

NACEP 2012 NATIONAL CONFERENCE – Seattle, WA

NORTHEAST IOWA COMMUNITY COLLEGE ENG 105 & 106 PORTFOLIO PROJECT Presenters: Katie Beadle (beadlek@nicc.edu), Jim Brimeyer (brimeyerj@nicc.edu)

ENGLISH 105--COMPOSITION I

COURSE DESCRIPTION

English 105--Composition I prepares students for types of communication and thought essential to academic and working-world success. The course focuses on writing as a process intended to help students identify and refine their own personal writing process. The course requires each student to compose a minimum of 32 pages of edited work (final products, not drafts).

COURSE OUTCOMES:

UPON COMPLETION OF THIS COURSE, THE STUDENT WILL BE ABLE TO:

1. Write as a means of discovering and clarifying ideas.
2. Compose using a process approach of pre-writing, drafting, revising, and editing.
3. Implement appropriate writing strategies for varying purposes and audiences.
4. Develop an authentic, personal writing voice and tone appropriate for varying purposes and audiences.
5. Organize essays which present logical progression and support through introduction, body, and conclusion.
6. Polish individual writing style through precise syntax, phrasing, and diction.
7. Use conventions of standard written English with skill and accuracy.
8. Analyze one's own writings and others' writings while participating in writing response groups.
9. Revise writings based on peer, instructor, and NICC Writing Center responses.
10. Present oneself as a learner, thinker, and writer by developing a portfolio displaying the writer's ability to analyze, synthesize, and evaluate one's own writing.

ENGLISH: 106--COMPOSITION II

COURSE DESCRIPTION

English 106--Composition II focuses on writing as a process with emphasis on exposition, persuasion, evaluation, analysis, investigation, and research. This course extends the instruction and practice of College Composition I to help improve thinking and writing skills needed in academic and working-world success. The course requires each student to compose a minimum of 32 pages of edited work (final products, not drafts).

COURSE OUTCOMES:

UPON COMPLETION OF THIS COURSE, THE STUDENT WILL BE ABLE TO:

1. Utilize writing as a means of communication and critical thinking.
2. Compose using a process approach of pre-writing, drafting, revising, and editing.
3. Write expository, analytical, and persuasive prose in a clear, concise, correct style.
4. Use current research methods to gather and organize relevant information from a variety of written, oral, and electronic sources.
5. Use proper MLA or APA format for title page, outline or abstract, pagination, margins, documentation, and works cited or reference pages.
6. Analyze one's own writing and others' writings using writing response groups and written analyses.
7. Revise writings based on peer, instructor, and NICC Writing Center responses.
8. Present oneself as a learner, thinker, and writer by developing a portfolio, which shows the ability to analyze, synthesize, and evaluate one's own writing.

Northeast Iowa Community College English 105 & 106 Composition Portfolio Requirements:

PORTFOLIO CHECKLISTS

ENG 105: Composition I

___ **Introduction:** establishes a sustained metaphor/theme that introduces and unifies the entries of the portfolio—five paragraph minimum.

___ **Table of Contents:** page numbers and an annotated explanation of the contents of each portfolio entry.

___ **Entry Slips:** writer's reflection on each entry. Focus on HOC issues (LOC focus for diagnostic essay only). Tie title or opening paragraph to the portfolio introduction—one page/three paragraph minimum.

___ **Portfolio-evaluated Essays:** 3-1 Event and 5-1 Persuasive Letter—track changes and new copy required.

___ **Revised essays previously evaluated:** 2-1 Place and 4-1 Expert—track changes and new copy required.

___ **Revised Diagnostic Essay:** previously evaluated copy, track changes, and new copy required.

___ **Optional Personal Inclusions:** four maximum—written this semester (prose—seven paragraph minimum; poetry—one page minimum) entry slips and track changes required for each.

___ **Full Process**—Author's Choice of 3-1 or 5-1. This ONE entry includes pre-writes, drafts, revisions, peer responses, track changes, first evaluated copy (if applicable), with clean copy on top for evaluation. Note: full process is also required for any essays when peer response was missed.

