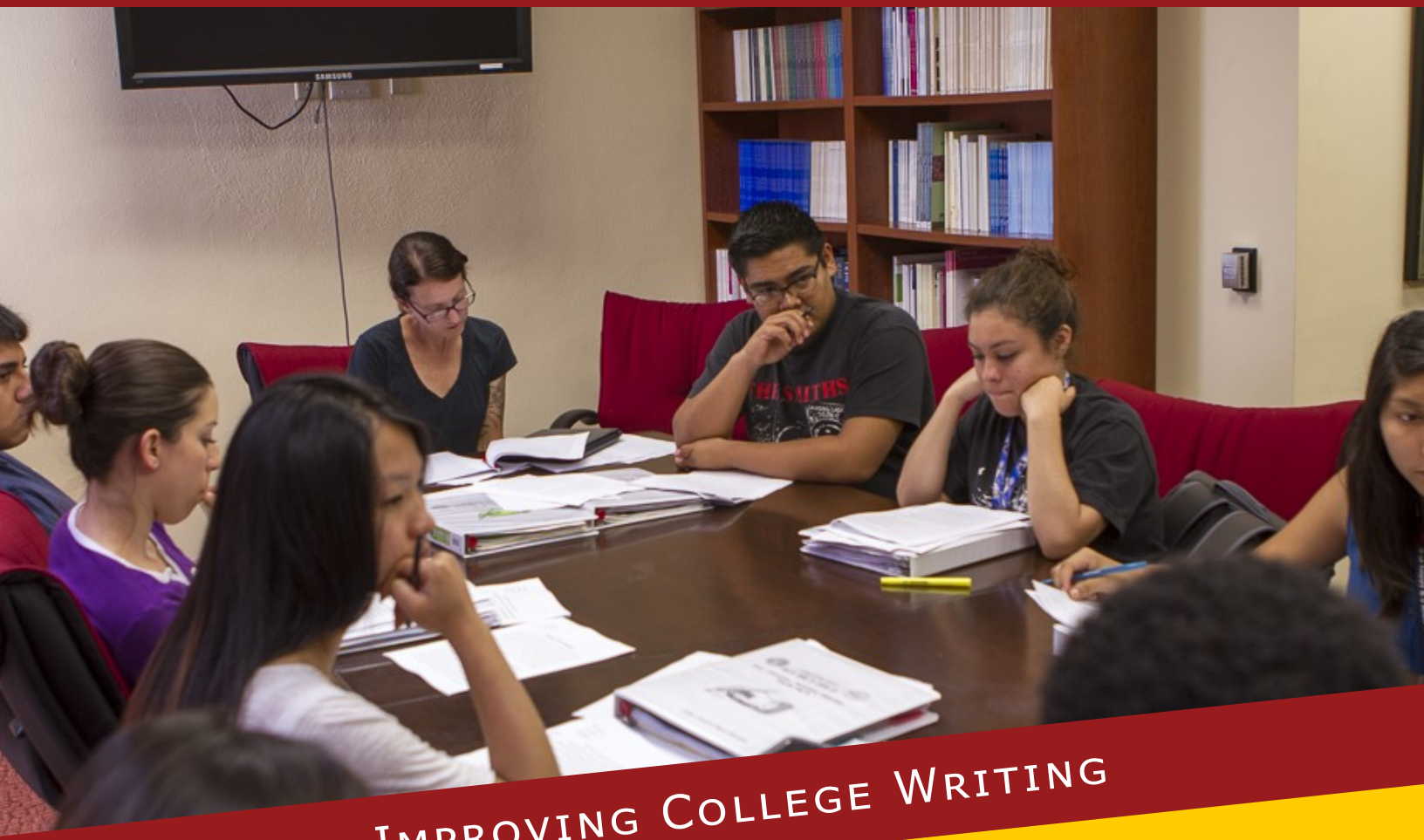

Improving College Writing Before the Freshman Year

Findings from 10 Years of a Summer Bridge Program

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This report is the second in a series on findings from 10 years of a college preparation program. From 2003 through 2013, the Pullias Center for Higher Education offered a writing program for college-bound youth. As described by Tierney, "By way of grounded theory, action research, trial and error, and rigorous pretests and posttests, we have learned a great deal about what works and what does not in aiding low-income youth to improve their writing skills and increase what we call *college knowledge*." The text that follows offers an in-depth description of the writing program design and curriculum as it stood in the tenth year of implementation. We also include the printed materials developed for and used with teachers and students. We provide these materials not as a prescriptive, but as an artifact of our research.

Our intention in publishing our research as a handbook is to share information for critique and inspire ongoing discussion to improve writing education that meets the college preparatory needs of low-income students. While neither our program design nor the curriculum are proprietary, we advise that the handbook is not an instruction manual. Our printed materials are not prefabricated for implementation. Rather they provide transparency on why and how we developed an experiential learning model of college writing preparation to support low-income students' high school to college academic transitions.

History

In overview, the program design and curriculum described in this handbook derive from a decade of goal setting, experimentation and course correction. From 2005 to 2009, the program was an accelerated model of traditional writing instruction. Accordingly, the curriculum condensed a semester of freshman college composition into four-weeks. Students read a novel prior to the program's start date. Over the course of the program, students were introduced to critical race theory and assigned to write essays of literary analysis. Classroom instructors encouraged Socratic discussion of course readings and provided instruction on college composition's structural norms and argumentative standards. For each assigned essay, students were guided to apply basic cognitive writing process techniques – planning, drafting and revising – to their drafts.

In 2009, based on observations and student feedback, our focus shifted to explore an alternative approach to writing education based on sociocultural theory. Our goal was to develop a writing program uniquely suited to the ethno-linguistic backgrounds of our students. This choice was based on research that suggests the limitations of cognitive process theory instruction with diverse students. From 2009 to 2013, we sought to develop an experiential learning model of college writing instruction.

We trialed several approaches that were later abandoned as our learning goals for students became more refined. We broached an online method to college writing instruction that involved social networking. We tried a discourse approach that used Shakespeare's Macbeth to anchor the lesson that different types of language are used in different settings for different purposes. We finally struck a desired chord when we embraced a "less is more" philosophy and the program became a vehicle to promote the importance of revision to college writing. This choice was based on research that identifies revising as the principal indicator of writing quality (Fitzgerald, 1987; Myhill & Jones, 2007). To learn revision, students were assigned to write a 15-page paper on a topic of their own choosing. The curriculum mandated multiple substantive drafts, hence multiple opportunities to revise. This is the model presented here. It was implemented – in various forms – four times from the summer of 2010 through to the summer of 2013.

The report that follows describes the strategic thinking – based on lessons learned – that underwrote our final summer's program design, curriculum, and implementation. As the handbook will expound, in 2013 we scratched the term *writing instruction* from the program tagline to adopt the descriptor *writing experience*. We reasoned the new term emphasized the conceptual ideals of our learning model. Whereas *writing instruction* echoed the diction of traditional approaches to writing remediation, the term *writing experience* signaled altogether different classroom expectations for instructors and students.

In hindsight, however, the term writing experience does not convey the intensity of our experiential objective. If we were to implement the program for another cycle, the revised tag might connote something a bit more… dynamic (if not unorthodox) such as: *writing adventure*. It is the spirit of a four week *writing adventure* that this handbook attempts to describe. *Adventure* captures not only the college writing experience we wanted to offer our students, but also the curriculum development process we enacted ourselves.

Research Limitations

If it is not yet apparent from this historical narrative, let us be explicit. Our research is not causal and our best practices are not verified with a control group. The curriculum and its printed materials illustrate how we reconciled theory and practice. The handbook simply narrates our intentions, decisions, and outcomes.

This handbook – like the studies we have published on SummerTIME – are theory-building in nature. Our goal has been to bring descriptive information about college writing readiness and equity to a higher education policy audience. We situate our work – including this report – within the literature on college access and remediation policy. Vast numbers of incoming students enter tertiary settings underprepared to complete the writing tasks required for degree completion. Our work suggests the onus of college writing readiness needs to be shared by stakeholders both inside and outside of Language Arts and English departments.

