Writing Across the Curriculum
at York College of The City University of New York

A Handbook for Writing Intensive Courses

Revised 2011
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Dear Colleagues,

On behalf of the York Writing Across the Curriculum Program, I would like to invite you to consider proposing and offering a Writing Intensive (WI) course. This Handbook for Writing Intensive Courses is intended to provide suggestions and guidance for faculty who are currently teaching a writing intensive course or who may be considering one in the future. Here is an overview of that process:

In order for the proposal review process to be completed in time for registration, WI course proposals are generally due early in the semester PRECEDING the one in which you want to teach the course. For example, proposals for Spring 2012 and Winter 2012 are DUE ON SEPTEMBER 30, 2011. Proposals for Fall and Summer are generally due at the end of February. In order to be designated a “Writing Intensive Course” (and thus have the “W” on a student’s transcript indicating the fulfillment of a graduation requirement), a course must fall into one of the following categories:

a) A permanently-designated writing intensive course results from the College Curriculum process. Writing intensive procedures and pedagogies are written into the course description, and all faculty teaching that course are expected to follow the writing intensive guidelines as they teach the course, targeting their students’ writing in their particular discipline. These courses contain “This is a Writing Intensive course” in their official description in the Bulletin, and require no further action each time they are offered in order to be listed on the schedule of courses as WI.

b) Ad hoc writing intensive courses are designated for only one semester at a time with a particular faculty member who has
submitted the proposal. The first time such a course is proposed, the faculty member needs to submit via attachment to wac@york.cuny.edu:
• The “WI Course Proposal Form,” (available on the York Writing Across the Curriculum website, http://www.york.cuny.edu/wac)
• A 1-page statement about the writing elements of the proposed WI course
• A tentative syllabus

c) Continuing review writing intensive courses: Courses that have previously been taught as ad hoc WI by the same instructor may be renewed by sending a syllabus and a note about any contemplated changes to the writing elements to the WI Advisory committee by the same deadline as for new ad hoc WI courses.

The Writing Intensive Advisory Committee, composed of faculty from a cross-section of disciplines, has responsibility for approving ad hoc writing intensive courses. For current membership of the committee, see the WAC website.

This handbook has been prepared over a number of years since the inception of the CUNY Writing Across the Curriculum initiative, with revisions in 2005 and now in 2011. It is a group effort, with many faculty members as well as CUNY Writing Fellow contributing to the process, and reflects a continuing tradition of WAC pedagogy and innovation at York College. We hope that faculty will find it useful, and welcome suggestions for helpful changes in future editions. Thanks very much, and feel free to contact me if you have any questions.

Jonathan Hall
Writing Across the Curriculum Coordinator
About Writing Intensive Courses

The WAC Requirement

The York College Writing Across the Curriculum requirement legislated by the York College Senate in 2001 includes provisions for 1) Writing Enhancement in General Education courses and for 2) Writing Intensive courses in all the disciplines.

1) Writing Enhanced General Education Courses

The provision for Writing Enhancement reads:
“All courses included among the College’s General Education requirements will be designated and taught as Writing Enhanced.”

It continues by specifying that the writing activities and assignments be “designed to develop students’ competence in reading, critical thinking, and writing.” Writing enhanced courses not only include writing; they use it as a means to develop thinking and the ability to express thoughts.

All instructors of courses that can be offered in fulfillment of the York College General Education requirement have a responsibility to incorporate informal writing-to-learn exercises and writing assignments – not only to promote the learning of the course material, but to develop students’ competencies in analytical reading, critical thinking, and writing. The material in this Writing Intensive handbook is also intended to help all General Education instructors by sharing best practices in using writing within the context of General Education courses. See also Appendices A (Low-
2) Writing Intensive Courses

Completing three Writing Intensive courses is a graduation requirement at York College. The specific number of courses that each student must take depends upon whether the student started at the College as a freshman or entered the College as a transfer student. These courses exemplify the principles of Writing Across the Curriculum (WAC) by advancing writing skills within the disciplines.

Currently, students who entered York College in or after Fall 2003 must complete a minimum of three writing intensive (WI) courses. For students who entered York as first-year students, the requirement is that they must complete:
- two WI courses in the lower division of the curriculum (at the 100 or 200 level), and
- one WI course in the upper division of the curriculum (at the 300 level or above) within the major.

A Writing Intensive course is a work-in-progress for the student. It is another way to move the student toward becoming a liberally educated person who can think critically and communicate effectively in a given discipline. An important aim of the WI requirement is to help master the skills needed to write for the curriculum of a particular discipline in the language and style preferred in that field.

This second provision of the WAC legislation requires students to elect the appropriate number of WI courses, and requires the academic disciplines to define and designate WI courses in sufficient numbers for students to be able to meet the
requirement in a timely way. Courses may be designated either on a semester-to-semester (ad hoc) basis, or as a permanent part of the curriculum.