___ **Metacognitive Conclusion:** Evaluate your performance—7 paragraph minimum.

ENG 106: Composition II

___ **Introduction:** establishes a sustained metaphor/theme that introduces and unifies the entries of the portfolio—five paragraph minimum.

___ **Table of Contents:** page numbers and an annotated explanation of the contents of each portfolio entry.

___ **Entry Slips:** writer's reflection on each entry. Focus on HOC issues (LOC focus for diagnostic essay only). Tie title or opening paragraph to the portfolio introduction—one page/three paragraph minimum.

___ **Portfolio-evaluated Essay:** 7-1 Definition—track changes and new copy required. Revised essays previously evaluated: 6-1 Compare-Contrast and 8-1 Critical Analysis—track changes and new copy required.

___ **Revised Research Paper:** previously evaluated copy, pink evaluation sheet, and new copy required.

___ **Revised Diagnostic Essay:** previously evaluated copy, track changes, and new copy required.

___ **Optional Personal Inclusions:** four maximum—written this semester (prose—seven paragraph minimum; poetry—one page minimum) entry slips and track changes required for each.

___ **Full Process**—Author's Choice: For ONE entry, include prewrites, drafts, revisions, peer responses, track changes, first graded copy, with clean copy on top for evaluation. Note: full process is also required for any essays when peer response was missed.

___ **Metacognitive Conclusion:** Evaluate your performance—7 paragraph minimum.

Source: Brimeyer, James L. *You've Gotta Have Heart in Your Writing*. 4th ed.
Aloha, OR: Uncial, 2011. 18-21. Print.

- Northeast Iowa Community College Sample ENG 106 Portfolio may be found at the following website: <http://www.facewebsites.com/chrisnoel/>

NORTHEAST IOWA COMMUNITY COLLEGE
ENG 106: Portfolio Assessment – Spring Semester 2012

TO: NICC/PSEO Composition Instructor
FROM: Mike Gau, Dean of Communications Department
RE: ENG 106: Student Composition Portfolios
DATE:

Thank you for submitting your students' portfolios which demonstrate their growth as learners, thinkers, and writers. The NICC Communications Department is focused on unifying its program in regard to content, outcomes, and rigor. Writing portfolios help provide concrete evidence of students' meeting course outcomes and requirements and adherence to Northeast Iowa Community College course guide and syllabi for ENG 106: Composition II.

Each portfolio has been analyzed by a member of a committee of the Dean of the Communications Department, the High School Relations Coordinator, and full-time composition instructors. You will find checklists which indicate where students have met specific NICC portfolio requirements and areas that may need attention in improving sections of that particular portfolio.

We are impressed by the focused attention and instruction you have provided in guiding your students toward completing NICC's ENG 106: Composition II Portfolio requirements. You and your students deserve to take pride in their efforts to demonstrate their writing knowledge, improvement, and competence via portfolio assessment. We also thank you for your efforts in teaching your students productive writing skills and guiding them through their portfolio process and construction.

If we at NICC can assist or support any aspect of your teaching in any way, please contact me or a member of the NICC composition faculty. We wish you continued teaching successes and a productive and rewarding summer.

NORTHEAST IOWA COMMUNITY COLLEGE
Post-Secondary ENG 106: Composition II
Portfolio Assessment—Spring Semester 2012

PURPOSE: The purpose of this assessment is to provide evidence that the goals, objectives, and requirements of the Northeast Iowa Community College ENG 106: Composition II course guide and syllabus are being met with consistency in high school settings where ENG 106: Composition II is offered.

High School Sites: Dubuque Wahlert, Dyersville Beckman, Maquoketa Valley, Western Dubuque—Cascade, Western Dubuque—Epworth.

METHODOLOGY: Instructors at high school sites were asked to submit two portfolios from their Spring 2012 ENG 106 Composition II classes--one the instructor's choice and one randomly selected by the NICC Coordinator of High School Relations. Ten portfolios were analyzed by a member of a committee consisting of the Dean of the Communications Department, the High School Relations Coordinator, and full-time composition instructors. Checklists, which are included with this report, were used to assess each portfolio, and these were provided to the instructors following the assessment procedure. The checklist indicates where students met specific NICC portfolio requirements and areas that need attention in improving sections of that particular portfolio.