Via SummerTIME, we have adopted the fieldwork spaces conventionally associated with disciplinary research for our policy scholarship. While research of experimental design is critical to engender reform, our descriptive work is geared for a policy development purpose. With deference to the expertise of writing, literacy and composition scholars, our intention has been to complement their work with analyses that illuminate the challenges of writing instruction with low-income students. To increase college graduation rates, we suggest that writing be moved to the forefront of higher education policy discussions. State and institutional awareness of what transpires in writing classrooms is prudent to insure policy conditions favorable to support the writing success of all students.

SummerTIME is a writing program based on college access and composition research conducted with first generation students (Kanno & Harklau, 2012). The Pullias Center for Higher Education developed the program exclusively as a four week *writing experience* for first generation students prior to their attendance at four-year colleges. This document describes the final program design and curriculum that we developed (and implemented) to support the secondary-to-postsecondary literacy transitions of our high-achieving graduates from low-performing urban high schools. What follows is intended to acquaint policymakers, university governing boards, administrators, instructors, funders and researchers not only with the program's theoretical and research foundations, but also with its implementation protocols and practice ideals.

The handbook is structured as follows. The first two sections cover program intentions and curriculum implementation. The intentions section focuses on SummerTIME's philosophical roots, experiential learning model, and target student outcomes. The implementation section attends to the practicalities of instruction. Concluding remarks follow. The final section is an appendices of the 2013 curriculum's printed materials.

Approach

Culled annually from more than 30 under-performing high schools in the Los Angeles Unified School District, SummerTIME students are high school graduates at the brink of tertiary matriculation. Because research indicates these students are less likely to succeed in college than their mainstream peers (Pascarella, Pierson, Wolniak, & Terenzini, 2004), SummerTIME offers a *writing experience* commensurate with the expectations of general education coursework in a college of arts and sciences. The program and curriculum are designed not only to simulate the academic, emotional and social challenges of writing a research paper, but also to bolster the academic, emotional and social behaviors that signal college-level writing readiness and forecast student success.

The SummerTIME approach to writing instruction is an experiential education model (Harris, 1997) designed to instigate *deep learning* (Herman & Linn, 2013). This approach has also been categorized as *insight learning* (Kraft & Blazar, 2013) because it facilitates learning based on reflexive discussion. SummerTIME provides students with an opportunity to experience the successes and failures of their own writing routines, but in a context where failures catalyze learning.

The program design emulates a writing boot camp where learning occurs in the proverbial line of fire. Instruction addresses the practical aspects and hidden realities underprepared writers face to meet the increases in rigor characteristic of college-level work. Daily instruction focuses on rooting out student misperceptions and misapplications of writing standards and practices as they arise organically in the context of assignment deadlines. Teaching topics unfold as students are forced to confront the limitations of their own writing practices in order to meet program deadlines.

Theoretical Assumptions

SummerTIME assumes that college writing readiness derives from a lifetime of cumulative social, cultural and academic experience (Gutiérrez, Morales, & Martinez, 2009; Perry, 2012). This viewpoint is an alternative to the prevailing perspective that suggests writing is a purely cognitive proposition. The cognitive perspective, however, has limited explanatory power to understand the writing achievement disparities that stratify by ethno-linguistic background (Ball, 2002). The cognitive viewpoint ascribes deficit to students and their writing skills (Gee, 2004). In turn, this deficit thinking underwrites remediation approaches that re-teach basic skills. Deficit then is also a surreptitious indictment of the teaching competencies of K-12 professionals. Such condemnations alienate students from their own experiential writing knowledge and undermines self-efficacy (Pajares, 2003).

An alternative to deficit thinking is the assumption that college writing readiness is influenced not only by cognition, but also by social and cultural language experiences inside and outside classrooms (Hagood, 2000; Street, 1998). Consistent with this viewpoint, our instructional model endeavors not to re-teach writing basics, but to motivate changes in writing habits based on a new (perhaps not altogether pleasant) writing experience. Our intention is not to supplant, but build upon the writing practices into which students have been socialized in K-12 settings (Gutiérrez, et al., 2009).

Writing Instruction as Writing Experience

SummerTIME is a writing experience that serves as a bridge between secondary and postsecondary writing expectations. With the understanding that students will enroll in composition coursework at their home institutions, SummerTIME's agenda is to offer students an opportunity to gauge their writing knowledge and practice under college-level conditions, and to learn productive strategies to meet the writing challenges that lie ahead. The program endeavors to put first generation students on a journey toward writing proficiency. Because revising (Zimmerman & Kitsantas, 1999) and self-efficacy (Pajares & Valiante, 2008) are primary indicators of writing quality and writing improvement, SummerTIME's program goals are simple: (a) improve students' revising skills, and (b) develop students' self-efficacy.

The program is equal parts reality-check and life-preserver for first generation students who are underprepared for the literacy challenges that lie ahead because they are *under-experienced* in executing comprehensive literacy tasks without instructional mediation. The purpose of the program is to engage students with a college writing readiness challenge that simulates the duress of 'real world' postsecondary expectations and deadlines. Participating in SummerTIME serves as a self-diagnostic of writing preparedness and time management. The intensity of the SummerTIME writing experience compels students not only to appreciate the magnitude of writing tasks associated with college-level papers, but also to confront the inefficiencies in their own default writing habits that embargo writing at a college-level.

At the heart of the SummerTIME curriculum is a 15-page paper assignment. Fulfilling the obligations of this assignment amounts to participating in a college writing *socialization experience*. We believe students learn college writing by doing it, and that doing it isn't necessarily graceful, especially with rookies (as all entering freshmen are regardless of their performance on standardized tests).

The goal of SummerTIME is to allow instruction to unfold in tandem with the execution of a difficult literacy task. The curriculum charges students to write a 15-page research paper on a social problem of their own choosing. To complete the assignment, students must contend with the tangible consequences of their writing *inexperience*, but within an environment that is responsive to the gaps in applied knowledge that encumber college-level achievement in writing. Assignment deadlines are deliberate to provoke student self-awareness of both writing and time management standards. Because the majority of SummerTIME students have never written a paper longer than five pages (Kiuhara, Graham, & Hawken, 2009), the 15-page paper assignment raises feelings of self-doubt and inadequacy that undermine writing development (Pajares & Valiante, 2008).

Our strategy is to expose students to the consequences of disadvantageous academic and emotional patterns that collude as causal to attrition (Adelman, 2006; Bailey, Jeong, & Cho, 2010). We believe that the successes and failures students experience at SummerTIME are an integral part of a socialization process toward college writing readiness. Our research suggests that SummerTIME students come to understand that mistakes are critical to college writing development (Lunsford & Lunsford, 2008; Shaughnessy, 1977). With disappointment comes insight for future improvement.

Revision as a Lens for Instruction

To support students' 15-page paper *writing experience*, instruction occurs in tandem with (and/or follow-up to) weekly drafts that scaffold assignment completion. The curriculum does not preempt, but shadows students through the writing process. In this way, we avoid *re-teaching* composition basics by training students how to *use* composition basics to fund college-level revision. The approach builds on students' extant knowledge.

Writing is taught through the lens of revision because revision is the writing process that supports college-level cognitive engagement and the deeper learning associated with argumentative text (Herman & Linn, 2013). The program exposes students to the inefficiencies of their own writing habits and frames these inefficiencies as symptomatic of *under-revising*. College writing then is not conceptualized in ways that suggests a student is either doing it right or doing it wrong. College writing is understood to be the outcome of an iterative process of planning, drafting and revision.

"At the heart of the SummerTIME curriculum is a 15-page paper assignment. Fulfilling the obligations of this assignment amounts to participating in a college writing socialization experience."

To service experiential learning, instruction follows a "cart before the horse" approach. By writing "ahead of instruction" students are forced not only to reflect critically on their own default writing processes, but also to confront the flaws in argumentative logic that are solved by incremental draft writing. In our model, direct instruction occurs *after* students have struggled with their own writing processes and reached an impasse.