An emphasis on high-stakes writing assignments (see “Low- and High-Stakes Writing” on pages 24-25) also distinguishes WI courses from the Writing Enhanced courses in General Education.

The following is a model of a Writing Intensive statement to be included on the syllabus of a Writing Intensive course. Instructors may also add specific elements of their own course to this description:

The provision for Writing Intensive Courses reads:
This course has been designated as writing intensive (WI).
It will count as one of three required writing intensive courses taken to fulfill CUNY graduation requirements. Two courses must be in the lower division of the curriculum (at the 100 or 200 level) and one must be in the upper division (at the 300 level or above) within your major area of study.
Writing Intensive designation means that a significant portion of your final grade will be based on written work, and that you will be asked to revise your work before handing in the final draft.
The general aim of writing intensive courses is to improve your writing skills and to enhance the learning and understanding of course material. For further information about these requirements please consult the York College Bulletin in effect during the year you declared your major, and visit www.york.cuny.edu/wac/york-wac-program-information.
Defining a Writing Intensive Course

The York College WAC program is built on the model of a “spiral curriculum,” and the Writing Intensive courses play a key role in that model. The WI courses extend the learning of the foundational writing courses to new contexts in the disciplines.

• A WI course includes carefully crafted formal writing assignments that are linked to the unfolding of course material. Assignments are not “add-ons.”
• Formal writing assignments are guided; that is, assignment sheets are detailed and students receive ongoing feedback and advice on work in progress.
• The assignments and guidance build on the work of the foundational writing courses to promote a common vocabulary and approach to the writing process.

The designated WI courses must meet defined criteria because they are part of a graduation requirement; completion of WI courses is noted formally on each student’s transcript.

Rationale and Criteria for Writing Intensive Courses

The criteria for WI courses keep the focus on the process of engaging students in writing activities for the course in a way that can lead to improved reading, writing, and thinking skills. These criteria are based on the recommendations of the CUNY-wide Faculty Advisory Committee for WAC.

1. “Formal papers” means that these assignments usually draw upon reading and/or research and require thought, planning, organization, and reflection. “Finished pages” means the standard typed, double-spaced page with one-inch margins. Note: Essay examinations are
not formal papers because they do not involve planning and revision. Therefore, essay examinations are not included in the 10-12 finished pages required in WI courses.

2. Papers are assigned in a way that further develops students’ writing competence through a process of drafting and revision, drawing on the learning of the foundational courses, with individual feedback on work in progress. Therefore significant in-class attention should be given to the writing process.

3. This pedagogical design involves working with each student in a process approach that systematically moves the student toward a final paper. This process is introduced in the freshman-level and junior-level writing courses. Informal reading, critical thinking, and writing activities are used during the semester.

4. The process requires the student to think critically, revise, and edit the paper so that the final submission is closer to the goal of the assignment. In upper-division WI courses, the paper should begin to emphasize the specific writing conventions of the discipline.

5. Instead of the traditional “assign-and-grade” approach, instructors of WI courses take responsibility for helping students learn how to complete their assignments, and in the process, students learn to improve their writing. These teachers do so by:
   • preparing written assignment sheets and responding to work in progress.
   • arranging for students to respond to classmates’ work in progress.
   • explaining the format(s) particular to their own discipline in which written work must be completed.
   • giving feedback that lets students know where their work has succeeded and where it has fallen short.
6. Course grades are based in significant part on students’ written work. The percentage of the final grade determined by formal writing is, of course, at the instructor’s discretion in the context of each course. A survey of faculty practices indicates that written work, including the process that leads to the final submission, generally accounts for 40% to 60% of the final grade in WI courses.

7. The special objectives of a WI course are incorporated into the syllabus. Students need to know why a particular course is designated WI and how this affects the course work. An explanation is needed in class and on the course syllabus. This explanation should include a clear description of the process that an instructor will use to move students toward the final submission and the role preliminary submissions will have in the paper’s ultimate grade, preferably on the course syllabus.

8. Course enrollment is capped at 25 so student work receives appropriate attention and so the process of writing for the discipline can be adequately addressed.

Writing to Learn – Not Just Learning to Write

Writing to Learn is writing that is closely associated with the learning process as it occurs in class (lecture or discussion) and as it occurs outside of class (reading and assignments). It is the effort to articulate thoughts that move students toward clarity and coherence.

Advocates of WAC have had success with writing-to-learn exercises like these:

• Asking students to write their questions about the course on the second day that it meets.
• Quizzing students during the second week of the course on the content and intent of the course syllabus.
• Having students brainstorm on paper what they know or would like to know about a topic before it’s introduced in lecture or discussion.
• Stopping the lecture or discussion to have students write briefly about how they are experiencing it or about a concept presented in it.