FINDINGS: The ENG 106: Composition II portfolios provide evidence of the following:

1. Students are using writing as a means of communication and critical thinking.
2. Although instructors may use different writing topics and prompts, students are implementing writing strategies for varying purposes and audiences.
3. Students demonstrate knowledge and control of writing process (pre-writing, drafting, revising, editing).
4. Students are developing an authentic, personal writing voice and tone appropriate for these varying purposes and audiences.

5. Students are writing expository, analytical, and persuasive prose in a clear, concise, correct style.
6. Finished products indicate that students organize essays which present logical progression and support through introduction, body, and conclusion.
7. Final products show evidence of improved style through precise syntax, phrasing, diction, and use of standard written English.
8. Students are using higher order thinking skills of analysis, evaluation, and synthesis to critique their own and their peers' writings in partner and peer response groups.
9. Students are using current research methods to gather and organize relevant information from a variety of written, oral, and electronic sources.
10. Instructors and students need to focus on correct MLA and APA documentation based on the most recent MLA (7th edition) and APA (6th edition) handbooks.
11. Portfolios indicate students are asked to use metacognition to analyze their growth as thinkers, writers, and learners via self-reflective entry slips provided for each artifact and in an overall concluding essay assessment of their progress in the course.

FURTHER FINDINGS & IMPROVEMENT OPPORTUNITIES:

A. Introduction: While portfolios open with a metaphor-based introduction, some students only create a metaphor and stop at that. Students need to further expand their introductions by introducing each piece in the portfolio and **then unifying their portfolios by tying the introductory metaphor to all individual entry slips within the portfolio.**

B. Table of Contents: Most, but not all, portfolios display an annotated Table of Contents which establishes the organization of the portfolio. Some have chosen to use tabs as identifiers for each new entry, which works well in organizing the portfolio.

C. Examples of Writing For Varying Purposes and Audiences: Portfolios show that students write for varying purposes and audiences in modes such as compare-contrast, definition, analysis, persuasion, and research for varying audiences such as instructors, peers, and letters to specified individuals. However, some entries appear to be work completed in prior semesters. The focus of this portfolio should be ENG 106: Composition II writings and extra personal inclusions, which demonstrate skills gleaned from this course and which may have been written in other disciplines in the present semester's courses only.

Research Essay: Some research papers focus on copying and listing sources more than on academic writing supported by sources. In other words, some research essays show a collection of quotations rather than the writer's ideas supported by experts located via research. We urge instructors to guide their students in developing personal writing voices even in research writing. Research writing expert, Bruce Ballenger suggests that students "become writers who research, rather than researchers who have to write" (94). Ballenger further writes, "The distinction between being a 'writer' and being a 'researcher' implies two different ways of being in the world—a writer creates, while a researcher collects...I will argue that the first-year writing course ought to be the place where students get practice being writers who ask questions that research can help answer" (16-17). In other words, writers should create and support ideas and use their research to support those ideas, not simply paste together a series of ideas from research sources.

Source: Ballenger, Bruce. *Beyond Notecards: Rethinking the Freshman Research Paper*. Portsmouth, NH: Boynton, 1999. Print.

In addition, research samples, in some instances, need to be updated to the changes recommended in the Seventh Edition of the *MLA Handbook* or the Sixth Edition of the *APA Manual*. Many research essays need to apply correct MLA or APA documentation in the text, apply correct formatting to block quotations, and provide proper pagination. Some research essays show the use of footnotes, which does not fit either MLA or APA documentation format. Some students also need to recognize the difference between a bibliography and a Works Cited page and include evidence of that distinction with their research paper text. Some include sources on the works cited/reference page that are

not used in the research essay. If needed, **instructors should consult the new MLA or APA handbooks and/or *You've Gotta Have Heart in Your Writing*, Chapters 11 and 12, for proper documentation, current usage of underlining versus italics, URL deletion, and running head and pagination.**

The following excerpt is taken from the recent APA Handbook:

The running head is an abbreviated title that is printed at the top of the pages of a manuscript or published article to identify the article for readers. The running head should be a maximum of 50 characters, counting letters, punctuation, and spaces between words. It should appear flush left in all uppercase letters at the top of the title page and all subsequent pages. (p. 229)

Example:

DETECTION OF EMOTION

3

Source: *Publication manual of the American Psychological Association*. (2010). (6th ed.). Washington DC: American Psychological Association.