At the close of the program, students will have gained first-hand experience in two important college writing lessons. First is the recognition that cutting corners on any aspect of college writing leads to inferior work. Second is an appreciation of the argumentation benefits revision affords. Ultimately, students will have gained experiential clarity regarding how and why reading and writing are needed to support college-level thinking and the expression of that thinking into composition structure.

Standards by Checklist

Research shows that articulations of college writing standards vary from institution to institution, department to department, instructor to instructor, and course to course (Callahan & Chumney, 2009; Jeffery, 2009). For this reason, we developed an approach to college writing standards that we call the SummerTIME checklist (see Appendix D for a copy of the checklist document). The checklist is synthesized from four articulations of college writing standards: The College Board, the ACT, the University of California, and the California State University. The checklist has been vetted by researchers at Pullias and composition instructors since 2010.

The SummerTIME checklist is a practical worksheet to guide the revision process. It is the tool we use at SummerTIME to teach revision, but it is also the standards-based rubric by which instructors grade weekly draft assignments. The checklist is used to guide student critique at every workshop session, and students should leave the program understanding how the checklist can be used as a roadmap for revision of any paper in any subject. For clarity, the checklist is not intended to promote memorization or rote instruction. The checklist is a tool that outlines college writing product expectations. Instruction then aims to demystify the processes embedded in and represented by these textual standards. The checklist provides our students with a concrete list of composition basics. We believe that (for this particular population of students with their particular academic preparation backgrounds) the checklist is an asset because it is practical.

What follows is an overview of SummerTIME's pedagogical strategies to actualize its curricular intentions. While we are confident in the theoretical foundations of our program, its design and curriculum, we have not been wholly successful at supporting the SummerTIME writing *experience* across classrooms. We have learned – the hard way – that experiential learning goals are difficult to achieve without a robust approach to faculty development. It is clear from our research that fidelity to the program's design and curriculum weakens over the course of instruction.

Faculty Development

In full disclosure, we have had less experience with what works than with what hasn't worked. Here we describe our challenges and assumptions in the context of extant research. We expected SummerTIME's experiential learning model would be difficult for instructors who employ more orthodox approaches to instruction in the context of semester-based teaching. We also expected instructors would need support for our approach. What we did not expect were the degrees of active and passive resistance to SummerTIME's curriculum.

Research shows that composition instructors working in isolation are prone to rely on teaching pedagogies that do not always benefit students (Berlin, 1984). At SummerTIME – where our pedagogical approach is admittedly untraditional – we have found that even the most conscientious teachers have difficulty sustaining our experiential model across four weeks of intensive instruction. That students experience the deliberate curricular tension set up between process priorities and product-based deadlines is critical to program goals. In addition, a unified approach to curriculum serves to reduce student misconception that writing standards are subjective based on the teacher. In order to safeguard the experiential value of time management, no changes should be made to the curriculum.

SummerTIME's instructional approach contradicts the logic that remedial students will benefit from a careful re-teaching of basic skills. At SummerTIME, writing preempts instruction to insure students learn from (and build upon) their default writing processes. The conventional model suggests a "teach first, write second" approach, while SummerTIME relies on the opposite: "write first, learn second." Perhaps because of its mutinous design, even the most well-intentioned instructors need regular reminding of program priorities. The 15-page paper assignment is a tool for learning revision as a process. It is not the program's endgame. While instruction incorporates the SummerTIME checklist as a utensil to guide writing product toward college writing standards, the program's intended outcome is a *writing experience*. Instructors tend to lose sight of the fact that SummerTIME is not a product-oriented program.

Understanding Instructor Concerns

Given the majority of SummerTIME's students have never written more than a five-page paper, the paper assignment and its uncompromising deadlines are challenging (intentionally so). While our page length expectations push students outside of their writing comfort zones, the assignment was the main concern voiced by instructors. Instructors tend to be troubled by the SummerTIME assignment because it is –in their professional opinions – "too challenging." Instructors worry that students might not be *able* to turn in an exemplary paper, and they return to this verdict regularly as the curriculum unfolds. Such an assessment, however, assumes that failure is not a viable learning experience. SummerTIME assumes failure and success are not dichotomous writing experiences. These assumptions are guided by research that indicates college-ready writers persist with a literacy task despite self-perceived failures (Pajares, 2003).

There are two possibilities for the erosion of pedagogical consistency during program implementation. First is the intensity of the teaching schedule. Second is the crusade of social justice teachers tend to bring to their SummerTIME employment. Instructors care about the cause of college access and the institutional inequities first generations face to complete a college degree. The temptation to believe SummerTIME instruction can "fix" students' writing challenges is not part of the SummerTIME program design and bespeaks the previously discussed deficit perspective that alienates students from their K-12 writing experience. While recent studies indicate that a summer bridge program experience can catalyze writing development in positive ways (Colyar & Stich, 2011; Strayhorn, 2011), research also indicates the impossibility that students will overcome the linguistic disadvantages of family background in a four-week period (Rosenblatt, 1988).

Understanding Assessment Concerns

Another area of faculty concern pertains to our pre and posttest exam practices. Students take a 45-minute standardized essay exam before and after the program. The exam we use is a modified version of the California State University Entry Placement Test. At program orientation, students write the exam in a college bluebook. At the end of the summer, students are handed back their bluebook and asked to rewrite the essay. The design measures revising skills, and as discussed, revision is critical to writing quality (Butler & Britt, 2011; Fitzgerald, 1987).

Cynicism regarding standardized writing assessment necessitates complete transparency with instructors and students regarding our assessment purposes. The exams are important for two reasons and we openly convey their importance to our instructors and students. First and foremost, these tests help us evaluate the program so we can make necessary changes to better support first-generation student transitions to college. As importantly, the testing is critically important to maintain our funding. We ask students who participate in the program simply "to pay it forward" by taking the exit exam seriously. Students are informed that they are helping us continue the program for future students. We ask instructors to support our programmatic uses of assessment and encourage test fidelity.

To create and reinforce programmatic consistency over the four-week schedule, stronger administrative leadership than we have provided in the past may be necessary. In hindsight, program directors should be minimally conversant about the writing curriculum and its design. Conflicting perceptions of the writing curriculum by administrators dilute instructional clarity, weaken instructor buy-in, and undermine student outcomes. Administrators need to signal both organizational consistency and professional competency to the seasonal hires. Without a united front of administrative leadership, pedagogical drift – albeit inadvertent – should be expected. Ultimately, an instructor's pre-program lip-service to SummerTIME's curricular ideals does not guarantee satisfactory implementation of those ideals in daily practice.

The following suggestions for administrators derive from lessons learned. First, vetting instructors prior to employment is recommended to insure their aboveboard intentions. Second, to create an aboveboard staff culture from the outset, an administrative orientation session is helpful to set expectations, but it is not sufficient to sustain unified priorities amid instructional staff. Third, regular staff meetings are helpful to sustain experiential learning goals and eschew instructional beliefs that "we know better than anyone else" how to teach composition to first generation students. These meetings work best if instructors are directed to interact and socialize with one another on a daily basis, and asked to recount the content of these interactions at weekly mandatory meetings.

Section II: Implementation

This section of the handbook describes the practical means by which the program's curricular and pedagogical intentions are served. The text picks up where the last section left off to provide an overview of the curriculum by way of the printed materials that convert intentions into assignments. The text is threaded with reference links to an appendices of student handouts.

While the preceding section offered conceptual support for the program's experiential learning model, this section narrates how the SummerTIME writing experience is enacted through curriculum. We begin with the broad strokes of an overriding lesson plan and progress to a discussion of how classroom time is utilized daily.

Pre-Program Essay

Students prepare for SummerTIME by writing a short essay in response to a quote about activism. The goal of the assignment is to initiate broad thinking on activism that will be channeled into the 15-page paper on a social problem of the students' own choosing. The goals of the essay are cognitive. As an assignment, the pre-program essay incites student thinking on social issues and reform. The exercise is strategic to mobilize pre-thinking on and topical receptivity for the 15-page paper assignment. Note that the pre-program essay provides textual fodder for instruction and critique during the first days of the program. Submerged and working arguments can be extracted from the pre-program essays to catalyze class discussion

"Next Indicated Action" Plan

The core of the curriculum is the SummerTIME writing assignment. The assignment operationalizes the experiential learning goals for students. In this way, the prompt and the curriculum are one and the same (see Appendix B for a copy of the assignment prompt).