Most often, teachers simply respond to the content and not to the correctness. Such writing reinforces learning and helps students to clarify their ideas. Because it is an exercise in articulating thinking as it develops, it is at the same time an exercise in developing the ability to articulate. How students are thinking, what the class has derived from the assigned materials, and what difficulties students are having with them are discovered. Informal writing-to-learn activities have many benefits for students. Students:
• write more and get used to it.
• think more about what they are reading or listening to.
• become more reflective of what they do and do not know.
• do better on formal writing assignments.

The Writing Intensive Course Syllabus

The syllabus for any course is a contract between instructor and student, outlining expectations, procedures, and requirements. Your course syllabus is a first impression. It introduces the student to you as an instructor and will set the tone for the semester. When a course is designated Writing Intensive (WI), the syllabus should reflect the general principles of good writing. Set an early example by using complete citations and complete sentences. Take the time to proofread your own work, and use the citation style of your discipline when listing readings for the courses.
Conceptualizing Writing-Related Objectives in the WI Proposal and Syllabus

Before teaching a WI course, here are some useful tips to consider:

- In crafting your objectives of the course, think carefully about how to structure and include writing in your course. Rather than counting as busy work, the seemingly tedious task of including writing can be accomplished in several ways.
- Use writing to enhance learning and understanding of course content. Articulate in a specific way how much writing will count for in the syllabus. Students are more likely to take writing seriously if students understand and make the connection between how assignments are structured and the course objectives.
- Create clear guidelines for how specific components of the course objectives are to be fulfilled each week in each assignment so that students view each assignment as a staircase of building skills that enhance their learning of content both within and beyond the course.
- By including a rubric for both informal and formal writing assignments students are more likely to view writing assignments as an investment towards learning and fulfilling the course objectives.
- In turn, having shorter and more informal writing assignments geared towards fulfilling your course objectives can highlight the importance of writing in the formulation and articulation of ideas.
- Writing assignments can also prepare students for externally administered examinations, as well as examinations related to the discipline.

In the example below, the WI information has been structured to reflect the purpose of the course. This example cites the WI requirement and describes what the requirement means for a student taking this course. Psychology 330 is a permanently designated WI course. The instructors of these courses use some version of the statement that follows.
Psychology 330 WI: Foundations of Research in Psychology

This course is a Writing Intensive (WI) course. All students who entered the College in Fall 2001 or later are required to take three WI courses before graduating. Two courses must be in the lower division of the curriculum (at the 100- or 200-level) and one must be in the upper division (at the 300-level or above) within the major design (as is Psychology 330). This designation does not change the structure of this course as it has been taught. Rather, it acknowledges that this course meets the standards of a WI course as specified by CUNY and has therefore earned this designation. The formal writing assignments for the course are described below. Additionally, there will be in-class writing exercises and discussions that are related to these assignments. This work is meant to enhance your understanding of writing as a process and writing for the discipline of Psychology.

Your syllabus must include information about the way the writing assignments as well as drafts of those assignments will be graded and what portion of the course grade is dedicated to these assignments. Your specific course assignment(s) need not appear on the syllabus, but may be distributed separately.

Formal and Informal Writing

A Guide to the Process Approach to Writing

When teaching a writing intensive course, it will be helpful to think of writing assignments not just as the envisioned final products, but as complex, multi-stepped processes that require students to plan, develop, and review their writing. Building opportunities for students to participate in these activities into the
syllabus guides students through the writing process and creates a structure to shepherd students through the sometimes difficult and over-whelming task of writing. The following suggestions may help instructors shape process-oriented syllabi.

1. Prewriting exercises of various kinds are used to get students ready for the assignment. In WI courses, prewriting can take on a variety of forms and might be completed outside of class time. Types of prewriting might include informal or impromptu writing assignments, outlining, listing, or visually-based concept mapping strategies such as clustering or webbing. The focus is on prewriting that leads to critical thinking about the assignment before a more formal draft is begun.

2. An assignment is made in detail, with a written assignment sheet. For example, on the assignment sheet students are told (in writing) that they must, “without fail,” arrive in class on the scheduled read-in day with four copies of their paper. The product is deliberately not called a draft; it should be the students’ best attempt at that assignment. Try to avoid the word “draft,” which students often take to mean “whatever you can throw together.”

3. Peer review is used as a tool to help students engage with their own writing and offer them an opportunity for feedback from their classmates. Building peer review into the course syllabus allows students a chance to receive responses to their work early in the writing process without overwhelming the instructor with responding to student work. Peer review also offers students a chance to “try out” their ideas with a reader who will not eventually grade them. Students may be more likely to take the “risks” that can lead to improved writing. The aim is sharing work in progress, not critique. Students get ideas from one another; they almost always get positive feedback on their own efforts.
Peer review may be structured in a variety of ways and may be planned as an in-class or out-of-class activity. Peer review sessions are usually most successful when they are highly structured by the professor and students are held accountable for participation. Instructors may find it useful to create a handout with specific objectives for the review.