The following excerpt is taken from the recent MLA Handbook:

In the past, this handbook recommended including URLs of Web sources in works-cited-list entries. Inclusion of URLs has proved to have limited value, however, for they often change, can be specific to the subscriber or a session of use, and can be so long and complex that typing them into a browser is cumbersome and prone to transcription errors. Readers are more likely to find resources on the Web by searching for titles and authors' names than by typing URLs. You should include a URL as supplementary information only when the reader probably cannot locate the source without it or when your instructor requires it. (182)

Source: *MLA Handbook for Writers of Research Papers*. 7th ed. New York: The Modern Language Association of America, 2009. Print.

D. Thirty-two Pages of Final, Polished Text: The portfolios show a range of variance in the total number of pages of final copy. NICC has established a 32- page requirement of final copy beyond drafts and revisions. Not all portfolios reach the 32-page requirement while some show work well beyond the required page count. The range varied from 30 pages to 40 pages of final copy writing.

E. Example(s) of Writing Process: Instructors are providing instruction in the writing process, and students are using the process (pre-write, draft, revise, polish, edit-proofread) in developing their pieces of writing. Instructors also effectively use various strategies of peer response during the writing process. Writers have included examples of a full writing process in their portfolios.

Some instructors and students are making productive use of the Track Changes feature of Microsoft Word in order to illustrate revisions made throughout the writing process. Others choose to use colored felt markers to indicate revisions throughout the writing process. In either case, it is evident that instructors recognize the importance of revision in the writing process and are requiring students to submit evidence of revision techniques at some point in the writing process. In some instances, students submitted their track changes revision stage rather than extending their writing process to a final copy.

F. Entry Slips (Self-reflection on each entry): Most students showed focused attention to reflection on each artifact they have included in their portfolios. **The entry slips should also provide a connection to the sustained metaphor established in the portfolio introduction via the entry slip reflection's text.** This portfolio unifying element of tying the metaphor created in the introduction has occurred in most, but not all, artifacts included in writers' portfolios.

G. Metacognitive Conclusion: Most students included a metacognitive conclusion whereby they evaluated their performance and growth as writers, thinkers, and learners in this course. In some instances, however, students simply repeated ideas from their introduction or entry slips rather than evaluating their performance in this course. Others traced their growth from high school freshman year to

the present. The concluding essay in this portfolio project should focus on the student's growth as writer, thinker, and learner in this college-level course only.

CONCLUSION: Analysis of the Post-secondary ENG 106: Composition II students' portfolio samples offers evidence that instructors are, for the most part, teaching to the prescribed NICC course guides and using portfolios as evidence of student performance and growth in the course. Consistency is evident in the quality and completeness of the pairs of portfolios submitted from various schools. While other variable patterns are evident per instructor, some of the variables in the portfolios seem to pertain to individual student decision-making rather than to inadequate instruction.

This report and suggestions for improving individual portfolios are provided to the instructors for future reference and adjustments. The evaluators are encouraged by the focused attention and writing improvement demonstrated in the portfolios they analyzed. We commend the instructors and students for the time and effort they put into the portfolio projects. Upon completion of their portfolios, the majority of student writers have compiled evidence of their efforts and growth as writers, thinkers, and learners. In their metacognitive reflections, many expressed more confidence in their abilities and talents as writers which will help them in future academic and working world writing situations. Furthermore, many expressed pride in their accomplishments in meeting the goals, objectives, and rigor of Northeast Iowa Community College's ENG 106: Composition II course. We urge students and instructors to analyze this report and their individual portfolio responses and make necessary adjustments and improvements in their portfolio presentations for future assessments.