The "next indicated action" plan disaggregates the execution of the 15-page paper into manageable chunks. The concept is our version of a standardized lesson plan. While not a teaching script, the "next indicated action" plan insures that the assignment's weekly draft expectations are synchronized across all classrooms.

Attending to each draft as a series of "next indicated actions" insures that final papers have benefitted from a robust writing process that is attentive to college composition's standards for argumentative content and textual norms respectively. By mapping a sequence of executable tasks for teachers (and students), the SummerTIME curriculum becomes an experiential blueprint for a reliable college writing process. Table 1 describes the target goals of each draft that define the weekly foci of instruction.

Table 1: Writing Assignment Draft Goals

	Draft Goals	Critique Goals	Process Goals
Draft #1	The goal of draft one is to generate an imperfect first draft for revision. Instructors too will need to be patient and trust that from an imperfect first draft, an argument will emerge. Mediating the planning process for students does not allow them to suffer the consequences of their own planning process. Committing to a topic early and creating a first draft upon which to improve is a college writing survival skill. The point is not to delay the writing process with too much planning time. The substantive planning will occur out of necessity later during the revising process.	The focus of draft one critique is on locating nascent arguments. Students help one another to identify a thesis and its emerging line of argumentation. Students learn how hard it is to convey a consistent, well-evidenced argument in a first draft. Critique demonstrates how first draft writing plants an argumentative seed that can be grown and refined through revision. Working together during critique, students help one another "find" the thesis – usually hiding in the concluding pages of a first draft. Critique also demonstrates the importance of topic specificity as students who "can't decide what they want to write about" have inferior papers.	During draft one, students are struggling with the concept that first-draft writing does not have to be perfect. While they may accept the idea in theory, it is easier said than done in practice. The immediacy of the deadline (and the complexity of the assignment) insures that perfectionism will succumb to time management. Non-negotiable deadlines insure this lesson is learned. Most students will not be proud of their first draft. Others will be skeptical that any good writing can come from "such a mess." Instructors should create self-reflexive opportunities for students to voice their first draft concerns and experiences.
Draft #2	The goal of draft two is to evolve the argument and its organization according to college writing standards. By necessity, students will have to multitask conducting online information searches about their topics *and* writing because the deadline is unforgiving. During the writing of draft two, students find argumentative clarity. Techniques to improve online information searches can be of little value without argumentative clarity. The weaknesses of their research skills will become apparent in critique.	The focus of draft two critique is on argumentation. Students help one another recognize that how ideas are organized matters. Working together, students learn to vet the organization of a paper for cohesion and sophistication. Critique helps students locate passages of text that are no longer relevant as well as holes in argumentation and paragraphs where evidence is missing. Critique cues the need for more strategic information searches.	During draft two, students' writing confidence is beginning to grow. Together, as a group, they are experiencing the value not only of revision, but also the critique process. Workshop productivity escalates. Draft two also triggers an important awareness: after writing draft two that students experientially comprehend the amount of thinking that goes into college writing. They also experience with one another how their writing improves as their thinking improves.
Draft #3	The goal of draft three is to shore up on evidence. Students should have gained argumentative clarity through drafts one and two. While the argument may still need work, the deadline demands that writers turn to the task of making sure there is college-level evidence to support the argument as it stands. An argument without evidence is not acceptable college-level work. At this juncture, students who have procrastinated on research will necessarily have to conduct online information searches, read articles, as well as extract and cite outside text.	The focus of draft three critique is evaluating the evidence for argumentative consistency. Students learn the art of "fitting" evidence to meet the needs of the argument. Often critique uncovers remnants of "old" evidence (and personal narrative) that need to be excised or revised to reflect the evolved argument. Organizational issues that muddle the argument are more easily identified during critique than in previous drafts.	During draft three, students learn to differentiate between "book report" evidence that is tangentially related to the topic versus college-level evidence that supports the author's argumentative claims. Draft three, however, is often accompanied by a new wave of writing anxiety. The focus on evidence exposes students to the lingering weaknesses of their argument's execution on the page, but without enough time to address the problems in yet another draft. Many students voice the impulse to start over. Explicit instruction to "do the best you can in the time you have" is important.
Draft #4	The goal of draft four is to attend to "cosmetic standards" prior to submitting a final draft. Time management demands that students "clean up" the messy loose ends that have been created during revision. The SummerTIME checklist is used to locate key opportunities for revision to insure college-level structural standards are met. Students experience how the items on the checklist improve the text's readability, even though argumentation may be imperfect.	Draft four critique emphasizes presentation. During critique, students learn that "beautifying" the draft according to the items on the checklist improves the drafts. Critique demonstrates how the argument of papers that comply with the checklist's standards are easier to understand than those that do not include the textual signposts of argumentation. Students learn that there is little reward for all their hard writing work if readability is compromised.	During draft four, time management wins over perfectionism. SummerTIME students have trouble with the reality of turning in a final paper that they know still needs work. Direct instruction to reinforce the message that writing success depends on practice is necessary. Ultimately, the experience of writing an imperfect paper has shown students an effective revision process that can serve them in future academic settings.

The SummerTIME prompt and "next indicated action" plan are the program's implementation template. What follows is an enumeration of printed curriculum materials as well as an in-depth description of the way we have structured time to support the writing needs of our students.

Printed Curriculum Materials

While the official **SummerTIME Prompt** outlines content expectations and deadlines, students receive the following handouts that support assignment execution.

1. The SummerTIME **Checklist** (see Appendix D) furnishes students with a set of identifiable items that are the product-based indicators of college writing standards. The checklist also functions as a rubric and a practical tool for revision.

2. The SummerTIME **"Next Indicated Action" Plan** (see Appendix C) outlines the goals associated with each draft and offers a list of suggestions to meet each draft's different needs. This handout was created to promote curricular transparency with students. It takes the guesswork out of how students should spend their writing time, and mitigates the procrastination that stems not from laziness or apathy, but from "not knowing how to start."

3. The SummerTIME **Pictograph** (see Appendix F) is a graphic comparison of narrative and argumentative composition structures. The images are useful to demonstrate the organizational distinctions between each genre of composition.

4. The **MadLibs Worksheet** (see Appendix E) is SummerTIME's cheeky version of an outline. The MadLibs are a fill-in-the-blank approach to the tenets of an argument. The worksheet is a simple diagnostic to track the consistency of an argument. MadLibs help students locate ideas and content that either need to be revised or have yet to be included in the paper.

Seminar is where the composition basics (social, emotional and academic) that support each phase of revision are explicated. The day-to-day structure of the seminar (see Table 2 for a copy of the schedule) does not change. Consistency is critical to insure students retain a metacognitive awareness of SummerTIME's agenda. Consistency also reinforces the simplicity of a robust writing process. Instruction should reinforce this simplicity without deviation.

While Mondays are devoted to reflective discussion on the writing revision process (and students attend a panel discussion on two of the program's four Fridays), the majority of seminar meetings are structured as follows. There are three activities that comprise the basic seminar agenda: sound off, standards à la carte, and grammar games. The triad of activities supports the emotional, cognitive, structural and syntactical skills necessary to sustain a college-level writing process.

