how I teach writing, and how I might refine my teaching of writing as I consider a wider category of skills we think students should learn.

Also, the evaluation of papers based on these rubrics was useful in that I could see more clearly in which areas students most often struggled, and thus which areas I might want to focus more teaching and classroom time in future writing classes--including the FYS I will be teaching this fall.

I think one part of our presentation might be simply to present the rubric and overall results of the rubric emphasizing this. The goal would be to help Middlebury College teachers of writing to think more consciously and explicitly both about how they teach writing, but also

about what students need to learn, what they struggle most to learn, and where in their learning careers different aspects of writing tend to move forward (or backward.)

Again, from a very personal note, this project re-emphasized to me the need to find a way for my department to be more conscious about teaching writing in our curriculum.

FUTURE QUESTIONS: I think it would be very interesting, as we evaluate senior writing, to ask whether seniors took a CW class in their own discipline, and whether that correlates either with the absolute score on their senior project, or at least with relative score (compared with previous papers by the same student or with other students in the same class). *When it comes to senior independent research and writing, does it matter how many writing classes a student took, and/or whether or not those writing classes were in the same or a related discipline?*

5. My best learning experience in the Teagle Committee arose from thinking about a rubric for film studies and listening to other faculty represent standards in their discipline. Upon reflection, few students in film studies incorporate or even express much interest in the history and critical tradition of my discipline. Instead they focus on film production and screenwriting technique with little perspective on film history.

In terms of student writing and our committee work, I found that the general rubric established last year creates an excellent foundation and guide for student achievement, particularly in the humanities. However, the sciences and the social sciences appear to have more rigorous writing procedures with which they train undergraduates. Although sometimes these procedures lead to reports that lack elegance in writing.

So what has the Teagle Committee achieved? The committee has tracked and gathered data on features that one would expect to find in undergraduate education. That is, students writing regularly under supervision and with reward incentives exhibit a modest trend of improvement and growing skill in writing. This finding applies to both general goals of writing well as well as disciplinary standards.

What might one expect to find in senior work to be examined next year? First, higher achievement and continued growth, especially because in many disciplines senior work is voluntary and only the best students will pursue a senior thesis. On the other hand, in departments where everyone has to write a thesis, there will be more extreme differences between high and low achievement.

P.S. Additional questions: Compare senior work between students who go abroad and those who remain at Middlebury. Compare achievement between departments which require junior work in a methods course and those who do not.

6. I find that the basic analysis of the data is the most interesting of the themes to emerge from our overall assessment.  Coupling the results from last year's through this year's work, rather than first telling abut last year's results and then telling about this year's results, would be most interesting.  I <u>would</u> split the story out between the 10LO's and then the discipline-specific LO's, however.  Those form two different narratives for me, and I think they are worth looking at separately.

Additionally, I would simply give the participants a brief glimpse into the data, but instead focus on the emergent answers in order to provoke dialog about where we can go as an institution and as departments with all of this.

I learned a tremendous amount by participating in this workshop, and I am extremely glad I participated.  Although I think this kind of assessment is fraught with methodological problems, many of which are fatal for any kind of rigorous statistical analysis, I think the process has (a) made me a better teacher, especially of writing, (b) led me to a deeper awareness of what I am looking for in disciplinary writing, and (c) let me understand better what the nature of scholarship is in disciplines other than my own.  These points are interrelated in important ways.  For example, by knowing better what constitutes "good writing" in another discipline, such as history or literary criticism, I can better understand the challenges that my own students face when asked to write in <u>my</u> discipline: They may not be bad writers, but rather they may be bringing writing expectations from other disciplines into my class, and <u>I</u> need to help them make the necessary transitions.

*How might we move forward in the next year of this project?*

1.      Avoid assessing senior theses as the sole reflection of senior writing. These often involve so much input from advisors that the quality may not be an accurate reflection of the students' abilities.
2.      Continue to revise the discipline-specific rubrics, especially through involvement of more faculty in the disciplines.