**NORTHEAST IOWA COMMUNITY COLLEGE
ENG 106: Portfolio Assessment Grid -- 2012**

Student's Name _____
 School _____
 Composition Instructor _____

	Evidence Provided	Needs Attention	
<p>**A. Introduction (establishes sustained, unifying metaphor)</p> <p>**B. Table of Contents (annotated & paginated)</p> <p>C. Examples of writings for varying purposes and audiences</p> <p>D. Thirty-two pages of final, polished text (beyond drafts & revisions)</p> <p>E. Example(s) of writing process (prewrite, draft, revision, peer responses, track changes, editing/proofreading)</p> <p>**F. Entry Slips (self-reflections on each entry)</p> <p>**G. Final Metacognition (student self-analysis of performance and growth as a learner, thinker, writer)</p>			Comments

****Note: Sections A, B, F, and G may show evidence that students did include some attention to the portfolio requirement but that the inclusion needed more or improved focus and/or development. Therefore, the same student's portfolio may be tallied in both columns.**

**NORTHEAST IOWA COMMUNITY COLLEGE
ENG 105: Composition I – Spring Semester 2012
Portfolio Assessment Totals
N = 10**

	Evidence Provided	Needs Attention
**A. Introduction (establishes sustained, unifying metaphor)	8	2
**B. Table of Contents (annotated & paginated)	9	1
C. Examples of writings for varying purposes and audiences	10	0
D. Thirty-two pages of final, polished text (beyond drafts & revisions)	9 1-40 1-36 1-33 6-32 1-30	1
E. Example(s) of writing process (prewrite, draft, revision, peer responses, track changes, editing/proofreading)	9	1
**F. Entry Slips (self-reflections on each entry)	6	4
**G. Final Metacognition (student self-analysis of performance and growth as a learner, thinker, writer)	5	5

****Note: Sections A, B, F, and G may show evidence that students did include some attention to the portfolio requirement but that the inclusion needed more or improved focus and/or development. Therefore, the same student's portfolio may be tallied in both columns.**

**NORTHEAST IOWA COMMUNITY COLLEGE
ENG 106: Portfolio Assessment Grid -- 2012**

Student's Name _____
School _____
Composition Instructor _____

	Evidence Provided	Needs Attention	Comments
**A. Introduction (establishes sustained, unifying metaphor)		X	Creative nature walk theme but does not introduce the contents of the portfolio.
**B. Table of Contents (annotated & paginated)		X	missing annotation
C. Examples of writings for varying purposes and audiences	X		expository, analysis of song lyrics, TV show, literature, peer's essay, research essay

D. Thirty-two pages of final, polished text (beyond drafts & revisions)	32	X	Research essay needs attention to proper MLA documentation and citation.
E. Example(s) of writing process (prewrite, draft, revision, peer responses, track changes, editing/proofreading)		X	
**F. Entry Slips (self-reflections on each entry)		X	Not all are tied into the nature theme.
**G. Final Metacognition (student self-analysis of performance and growth as a learner, thinker, writer)		X	Expand the length and depth by providing more specific aspects of writing growth in this particular college-level course.

****Note: Sections A, B, F, and G may show evidence that students did include some attention to the portfolio requirement but that the inclusion needed more or improved focus and/or development. Therefore, the same student's portfolio may be tallied in both columns.**

**NORTHEAST IOWA COMMUNITY COLLEGE
ENG 106: Portfolio Assessment Grid -- 2012**

Student's Name _____
School _____
Composition Instructor _____

	Evidence Provided	Needs Attention	Comments
**A. Introduction (establishes sustained, unifying metaphor)	X		Creative Lion King theme introduces the contents of the portfolio clearly.
**B. Table of Contents (annotated & paginated)	X		effective annotation
C. Examples of writings for varying purposes and audiences	X		expository, analysis of song and movie, compare-contrast, definition, research essay
D. Thirty-two pages of final, polished text (beyond drafts & revisions)	36 X		
E. Example(s) of writing process (prewrite, draft, revision, peer responses, track changes, editing/proofreading)		X	
**F. Entry Slips (self-reflections on each entry)	X		All are tied nicely into the Lion King theme. Pictures help readers visualize the theme.
**G. Final Metacognition (student self-analysis of performance and growth as a learner, thinker, writer)	X		Provides specific aspects of writing growth in this particular college-level course.