	Task	Notes
5 minutes	Announcements	In addition to administrative announcements, instructors are asked to reiterate the process goals of this week's draft assignment during this time.
10 minutes	**Sound Off** Each student verbally "sounds off" a quick status report on where they are at emotionally with their paper (not more than a few sentences). These exercise allows students to track their own experience with the rest of the group. Students learn that "intellectual struggling" is part of a college-level writing process.	The sound off fosters student accountability to college writing as a daily practice. The purpose of sound off is to expose and normalize the intellectual and emotional patterns that accompany a college writing process. The activity also addresses the amplified fears, frustrations and self-doubt that first generation writers experience (Callahan & Chumney, 2009). A quick sequence of round-robin sharing on SummerTIME's paper writing experience builds camaraderie through commiseration. Sound off is not therapy, but rather curricular recognition of the difficult emotional terrain first generation students navigate to become college-ready writers.
60 minutes	**Standards à la Carte** Each seminar devotes instructional attention to a different item on the SummerTIME checklist.	The SummerTIME checklist is a sentence-level recipe for college composition. The á la carte instructional approach deconstructs each checklist item—one standard at a time—by a trio of perspectives: product, process and metacognitive. Briefly, the product perspective suggests a review of the textual expectations learned in high school. The process perspective enumerates the executable tasks associated with each standard. The metacognitive perspective explicates the thinking that goes into not only writing each of the checklist items, but also arranging them so as to communicate an overriding point of view (see below for an example-based explanation of the three à la carte perspectives).
15 minutes	**Grammar Games** The last 15 minutes of each class is devoted to functional grammar activities using student text. Activities will vary between word reduction and sentence splitting tasks.	Daily functional grammar games and activities familiarize students with practical word reduction and sentence splitting techniques. Functional grammar brings attention to sentence-level construction issues without the rote instruction that research suggests does not improve syntax. Students' own run-on sentences should be used as the targets of word reduction and sentence splitting activities. A word reduction game, for example, might start by writing one students' run-on sentence on the board and then asking the class to take turns crossing a word out of the sentence without compromising its meaning.

Standards á la Carte

While the topics of seminar instruction derive from the items on the SummerTIME checklist, the approach emphasizes these items in the context of revision. This means that thesis statements, introductory paragraphs, paragraph argumentation structure, citations, evidence, voice, transition, and conclusions are each taught in a process framework that assumes standards are not achieved in a single draft. Instruction is explicit to track the gradations of, for example, thesis statement execution. Using the checklist as a rubric reinforces the message that writing standards are simply the cues that shape revision. Understanding standards in the context of revision demystifies what college writing actually is (hard) and what college writers actually are (hard working). Instruction therefore reinforces the ethos that – with each draft – the content of each item on the checklist necessarily succumbs to revision as the writer gains argumentative clarity. Students are not taught in a context where the assumption is exemplary writing derives from multiple drafts. Students then are shown how improving an item on the checklist is not about correcting grammatical errors, but rather that critical thinking improves writing quality. The checklist may be short, but it is not superficial. Instruction explains each checklist item by its cognitive expectations and the literacy tasks implied to meet those cognitive expectations.

"À la Carte" Sample Lesson Plan

Table 3 offers a sample "standards à la carte" lesson plan on argumentative evidence. The lesson is based on the checklist items that reads as follows: "Relevant evidence is integrated logically and thoughtfully into a body paragraph."

	Description	Notes
Product Perspective	The product perspective coheres with the textual expectations learned in high school.	From a product perspective, evidence should first be presented on the page using quotes and MLA citation. This sentence is followed by an explanation of the quote in the author's own words.
Process Perspective	The process perspective enumerates the executable tasks necessary to execute each textual expectation.	From a process perspective, evidence is obtained through a process that begins with conducting online searches for reliable sources and ends with targeting relevant passages of text after the sources have been read and analyzed.
Metacognitive Perspective	The metacognitive perspective explicates the thinking that goes not only into writing each of the checklist items, but also into arranging the item's sentences to communicate a consistent point of view.	From a metacognitive perspective, evidence supports an argument. Without an argument to support, quoted text can be nothing more than descriptive filler. The metacognitive perspective exposes that composition evidence is not a matter of cutting, pasting and citing outside sources. Evidence is proof that builds the credibility of an argument.

Standards á la carte instruction deconstructs these items by three different perspectives: product, process, and metacognitive. Explicating each standard by this triad of perspectives (product, process, metacognitive) invites student clarity not only on product-based standards, but also on the practical and cognitive work that takes place "off the page."

The "Standards à la Carte" template is the bedrock of SummerTIME's classroom approach. Instructors are required to write (and submit) their own weekly lesson plans using its product, process and metacognitive heuristic. Staff meetings then are opportunities for teachers to share their ideas with one another. Our direct experience with instructors suggests this is optimal to sustain the philosophical efficacy of SummerTIME's intentions.

Functional Grammar

SummerTIME teaches grammar using what is called a functional approach. There are two techniques. The first is simple word reduction. By reducing the number of words in a single sentence, clumsy grammatical errors tend to disappear while authorial intention becomes clearer. The same reduction concept applies to sentences. By splitting complex and run-on sentences, students increase clarity and decrease grammatical mistakes. The last 15 minutes of seminar is allotted to practice word and sentence reduction as a group.

Library Research

Because students cannot complete the SummerTIME assignment without conducting library research, the program facilitates access to library resources on and off campus, but students must be proactive with their research to meet deadlines. All learning at SummerTIME is experiential and library research is no exception. Deadlines force students to conduct information searches regardless of their previous experience.

Week #1: "Let There Be Words" Draft				
Day 1	Day 2	Day 3	Day 4	Day 5
Introduction to experiential writing instruction, the writing process and the SummerTIME paper assignment.	*Introduction to the SummerTIME checklist, pictograph and MadLibs worksheet.*	**À la Carte**: "The thesis statement is a logical roadmap for the paper."	**À la Carte**: "The thesis statement is a well-developed roadmap for the paper."	*Activist Panel* *
Week #2: "Let There Be Argument" Draft				
Day 6	Day 7	Day 8	Day 9	Day 10
Post-draft reflection on week one writing experience and introduction to second draft goals	**À la Carte**: The topic sentence is well-developed and relates to the thesis.	**À la Carte**: There is a logical transition from the previous paragraph.	**À la Carte**: The concluding paragraph expands upon the intellectual relevance of the thesis	**À la Carte**: The concluding paragraph suggests something new and noteworthy about the topic that hasn't already been discussed.
Week #3: "Let There Be Evidence" Draft				
Day 11	Day 12	Day 13	Day 14	Day 15
Post-draft reflection on week two writing experience and introduction to third draft goals	**À la Carte**: "Relevant evidence is integrated logically."	**À la Carte**: "Relevant evidence is integrated thoughtfully."	**À la Carte**: "The evidence's relevance to the paragraph's topic is explained thoroughly in the author's own words."	*Activist Panel Redux**
Week #4: "Beauty Treatment" Draft				
Day 16	Day 17	Day 18	Day 19	Day 20
Post-draft reflection on week three writing experience and introduction to final draft goals.	**À la Carte**: There is a basic transition from the previous paragraph.	**À la Carte**: Topic and concluding sentences are clear and relate to the thesis.	*Conference Part I*	*Conference Part II* & *Closing Ceremonies*

* *A moderated discussion of everyday activists expressing their theories of activism*

The Workshop

The writing workshop is a research-based strategy to improve student writing (Crowhurst, 1979). It is intended to be different than anything students may have experienced in high school. The workshop concept is the core of the program experience. The small class sizes are critical (Applebee, Langer, Nystrand, & Gamoran, 2003). In addition to strengthening students' revision skills, the writing workshop is a means by which to increase student self-efficacy.

Because self-efficacy is one of the strongest predictors of writing improvement (Pajares, 2003), the workshop offers students an authentic opportunity to build writing confidence through teamwork. Instructors refrain from teaching during the workshop sessions. Their job is to guide the group in creating their own workshop community on the first day of class and then allowing students the dignity (and indignity) of working through the awkwardness of being responsible for their own experience. Instructors contribute to workshop as a participant. If you find yourself talking outside of these parameters, you might be "doing it wrong."

How It Works

Workshop materials include a calendar (see Appendix I for a sample) which instructors fill out before the program starts. Each day slates a different student in the role of leader and (depending on class size) two to three authors who will be critiqued. The leader is in charge of keeping time. It is important that the schedule be set prior to the start of the program. Adhering to the presentation deadlines insures that each student will receive critique regardless of if they think they are ready (or not). The workshop is not about a finished product for critique. The workshop is about process. There should be no reason to alter presentation dates (provided the student is in attendance on the assigned date).