Reflections YEAR III

1. If I had to distill my experience down to a single, central "take-home message" for my teaching, it would be that the quality of students' writing is distinct from the content of their writing, and that my assignments are therefore an opportunity to help students develop not only the habits of mind of a good social scientist, but also the habits of mind of a good writer.  Before participating as a rater on the project, I evaluated my students' papers largely on content.  Specifically, I assessed the depth of students' understanding of course concepts, the quality of their critical thinking, and the accuracy and thoroughness with which they applied given principles to novel cases or situations.  The quality of students' writing made only a small contribution to my overall feedback and evaluation, and I viewed their writing simply as a tool

that might help or hinder their ability to articulate their thinking clearly. Now, having participated as a rater on the project, I feel that I have permission (and possibly even a responsibility!) to hold students to higher standards for their writing, alongside high standards for content. Students will not become stronger writers if they view writing as a skill to be used only in certain kinds of courses. They need to view writing as a "life skill," not as an "English Lit. skill." I anticipate incorporating aspects of the Teagle rubric into my own assignment-specific rubrics as a way of conveying to students the dual importance of the content and the writing in their papers, and providing them feedback on both. In this sense, the project both opened my eyes to non-CW courses as an opportunity to help students grow as writers, and provided me with a tool (i.e., the rubric) for doing so.

2. Participating in the Teagle study has made me rethink the way I structure and teach my CW courses. After conversation with professors from other disciplines about what good writing is, and how it should be taught, I've decided to make my CW courses much more about writing than they were before. I already use rubrics from previous Teagle years in my courses, so participating in the study has given me ideas on ways to revise and improve those rubrics.

Upon reflection participating in the Teagle workshop was more valuable than I had originally anticipated. Certainly the discussions with other participants regarding the evaluation of written work were useful. It is always interesting and informative to have the opportunity to compare my perspective on a particular piece of writing with that of a colleague. To be able to do that with faculty form my own discipline as well as with those from other departments was particularly instructive. Equally important was the opportunity to use a writing rubric to do this work. It provided me with a clearly articulated series of dimensions on which to evaluate the quality of my students' writing. This is something that I have done much more informally in the past. This coming fall I will be teaching a new first year seminar. I intend to use a rubric similar to this one not only to evaluate my students writing assignments but also to provide for them a clearer description of my expectations regarding their work.

## Appendix I:  Student Self-Perceptions of Confidence in Writing Results

Preliminary review of  the senior survey data indicated that students' self-reported writing skills had improved over four years, but that confidence levels did not  track with change in skill level (see Table 1 below).   In addition, senior level confidence in writing was lower than confidence levels self-reported  by the students in fall, 2006 when they entered the College (see Table 2). Skubikowski and Langrock organized focus groups with the Class of 2011 to help better understand this skill/confidence discrepancy. A brief survey of the 2011 focus group attendees yielded a similar skill/confidence pattern, but more interestingly in the ensuing discussion students indicated that they had been "humbled" by their college writing experiences and that the confidence with which they had entered college had in fact been a "false confidence."

**Table 1**
*Senior Year Assessment of Writing Ability*

| Change in Skill | |
|---|---|
| Weaker Now | 1% |
| No Change | 6% |
| Stronger Now | 54% |
| Much Stronger Now | 38% |

| Confidence Level | |
|---|---|
| Least Confident | 4% |
| | 11% |
| Confident | 23% |
| | 37% |
| Most Confident | 25% |

**Table 2**
*First Year Assessment of Writing Ability*

| Confidence Level | |
|---|---|
| Least Confident | > 1 % |
| | 7 % |
| Confident | 25 % |
| | 37 % |
| Most Confident | 31 % |

Associations between Writing Objectives and Self-Reported Levels of Confidence

Early in the participants first fall term and again during the first winter term, participants were asked to report on their level of confidence at being able to complete a variety of academic tasks. A repeated measures ANOVA with time (Fall 06, Winter 07) and task (10 items including managing time, able to write a clear and persuasive paper, think and read critically) as within subject variables was conducted to assess within individual differences. There was a significant main effect of time, $F(1, 27) = 32.73$, $p < .01$, such that regardless of task, confidence ratings for the fall were significantly lower than reports for the winter. There was also a significant effect of task, $F(9, 19) = 7.61$, $p < .01$.