4. Remind students of the stages of the writing process and help them incorporate attention to each of these as they prepare their work for you:

- Prewriting
- Drafting
- Revising for content
- Editing for correctness
- Preparing and proofreading a final copy

Stress the distinction between editing (a systematic process that examines the paper sentence by sentence for common errors) and proofreading (a final reading over of the final product). Many students will produce far fewer errors once they know that you expect them to edit their work very carefully and systematically. Insist that students prepare their work using word processing and following the standard format citation style in your discipline.

**Low- and High-Stakes Writing**

Student writing assignments may be characterized as low-stakes and high-stakes – inexact but useful distinctions that suggest a range of writing activities for differing instructional purposes. Although most advice in this Handbook focuses on high-stakes writing that is the special charge of the Writing Intensive (WI) instructor, the WI courses – like all courses – can and should
make use of low-stakes and middle-stakes writing in the service of instruction

Low-Stakes Writing

Low-stakes writing promotes classroom learning. It is typically informal, briefly reviewed or non-graded, and often focuses on the student’s thought processes as he/she learns new content. This kind of writing includes free writes, letters, think pieces, personal responses, notebooks, reading logs, journals, and diaries.

The goal of low-stakes writing is to encourage and develop the thinking process (not demonstrate the results of that process in a finished product). These exercises in interactive learning are called “low-stakes” because grades are not greatly affected by them.

Low-stakes writing helps students think and learn about the course content, and stay engaged on a day-to-day basis. When students write, they are obliged to listen more closely so they can organize concepts, place them in their own language, and connect them with their own analogies and metaphors. Students trying to express ideas are actively engaged in mastering course content rather than passively receiving information.

Low-stakes writing helps instructors find out what students do understand, and, more importantly, when they are confused. It reveals the students’ thought processes as they attempt to organize concepts. This feedback enables the instructor to intervene helpfully and promptly.

Examples of low-stakes response writing include:
• 5 minutes of writing at the beginning of class to help students bring to mind the previous lecture, homework reading, or lab work;
• 5 minutes in mid class when an important question arises; or
• 5 minutes at the end of class to reflect upon what has been discussed/learned/misunderstood: what were key ideas for them. Such exercises will help students absorb and integrate the course material.

High-Stakes Writing

High-stakes, formal writing is required in all Writing Intensive (WI) courses and is the kind of writing most familiar to teachers and students alike, the classic formal paper often based on reading or research. These assignments are called “high-stakes” because grades are tied to them. The goal of high-stakes writing is to measure students’ progress or learning or mastery of a subject and also their ability to write effectively about that subject.

High-stakes writing should be the result or end product of a writing process with several stages. The paper may be one to which the instructor has responded in the draft stage or the paper may evolve from a series of low- or middle-stakes writing assignments, including outlines, notes, project proposals, and drafts.

Developing Writing Intensive Assignments

If you have used an assignment or series of assignments that require students to submit formal papers that comprise a
minimum of 10-12 finished pages, then you have the beginnings of a Writing Intensive (WI) approach to learning.

Assignments use writing to enrich the curricular and intellectual goals of the course. This is no easy task and is quite different from the traditional approach to assigning a paper as an end-of-semester term project where little or no input is given prior to the final submission of the paper.

Depending on the discipline, the “throw them into the deep end of the pool” assignment goes something like this: Write a 12-page library research paper describing the origins of Psychoanalysis (or Impressionism or the Manhattan Project or Montessori schools.)

Some will argue that this is an effective instructional style, but it is not effective for every student. Some students lack the skills, practice, and/or organizational ability to work completely on their own. Some students come to college without the experiences needed to write as independent scholars.

How the process of moving toward a well-crafted assignment is accomplished is up to the instructor. In the context of WI courses, the word “draft” is broadly defined, and there are many ways to give students feedback as they work through term assignments. These include:
• in-class discussions about assignments.
• small-group work among students as they prepare written work, and preliminary or less formal assignments that prepare students for the formal paper(s) required.

There are many courses where a long paper is a necessary part of the curriculum, but there are inventive ways to move students toward the
final paper so that they are not rewriting (and you are not rereading) the same 12 or 15 pages of work at a time.

Example: Consider the type of report used in scientific journals. These reports include an abstract, review of the literature for a topic or research question, description of the methodology, report of the results, and discussion of the results. The phases toward completion of the final report might include submitting a research question, a tentative outline, and then the sections of the paper can be submitted for review according to a prearranged schedule. In the early stages, you can give a check rather than a grade. The check is to acknowledge submission of the project, not to rate the content of the submission.

In most courses, especially lower-division courses, it is most effective to use shorter assignments. In some cases these can be similar ones where the earlier assignments serve as the “drafts” toward the later ones.