The goal of the workshop is to enable to students to experience working as a team of writers and learners. The less instructors interfere, the more authentic the student experience is. Instructors should be forewarned. It is messy the first week as students learn that they will all need to speak up and contribute more than a sentence to discussion if they are going to fill the time. Our experience indicates that students will figure this out with or without the instructor's help. Our assumption is that the process is more rewarding and powerful if students are not being "judged" by an authority presence. There is no right or wrong way for them to find their groove. They will find it.

During the first week of workshop, student interaction is stilted and instructors may have to be reminded not to intervene. By week two, interactions become more authentic, and—by the end of week three—the class dynamic is transformed. By week four, students will be conducting their workshop critiques with self and community confidence. They will be working as a team. By program's end, there will be a tangible community rapport.

How instructors conduct the workshop on the first day sets the tone. For this reason, we have created a set of writing workshop guidelines we call the Workshop Constitution (see Appendix H). The Constitution is part of the student curriculum packet and the principles should be deliberated by students at the onset of the workshop experience. Some instructors ask students to go over the guidelines and make them "their own." Tweaking word choices or adding rules is an exciting process for students as they realize we are not kidding about giving them the education reins. Some instructors suggest students ratify the guidelines as a workshop constitution by signing the document into law. Copies can be made and handed out to uphold the workshop democracy. Some workshops use a conch or talking stick to determine who speaks. Other workshops rely on self-discipline and courtesy. Some students appoint a discipline monitor and/or a time-keeper to supplement the duties of the daily workshop leader. Instructors are encouraged to suggest such options for discussion on the first day of workshop.

The final year of SummerTIME was – like years prior – an opportunity to reflect on successes and failures. The 2013 draft of our curriculum and its printed materials were the closest we have come to capturing the intentions of our experiential learning model… *on paper*. The 2013 implementation exposed areas for future research that can be taken up elsewhere.

Our description of SummerTIME's experiential learning model, its strengths and weakness, were supported by the reflexive journaling of a research assistant assigned to teach one of the nine classroom sections. Her positionality as a complete participant-observer (Hammersley & Atkinson, 2007) in the 2013 iteration of curriculum development and program implementation increases the trustworthiness of this handbook and the confidence that what we have developed *can* work… it just hasn't done so consistently across classrooms… *yet*.

While our program vision and curriculum may have been at its clearest, SummerTIME 2013 demonstrated the extensive challenges of implementation in multiple classrooms with multiple instructors. To be sure, we have theorized and developed a *college writing adventure*, but we have not perfected instructional fidelity across classrooms. That is not to say that we failed to give students a valuable learning experience or that our pretest and posttest outcomes were not consistent with prior years (they were).

The major finding of SummerTIME 2013 was the difficulty teachers had sustaining their commitment to our admittedly atypical experiential program design. While the details of instructor resistance and insurgence are best served in a separate document, we found the majority of teachers were inconsistent in the ways they handled the unknowns of a student-centered writing adventure. Two teachers actively refused to comply with our program model, an anomaly in our 10 years of implementation. If SummerTIME were to have continued, our research would inevitably have gone deeper into issues of faculty development and perhaps experimentation with teacher coaching (Kraft & Blazar, 2013; Leat, Lofthouse, & Wilcock, 2006).

In closing, we wish to reiterate our intentions for this handbook. As institutions, states and the federal government mobilize to advance college-going nationwide, we offer this descriptive account of writing preparation with students from low-income backgrounds. For college readiness policies and programs to advance economic and social reform, the education community will need to improve how we approach writing instruction with students from diverse ethno-linguistic backgrounds. We do not profess to have found the answers, but to have confirmed through empiricism the importance of such questions. Cooperative reform at all levels of education is necessary to solve the scope of the writing remediation problem. We write to mobilize higher education researchers and their cognitive resources to recognize writing as fundamental to college readiness. To increase access and equity, we ask that college readiness advocates consider approaches to writing instruction that equally serve all students. These have been the grounds for SummerTIME's curricular experimentation.

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Section IV: Appendices of Student Handouts

Appendix A: The Pre-Program Essay

Dear SummerTIME Student:

The writing staff wishes to congratulate you on earning a SummerTIME Writing Fellowship.

Our writing program is based on the premise that you ***already*** are a college writer. That is, you see yourself as an ***intellectual activist*** who writes, reads, speaks, listens, and thinks in ways that enrich the academic community—and maybe change the world.

The Rationale
This assignment will demonstrate who you are as a writer: your strengths and weaknesses. It will be shared with your instructor and classmates.

The Prompt
Read Studs Terkel's essay "Community in Action" (attached) and write a three-page paper that takes a position on the statement: "It's the community in action that accomplishes more than any individual does, no matter how strong one may be." Be sure to support your position with an example of a "community in action" you have personally witnessed or experienced.

The Directions
- Follow these directions exactly.
- The essay is due on June 14, 2013 at 12:00 p.m.
- Your essay should be formatted according to college-level paper standards: Typed, double spaced, Times New Roman, 12-point font with one-inch margins.
- Your essay must be sent as an email attachment (either .rtf or .doc or .docx) to summer@time.com.
- Do **not** send a .pdf or paste your essay into the body of the email.
- Your essay should be no less than 750 words and no more than 850 words.

The Challenge
College is about self-sufficiency. Often you will need to be able to read course material and turn in writing assignments with minimal or no explanation. This is the idea behind the pre-program assignment. This letter contains everything you need to know in order to complete the assignment successfully.

We look forward to meeting and working with you.

Sincerely,

The SummerTIME Writing Staff

"Community in Action" by Studs Terkel

As broadcast on National Public Radio Morning Edition, October 24, 2005

My own beliefs, my personal beliefs, came into being during the most traumatic moment in American history: the Great American Depression of the 1930s. I was 17 at the time, and I saw on the sidewalks pots and pans and bedsteads and mattresses. A family had just been evicted and there was an individual cry of despair, multiplied by millions. But that community had a number of people on that very block who were electricians and plumbers and carpenters and they appeared that same evening, the evening of the eviction, and moved these household goods back into the flat where they had been. They turned on the gas; they fixed the plumbing. It was a community in action accomplishing something.

Louis "Studs" Terkel

(May 16, 1912–October 31, 2008)

Terkel was an American author, historian, actor, and broadcaster. He received the Pulitzer Prize for General Non-Fiction in 1985 for "The Good War," and is best remembered for his oral histories of common Americans, and for hosting a long-running radio show in Chicago.

And this is my belief, too: that it's the community in action that accomplishes more than any individual does, no matter how strong he may be.

Einstein once observed that Westerners have a feeling the individual loses his freedom if he joins, say, a union or any group. Precisely the opposite's the case. The individual discovers his strength as an individual because he has, along the way, discovered others share his feelings—he is not alone, and thus a community is formed. You might call it the prescient community or the prophetic community. It's always been there.

And I must say, it has always paid its dues, too. The community of the '30s and '40s and the Depression, fighting for rights of laborers and the rights of women and the rights of all people who are different from the majority, always paid their dues. But it was their presence as well as their prescience that made for whatever progress we have made.

And that's what Tom Paine meant when he said: "Freedom has been hunted around the globe; reason was considered as rebellion; and the slavery of fear made men afraid to think. But such is the irresistible nature of truth that all it asks, all it wants, is the liberty of appearing. In such a situation, man becomes what he ought to be."

Still quoting Tom Paine: "He sees his species not with the inhuman idea of a natural enemy"—you're either with us or against us, no. "He sees his species as kindred."

And that happens to be my belief, and I'll put it into three words: community in action.

This is a college-level paper in which you will argue your beliefs about a social problem, support your position using outside sources, suggest an approach to solve the problem, and learn how to revise your writing.

Assignment
Write and revise multiple drafts of a 15-page paper on civic responsibility and activism in the context of a social problem that is personally meaningful to you.

Content
(1) Explicate a viewpoint on civic responsibility and define activism.
(2) Identify a social problem that is personally meaningful to you.
(3) Use outside research to explain the problem's key cultural, political, and economic issues.
(4) Acknowledge contrasting viewpoints.
(5) Suggest an active approach to address the problem.
(6) Theorize possible positive and negative consequences of your approach.
(7) Explain the significance of your approach in a context of engaged citizenship.