Pos-hoc comparisons indicate that participants were significantly less confident in their ability to complete an independent project ($M = 1.80$) and conduct library research ($M = 1.84$) than their confidence in their ability to interpret numbers ($M = 2.29$), write a clear and persuasive paper ($M = 2.30$), manage their time ($M = 2.32$), think and read critically ($M = 2.36$), seek academic assistance ($M = 2.41$), and work with others of diverse backgrounds ($M = 3.25$). There were no significant differences in the confidence ratings for using technology ($M = 2.13$) and giving an oral presentation ($M = 2.14$) and all the other tasks.

For the fall and Winter Term reports, only the confidence ratings for time management were significantly associated with any of the writing objectives, none of the other tasks correlated with the writing objectives. The patterns of association indicated that self-reported levels of confidence to manage time were positively associated with the ten writing objectives for the initial First-Year Seminar paper. For the fall self-assessment, correlations ranged from .45 to .64, $p$s < .05. For the winter term self-assessment, correlations ranged from .43 to .65, $p$s < .05.

## Appendix J:   Repeated Measures (ANOVAs) Results for Year III-IV

To assess whether there were significant differences in writing development over the four years for the ten objectives, we conducted separate repeated measures ANOVAs comparing patterns of change within individuals, across writing samples.  For eight of the 10 objectives (Introduction, Thesis, Terms, Analysis, Structure, Mechanics, Voice and Conclusion) the pattern of development of writing over time was significant (see **Table 1).**

**Table  1**

*Repeated measures ANOVAs comparing change within individuals over time, for each of the ten writing standards*

| Objective | Paper | Means | *F* |
|---|---|---|---|
| Introduction | | | 4.29* |
| | First-Yr Sem-1st | 2.06 | |
| | First-Yr Sem-Last | 2.46 | |
| | Second Year | 2.13 | |
| | Third Year | 2.72 | |
| | Fourth Year | 2.44 | |
| Thesis | | | 5.31** |
| | First-Yr Sem-1st | 1.93 | |
| | First-Yr Sem-Last | 2.31 | |
| | Second Year | 2.41 | |
| | Third Year | 2.63 | |
| | Fourth Year | 2.72 | |
| Terminology | | | 5.09** |
| | First-Yr Sem-1st | 2.09[a] | |
| | First-Yr Sem-Last | 2.34 | |
| | Second Year | 2.75 | |
| | Third Year | 2.81 | |

| | | | |
|---|---|---|---|
| | Fourth Year | 2.78 | |
| Evidence | | | 2.96 |
| | First-Yr Sem-1$^{st}$ | 2.19 | |
| | First-Yr Sem-Last | 2.48 | |
| | Second Year | 2.31 | |
| | Third Year | 2.75 | |
| | Fourth Year | 2.96 | |
| Analysis | | | 8.34[**] |
| | First-Yr Sem-1$^{st}$ | 1.93 | |
| | First-Yr Sem-Last | 2.16 | |
| | Second Year | 2.47 | |
| | Third Year | 2.28 | |
| | Fourth Year | 2.78 | |
| Structure | | | 10.59[**] |
| | First-Yr Sem-1$^{st}$ | 1.81 | |
| | First-Yr Sem-Last | 2.22 | |
| | Second Year | 2.31 | |
| | Third Year | 2.78 | |
| | Fourth Year | 2.53 | |
| Mechanics | | | 4.40[*] |
| | First-Yr Sem-1$^{st}$ | 2.28 | |
| | First-Yr Sem-Last | 2.37 | |
| | Second Year | 2.77 | |
| | Third Year | 3.20 | |

| | | | |
|---|---|---|---|
| | Fourth Year | 3.10 | |
| Audience Awareness | | | 2.45 |
| | First-Yr Sem-1st | 2.36 | |
| | First-Yr Sem-Last | 2.40 | |
| | Second Year | 2.57 | |
| | Third Year | 2.90 | |
| | Fourth Year | 2.93 | |
| Voice | | | 6.78** |
| | First-Yr Sem-1st | 2.17 | |
| | First-Yr Sem-Last | 2.38 | |
| | Second Year | 2.69 | |
| | Third Year | 3.00 | |
| | Fourth Year | 2.59 | |
| Conclusion | | | 4.37* |
| | First-Yr Sem-1st | 1.90 | |
| | First-Yr Sem-Last | 2.33 | |
| | Second Year | 2.37 | |
| | Third Year | 2.20 | |
| | Fourth Year | 2.67 | |

$^{**}p < .01, ^{*}p < .05, ^{t}p < .10.$