Example: Assign a series of book reviews in a course, using the first one to illustrate where the student needs to improve for the next. Again, you might choose not to give a formal grade for the first submission. You are letting the student know what you expect and what needs to be revised so that subsequent reviews actually address your assignment.

Another alternative is to use a series of unrelated short assignments where a draft of each is expected before the final submission. You may want to encourage different types of writing and create several assignments to do this.
Structuring Writing Intensive Course Assignments: Four Faculty Approaches

Professor Conrad Dyer
Political Science 103: Government in the United States

In this course, the instructor elected to meet the requirement for formal writing by having students write six short essays over the course of the semester. Each of the six essays is a response to a unit of inquiry in the course. The instructor asks students to submit a rough draft in advance of the due date, giving students opportunity to revise each of the six essays.

This course introduces you to American government and politics by exploring six major themes starting with the recently concluded process confirming Justice Sotomayor. Subsequent themes examine presidential power, the legislative process, interest groups and political parties, civil liberties and rights, and federalism. A major part of your learning experience is the essay (3-4 pages, typed, double-spaced) that you will develop in relation to each topic. Each essay will be returned with written feedback that you will incorporate into a final draft. The assignment for each theme is shown below, along with due dates for the first and final drafts. The course is writing intensive because writing is an important key to understanding difficult material; to develop in this case - accurate, evidence-based opinions about a very complicated subject.

For each of the course themes, the instructor offers a choice of essay prompts and provides clear guidelines for due dates and secondary sources.
Choosing a new Justice of the Supreme Court
(Judicial review, judicial philosophy, judicial activism, advice and consent…)

According to a widely accepted definition, politics is ‘a process for making binding decisions for society.’ In other words, politics determines who gets healthcare and who dies; who goes to prison and who to college; which diseases get money for research; whether people have decent housing and quality education; which crimes get punished; whether we build peaceful or hostile relationships with the rest of the world; or, choosing a new Justice for the United States Supreme Court. The nomination and confirmation of Justice Sonia Sotomayor gives us a unique opportunity to observe this process of making one of the nation’s most important decisions.

Essay 1
First draft due: Sep. 10
Final draft due: Sep. 22

Give a brief background on Sonia Sotomayor. Describe her judicial philosophy in comparison with that of Justices Brennan, Rehnquist, and to two of the fictional judges of Scenario 14; How is her view of the judiciary different or similar to that of Madison or Hamilton?

Discuss the influence of 2 of the following on the final Senate vote: party affiliation, judicial philosophy, public opinion, considerations, the Bully Pulpit.

Professor Laura Fishman
History 206: Women and the Family in World History

In this course, the instructor divides the formal writing into five short “medium-stakes” assignments and a “high-stakes” term assignment.
The “medium-stakes” assignments serve a dual purpose, representing both “writing-to-learn” and “learning-to-write” pedagogical goals. The writing prompts appear on the syllabus next to the scheduled course readings and are intended to help students understand and engage with the course content through writing. While the instructor includes thirty-seven of these prompts on the syllabus, students are only required to complete five during the semester. This choice allows the instructor to provide commentary on each of the “medium-stakes” assignments the students submit for the course. The instructor expects her students to use her comments to shape their writing in future writing assignments.

Approximately 12-15 pages of formal writing will be assigned. Sixty per cent of these assignments will consist of short essays (“medium-stakes” writing) which will be regularly assigned, but concentrated throughout the first two-thirds of the semester. Students will receive detailed written feedback on each of these assignments. It is expected that students will incorporate these suggestions in subsequent assignments, and especially as they prepare their term project (“high-stakes” writing), which will constitute forty per cent of the formal writing assignments. All writing assignments are designed so that students may develop their writing ability, their knowledge of the course content, and most importantly the various higher order thinking skills that are listed as the objectives of the course.

Taken together, the five “medium-stakes” writing assignments are weighted as 30% of the course grade and the final writing project is weighted as 40% of the final grade. The following is an example of the “medium-stakes” writing assignments as they appear in the syllabus.
I. Introduction  
Week 1
What is the difference between sex and gender?  
Why women’s history?  
Women’s history as social history  
Role of outstanding/exceptional women  
What does feminism mean?  
Is a feminist movement still necessary today? What problems have been solved, and what issues need to be addressed?

Reading and Writing Assignments:
Why does the author maintain that women have been defined as “the Other”?  
According to the author, what obstacles did women face in early twentieth-century society?  
Why might many women accept their status as “the Other”?