Process
You will write, workshop and REVISE three complete drafts over the summer. Argumentation from the final draft will be presented at SummerTIME's annual "Social Activism Conference."

Draft Expectations
Each draft must be structurally complete (with an introduction, multiple body paragraphs, and a conclusion). All drafts must be typed, double spaced, 12-point Times New Roman font, one-inch margins, and MLA style citations.

Draft #	Length	Cites	Goal
Topic	1 sentence	n/a	**"Ready, Set, Go"** The goal of this "draft" is to write one sentence that identifies the social problem you will write about and how the topic is personally meaningful to you.
Draft 1	7 pages	3 cites	**"Let There Be Words" Draft** The goal of this draft is to begin the writing process using the SummerTIME checklist as a structural guide.
Draft 2	10 pages	5 cites	**"Let There Be Argument" Draft:** The goal of this draft is to identify the underlying argument in your first draft and evolve the argument into a clear thesis with consistent claims.
Draft 3	12 pages	7 cites	**"Let There Be Evidence" Draft** The goal of this draft is to attend to the paper's argumentative thread and evidence used to support claims.
Draft 4	15 pages.	10 cites	**"Beauty School" Draft** The goal of this draft is to attend to the product-based standards of college-level writing prior to the deadline.

Appendix C: Next Indicated Action Plan

	Goal	Suggestions	Pep Talk
"Let There Be Words"	The primary goal of draft one is to generate a text with which you will learn revision.	• Commit to a topic. • Narrow down the topic so you can address all the expectations of the prompt. • Push yourself to find a focused argument. • Use the SummerTIME Checklist to guide structure (you can make things more complex as the paper evolves). • Do not miss the deadline!	Don't overthink it! The draft has to be done, not perfect. That's what rewrites are for! Be willing to trust the SummerTIME process and do the best you can.
"Let There Be Argument"	The goal of draft two is to gain clarity on your thesis and your claims to develop argumentative cohesion.	• Focus on one (and only one) argument. • Track your argument across each body paragraph. • Avoid narrative writing • Use the MadLibs worksheet to create a shopping list of evidence • Go evidence shopping, buy stuff, try it on, you can always return it in draft three.	Look at how far you've already come in thinking critically about your topic. This draft is all about improving your thinking. Remember to focus on progress, not perfection. College-level thinking is hard and takes time.
"Let There Be Evidence"	The goal of draft three is to make sure the argument you developing in draft two is supported with outside evidence.	• Make sure the evidence proves what you want it to prove. • Make sure you explain in your own words how the evidence proves what you want it to prove. • Make sure the evidence is sandwiched between topic and concluding sentences that remind us what you're trying to prove. • Make sure personal experience is used as evidence, not narration.	The deadline is approaching. Without evidence, you don't have a college paper. The argument may still need tweaking, but without evidence, you got nothing, so get to it!
"Beauty School"	The goal of draft four is to prepare the paper for final submission. You probably have a lot of things you want to fix about your paper, but it's time to make things look pretty.	• Shift your priorities away from content • Make it look good: formatting, spelling, grammar, et al. • Don't forget to add missing checklist items. • Don't be a beauty school drop-out! • Don't forget you're almost done!	You've worked hard for three weeks and it's time to finish. Don't lament what isn't perfect. Make what's there look like a college paper. Ready or not, the patient is heading home, and it's your job to suture him (or her) up so none of the blood and guts are showing.

	Introductory paragraph	For each body paragraph	Concluding paragraph
A	☐ The thesis statement is a logical, well-developed roadmap for the paper. ☐ There are no grammar mistakes or spelling errors. ☐ "I" (if used) is strategic to introducing highly relevant prior knowledge.	☐ There is a logical transition from the previous paragraph. ☐ The topic sentence is well-developed and relates to the thesis. ☐ Relevant evidence is integrated logically and thoughtfully. ☐ The evidence's relevance to the paragraph's topic is explained thoroughly in the author's own words. ☐ A concluding sentence gives a final analysis of the paragraph that connects back to the thesis statement. ☐ There are no grammar mistakes or spelling errors. ☐ "I" (if present) is supported by evidence that is well-integrated with the paper's argument.	☐ The paragraph's topic sentence refers to the thesis statement and gives the paper unity. ☐ The paragraph expands upon the intellectual relevance of the thesis by introducing something new and noteworthy about the topic that hasn't already been discussed. ☐ There are no grammar mistakes or spelling errors. ☐ "I" (if present) is used to finesse an effective conclusion.
B	☐ There is a thesis statement, but it is not entirely clear how the forthcoming paper will address the subject matter. ☐ There are a few grammar mistakes and/or spelling errors, but they do not impact the reading experience. ☐ "I" (if present) is in the context of prior knowledge.	☐ There is a basic transition from the previous paragraph. ☐ The topic sentence is clear and relates to the thesis. ☐ Evidence is introduced, but it's relevance to the paragraph's topic is not clearly explained in the author's own words. ☐ A concluding sentence connects back to the thesis. ☐ There are a few grammar and/or spelling errors, but they do not impact the reading experience. ☐ "I" (if present) is supported by evidence, but it is not well-integrated with the paper's argument.	☐ The paragraph's topic sentence references the paper's thesis. ☐ The paragraph states something about the topic that hasn't already been said. ☐ There are a few grammar and/or spelling errors, but they do not impact the reading experience. ☐ "I" (if present) is used to support the paper's conclusion.
C	☐ The thesis statement does not give the reader a clear sense of what the paper's argument is about. ☐ Grammar mistakes and/or spelling errors impact the reading experience. ☐ "I" (if present) offers a purely subjective viewpoint.	☐ The logic of the transition from the previous paragraph is unclear. ☐ The paragraph's topic sentence is not on track with the paper's thesis. ☐ The relevant evidence introduced is obscured by unnecessary and/or "too much" information. ☐ Quotations are presented out of context (i.e. "floating" without the author's own words to serve as an anchor). ☐ The evidence's relevance to the paragraph's topic is not clearly explained in the author's own words. ☐ A concluding sentence summarizes the paragraph, but does not connect back to the paper's thesis. ☐ Grammar mistakes and/or spelling errors impact the reading experience. ☐ "I" (if present) is purely subjective and not used to support the paper's argument.	☐ The paragraph's topic sentence restates the paper's thesis. ☐ The paragraph states what has already been said about the paper topic. ☐ Grammar mistakes and/or spelling errors impact the reading experience. ☐ "I" (if present) offers a purely subjective viewpoint.
D	☐ A thesis statement is either absent or indistinguishable within the paragraph. ☐ Grammar mistakes and/or spelling errors severely impact the reading experience. ☐ "I" (if present) creates too casual a tone for an academic paper.	☐ There is no transition from the previous paragraph. ☐ A topic sentence is absent or unclear with regard to the topic. ☐ No supporting evidence is presented. ☐ If present, the evidence's relevance to the paragraph's topic is not explained. ☐ There is no concluding sentence. ☐ Grammar mistakes and/or spelling errors severely impact the reading experience. ☐ "I" is used so frequently that the writing feels more like a diary entry than an academic paper.	☐ There is no topic sentence. ☐ The paragraph is tangential or irrelevant or to the paper's topic. ☐ Grammar mistakes and/or spelling errors severely impact the reading experience. ☐ "I" (if present) creates too casual a tone for an academic paper.

Appendix E: MadLibs Argument Worksheet

INTRODUCTION

- Dear reader: _____is a huge problem, and if we don't do something about it, all of us are going to _____.
- Check out this statistic so you know I'm not lying: _____. I know, right? This is scary! We need to do something!
- There are lots of ways to fix this problem. Someone might decide to . Or someone else might say _____. But this is not their paper. This is my paper.
- The best way to solve this problem is to _____.
- This solution is based on my theory of activism that _____. See, in order to effect change, successful activists need to _____. What? You don't believe me? Here's an example (or two) of changes that were brought about by activists who used this viewpoint. See, my idea will work, so listen up.