Professor Xiaodan Zhang
Sociology 201: Sociological Analysis

In this course, the instructor turns to a traditional interpretation of formal writing by asking students to prepare an 8-10-page research paper due near the end of the semester. One might reasonably assume that here, as in other courses, the instructor makes this pedagogical choice because completing an extended research writing assignment is an essential activity in her academic discipline. However, it is important to the instructor that students also come to understand that writing a research paper is a complex, multi-processed task. This instructor utilizes a “scaffolding” strategy to guide students through the writing of this longer assignment.
Research Paper

You will conduct an ethnographic research project for this paper. Choose a research topic in which you are interested. Use one of the sociological approaches we learn in the class (e.g. structural or cultural approach; or use the concept “social institution”) to analyze the first hand data you obtain through interviews.

Length: 8-10 pages. You should first submit one paragraph that briefly discusses your chosen topic. After your topic is approved you need to submit a paper outline and interview questions. Students are also required to hand in their first drafts two weeks before the due date and revise them based on the professor’s comments and suggestions. These five steps (one paragraph of ideas, paper outline, interview questions, first draft and final version) should be recorded in your e-portfolio.

Note that the professor has created a series of related assignments that lead up to the final longer research paper. Thus, even though students create a longer product, the scaffolded assignment structure facilitates a dialogic relationship between student writers and the professor that progresses throughout the semester.

Professor Sharon Faust
Occupational Therapy 509: Psychosocial Intervention I

This upper-division course is part of a professional program in which it is essential for students to master the conventions of the case study, a genre of writing specific to their professional field.

The instructor in this course also makes use of a scaffolding strategy to help students prepare the final assignment. However, instead of asking students to submit outlines and a draft, the instructor scaffolds the case study by requiring students to complete a weekly “log” assignment. Each week, students
prepare a log entry; each log entry corresponds to a different section of the case study.

The “case study” assignment follows:

CASE STUDY

FORMAT
The purpose of this case study is to compare observations and information gained in your clinical experience with the classical components of the patient you have chosen. After selecting a patient using the resources available to you, write a case study including the information listed below. Please use headings listed below. Use professional terminology and use references on all researched information which is not your own original thinking.

SELECTION OF CASE
• Do not pick a difficult case - select a typical case after consulting with your supervisor.
• Use a case in which you can get required information and data from records, charts, clinicians, etc. Avoid clients with an “NOS” diagnosis.
• Select a client you can interview, observe, or for whom you can interview significant others.
• Objectives of this case study:
  1. Note signs and symptoms of a diagnosis.
  2. Note how individuals with mental illness are assessed.
  3. Note how treatment plans are developed.
  4. Compare/contrast actual case with a typical textbook picture.

OUTLINE Facility/Personnel/Services Profile:
IA. Identifying Data – Personal/Environmental Contexts (including but not limited to)
A.Age - Sex
B. Marital Status
C. Ethnic Background
D. Date of admission - previous admissions (briefly stated)
E. Precipitating factors leading to admission (symptoms, stressors, etc.)
F. Daily activities
G. Diagnosis (Multiaxial evaluation)

IB. Historical Data (social, vocational, educational Hx.)
A. Developmental history (milestones) - examples
B. Social history (family, acquaintances, groups - cultural, religious, professional, leisure, community, etc.)
C. Past illnesses (those related to present illness, Hx. Of psychological/physical problems (include D/C plans hospitalizations)
D. Educational history
E. Employment history
F. Other

II. Impact:
A. Discuss course of disorder specific to your patient
B. Impact of psychiatric/physical disorder through life
C. Impact of physical condition(s) as appropriate through life

IIIA. Assessment - Clinic
A. What assessment tools were used?
B. What areas were evaluated – what data was collected? C. Interpretation of data (impact on occupation)

Outline all of the above clearly for Other Disciplines.
(If no other disciplines contribute to the Data Base – indicate)

IIIB. Assessment - OT
A. What assessment tools were used?
B. What areas were evaluated – what data was collected? C. Interpretation of data (impact on occupation)

Outline all of the above clearly for Other Disciplines.
(If no other disciplines contribute to the Data Base – indicate)

IV. Treatment Plan-Interdisciplinary (excluding Occupational Therapy)
A. Identify problems/Strengths
B. Goals
C. Treatment methods/approaches
D. Specific discharge options

V. Intervention Plan - Occupational Therapy
A. Identify problem
B. Goals
C. Intervention/approaches/methods/types (use OTPF terminology)
D. Outcome(s) Discharge plan (use OTPF terminology)

VI. Intervention plan - Student
For the client you have selected develop your own treatment plan including:
A. Your F.O.R. and rationale
B. Profile interview (include Interest Checklist COPM) include forms
C. Assessment of occupational performance - York College Task Skills Inventory) include forms
D. Treatment plan worksheet (include with paper – handwritten – 3rd person, legible, written as if prepared for pt. Chart)
E. A, B, C should include headings and be written in narrative format in body of case study

Adapted from Louisiana State University’s Case Study Outline.

**Responding to Student Writing**

Responding to students’ writing is the part of WAC that often worries instructors because it is here that incorporating more writing into their courses seems most like an imposition, demanding more time from the instructor. But, in fact, responding to students’ writing may not require as much time as you might think.
Managing the Paper Load and Minimal Marking

- Use feedback sheets and in-class editing or peer review sessions.
- Introduce a grading rubric.
- Limit comments to 3 or 4 on writing assignments.
- Hold students responsible for correction of their mechanical errors through evaluative checklists. Concerns about proper grammar usage can be addressed through “low-stakes in-class writing that focuses on the specific ‘pet peeves’ of the instructor.

Reflecting Level of Formality

Different levels of formality in the types of writing students are asked to do require different levels of formality in response. Responses should reflect the formality of the assignment and the time students put into that assignment.

A low-stakes assignment such as a quick-write at the end of a class period could be sufficiently responded to by a public acknowledgement at the beginning of the next class meeting. One example could be, “Most of you grasped the concept of [Insert concept] but for those of you who did not, reviewing chapter [X] should be a priority.” Brief writing does not always need to be marked or graded, and can be anonymous.

A high-stakes assignment should receive two kinds of response: (1) to the student’s ideas, and, (2) to the quality of the student’s writing, considering both rhetorical concerns (focus, structure, development) and language concerns (correctness).
For high-stakes writing of formal papers, students expect and should be given a grade. The following criteria may be useful for evaluating high-stakes writing:

- **Focus:** Is the paper focused coherently on the assignment? Is there a clear sense of structure?
- **Ideas:** Does what the student says show understanding of the material?
- **Support:** Is the paper sufficiently developed, with explanations and examples to support the ideas? If research is used, are there references and documentation?
- **Language:** Does the paper communicate clearly and effectively, using appropriate conventions of language (e.g., word choice, grammar, punctuation, and spelling)?

**Plagiarism**

Plagiarism is a problem that is clearly not limited to academia. Although the Internet has had an impact on the frequency of the offense, plagiarism is not new. All of us have our outrageous stories about plagiarism. There have always been and will always be occasional students who plagiarize assignments.

York College has a strong policy about plagiarism. Once you are sure that the work is not the student’s own, you must decide the course of action you will take in response, meet with the student to discuss the offense, and report the incident in accordance with the policies of your Department.

The WI instructor’s goal must be prevention, not just enforcement. There are many reasons why students plagiarize. These explanations do not excuse, but understanding motivations may help us to prevent students from feeling the need to plagiarize.
There are many transfer students who were never taught how to cite correctly, and those who have taken English 125 forget under pressure. Too many students assume that writing a paper is simply a matter of stringing together bits and pieces that they read in a process known as “patchwriting.” They do not know or forget that the words and ideas being used must be credited to the author.

Some students know that they must cite sources, but do not understand the way to do this properly or what passages require a citation. Students think that they only need to provide a source if a precise quotation is used. They do not realize that using someone else’s idea also needs a reference. When students are told “put it into your own words,” they think that this means changing a word or two. They do not yet understand that this task implies critically thinking about what was read and explaining it from their point of view.

You should let students know what constitutes plagiarism, that it is a serious offense (potentially leading to dismissal from College), and what you will do in response. Formulate your own way of dealing with the College policy. A good start is including a warning about plagiarism on the course syllabus.

There is no way to avoid plagiarism completely, but you can diminish the probability of receiving plagiarized work by paying closer attention to the way you develop assignments, by adhering to the process approach for completing writing assignments, and by informing students of the plagiarism policy.

What follows is a template for a quiz that instructors can follow or use in its entirety in order to begin discussing the issue of plagiarism with their classes.
Jacques Lacan (1901–81) is arguably the most important psychoanalyst since Sigmund Freud (1856–1939), the originator and founding father of psychoanalysis. Deeply controversial, Lacan’s work has transformed psychoanalysis, both as a theory of the unconscious mind and as a clinical practice. Over 50 per cent of the world’s analysts now employ Lacanian methods. At the same time, Lacan’s influence beyond the confines of the consulting room is unsurpassed among modern psychoanalytic thinkers.

Which of the following uses of the above text are examples of plagiarism and why?
1. Jacques Lacan is one of the most important psychoanalysts since Sigmund Freud. Lacan’s work is very controversial and has been responsible for transforming psychoanalysis, both as a theory of the mind and as a practice. Most of the world’s analysts now use Lacanian methods. Lacan’s influence is almost impossible to state.

2. According to one writer, Jacques Lacan (1901–81) is arguably the most important psychoanalyst since Sigmund Freud (1856–1939), the originator and founding father of psychoanalysis. Deeply controversial, Lacan’s work has transformed psychoanalysis, both as a theory of the unconscious mind and as a clinical practice. Over 50 percent of the world’s analysts now employ Lacanian methods. At the same time, Lacan’s influence beyond the confines of the consulting room is unsurpassed among modern psychoanalytic thinkers.

3. Sigmund Freud’s influence on clinical psychology was immense. His theory of the unconscious, for example, is still prevalent and grounds the thinking and practices of many contemporary psychoanalysts. Freud’s theories especially influenced Jacques Lacan, and today over 50 per cent of the world’s analysts now employ Lacanian methods in their practices. It all began with Freud, however, and if not for him the field of psychoanalysis would not even exist.

4. As Sean Homer has written in his book, Jacques Lacan: Routledge Critical Thinkers: “Jacques Lacan … is arguably the most important psychoanalyst since Sigmund Freud,” and that “Lacan’s work has transformed psychoanalysis, both as a theory of the unconscious mind and as a clinical practice. Over 50 per cent of the world’s analysts now employ Lacanian methods” (1).
Answer Key:

Number one is an example of plagiarism. The author paraphrases the information from Homer’s text, but fails to give credit to the writer of the original. Even if paraphrasing, you must let your reader know where you got the information from.

Number two is an example of plagiarism. While the author lets her reader know that the information has been gleaned from another text, there is no proper citation. You must always cite your sources properly.

Number three is an example of plagiarism. The author only copies one sentence from the text, but, again, fails to give credit to the original source and writer. Copying even one sentence and failing to properly cite is plagiarism.

Number four is not plagiarism. The author properly cites the original text, giving credit where credit is due.

For further information on plagiarism, see the following sources:

http://owl.english.purdue.edu/owl/resource/589/01/

http://wac.colostate.edu/atd/articles/hall2005.cfm
Writing Support at York

WAC Writing Fellows

The CUNY Writing Fellows are an indispensable element in the effort to build a University-wide WAC program. Writing Fellow are assigned to each campus, where they assist in the implementation and expansion of WAC efforts. Advanced graduate students in a wide range of disciplines, the Writing Fellow are trained in a CUNY Writing Fellow Institute before coming to the College, and once here, meet in weekly seminars with the WAC Coordinators to further develop their skills as WAC consultants. Often the Writing Fellow have been adjunct faculty members and they are almost always prospective college instructors.

The Writing Fellow are the emissaries of the WAC program, working with faculty members on an individual basis to design effective writing activities appropriate to the instructor’s discipline and approach. In General Education courses, the Writing Fellow’s responsibility is to work with faculty members on an ad hoc basis, offering services as needed.

In Writing Intensive (WI) courses, a Writing Fellow, at an instructor’s request, may be assigned to work with a faculty partner throughout the semester. Fellows might attend classes, meet with professors to develop exercises and materials, or become an additional resource in the classroom by offering a mini-lecture or workshop on writing within the context of the course.

Writing Fellows also assist with WAC evaluation and analysis and in the development of proposals, reports, assessment, and
materials for students. Writing Fellows participate in all WAC Steering Committee activities and CUNY-wide conferences and institutes.

The Writing Fellow are well prepared to assist faculty members who are interested in learning more about WAC approaches and how they can adopt these in their courses and programs. A listing of some recent writing fellow activities provides an example of the scope of the Fellows’ services:

• Working with individual faculty members one-on-one.
• Working with departments that are re-thinking their WI approach.
• Developing and offering CETL presentations on writing pedagogy.
• Helping run specialized workshops in particular classes or for students in general.
• Developing handouts, videos, web resources, and other support materials for faculty and students in writing courses
• Collaborating with the Writing Center and with individual faculty to develop discipline- and course-specific materials for tutoring, in-class, or online use.

If you’re interested in consulting with a Writing Fellow, or just want to learn more, contact the Writing Fellow Coordinator.

**The Writing Center**

York’s Writing Center is also a key component of ongoing WAC activities. Located in AC-1C18, the Center is open five to six days (depending on demand) a week. It provides support for students in all aspects of the writing process: generating ideas, doing research, drafting, revising, documenting sources, and using the conventions of written English. Its goal is to assist students in their development as writers, not to guarantee a specific outcome on a course assignment.
Tutors provide support for writers as the writers develop and express their ideas. They do not proofread and edit student papers.

To help the Center support your students most effectively, all teachers of Writing Intensive (WI) courses are asked to do two things:

- At the beginning of the semester, distribute copies of the Student Information flier to your students and urge them to make use of the Center. You’ll be supplied with multiple copies at the beginning of the semester; call the Writing Center at 718-262-2494 if you need more.
- Refer students in difficulty to the Writing Center, for weekly tutoring. Since every WI course requires 10 to 12 pages of formal writing submitted in cycles of feedback and revision, it is imperative that foundational writing problems are addressed early in the semester. In this way, students can be given the opportunity for growth.

**Appendix: Bibliography for Writing Intensive Courses**

All of the resources listed here are available on campus. Please contact the WAC Program Coordinator.


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