BODY PARAGRAPH(S)

- I'm going to prove to you (paragraphs by paragraph) why _____ is such a big problem. I'm going to do this by:
- Telling you exactly what's not working, and I'll show you evidence that proves I'm right.
- After every piece of evidence I show you, I'm going to explain to what the evidence really means in my own words.
- Then, before I start a new paragraph about something else, I'm going to remind you how this paragraph relates back to my activist solution.

COUNTER ARGUMENT(S)

- On the off chance, the body paragraphs don't convince you, I'm going to walk you through a counter-argument. This means:
- I'll show you why it would be a disaster to do things your way because _____ would happen.
- You haven't thought about this problem as deeply as I have which is why you should listen to me and also because I am very smart.

CONCLUSION:

- In closing, in order to prevent _____ from happening (which will affect you, dear reader), we need to _____.
- I know it may sound crazy, but is a great way to effect change because all it takes is an activist mindset to _____.
- So let's stop reading this paper about _____ and get on with doing something about it!
- After reading my paper, you can now help save humanity. Writers are kinda like Superman or Bat Girl or _____, but with words and not costumes.

Appendix F: Pictograph of Composition Structure

Figure 1: Narrative

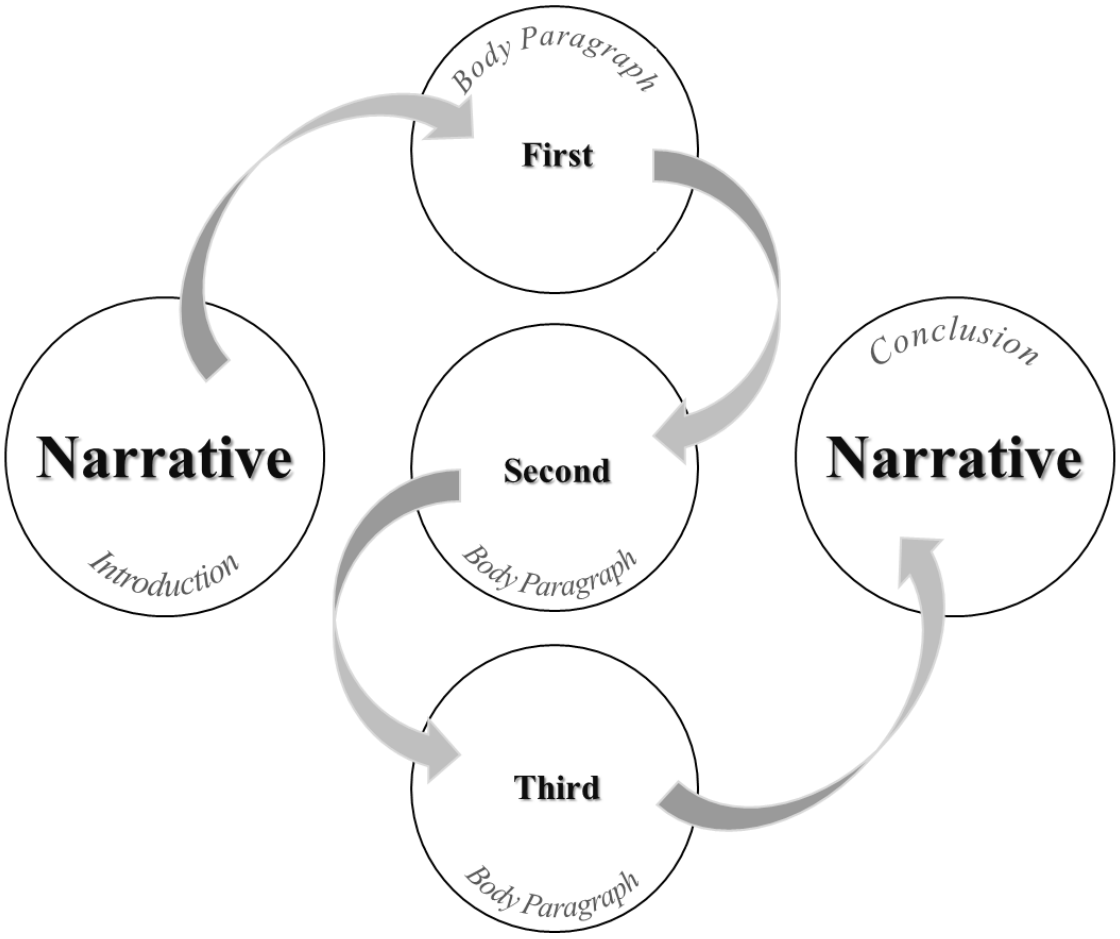
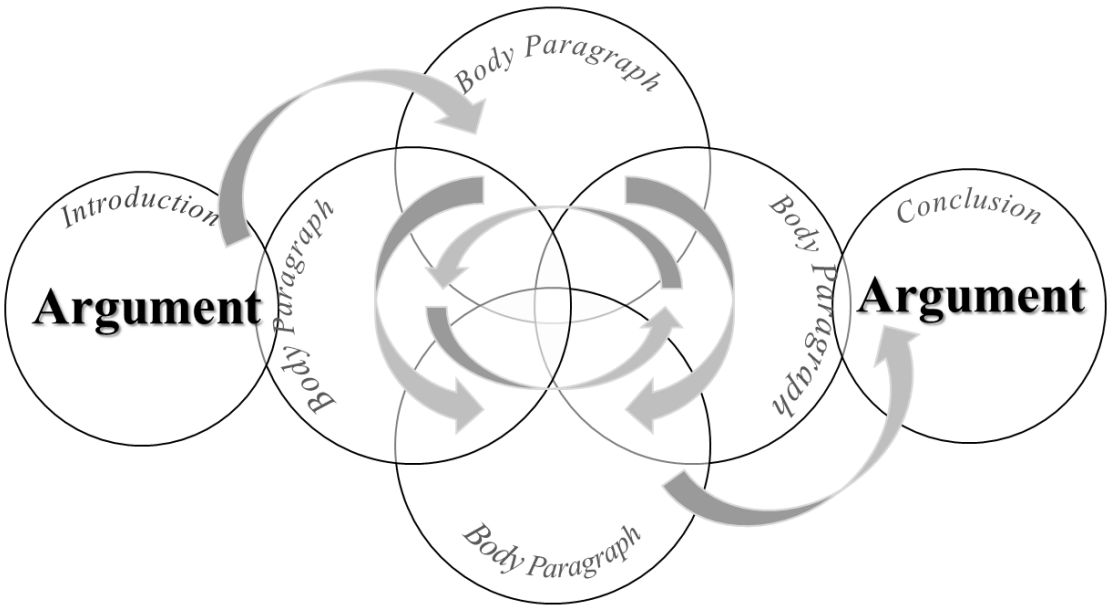


Figure 2: Argument



Appendix G: "Turn It In on Time" Protocol

PAPER DRAFTS: You are responsible for submitting drafts of your paper to the program. To graduate from the program all drafts must be submitted officially to the SummerTIME email: summerTIMEwritingprogram@gmail.com. If you submit only to your instructor, you will not receive credit from the program.

How to make copies for writing workshop

WORKSHOP COPIES	DOCUMENT LENGTH	• A 2–3 page excerpt from your paper-in-progress	• 500–750 words
	DOCUMENT HEADER	• Your first and last name • Your instructor's name	• Without names in the header, the Pullias office cannot identify to whom the document belongs after it is printed.
	EMAIL	• Submit each workshop excerpt as an attachment	• summerTIMEcopies@gmail.com
	ATTACHMENT FORMAT	• .doc or .docx	• Do not paste the draft in the email body or submit as a .pdf
	DEADLINE	• Emails must be sent by 11:59pm the night prior to your workshop date.	• No exceptions.

WORKSHOP COPIES: You are responsible for making sure there are paper copies of the excerpt you wish to workshop on your assigned days. We will make the copies for you provided you follow the instructions below.

How to submit drafts of your paper

DRAFT SUBMISSSIONS	DUE DATES	• Drafts are due by 11:59pm on the deadline	Topic: 06/21/13 Draft 1: 06/28/13 Draft 2: 07/05/13 Draft 3: 07/12/13 Draft 4: 07/19/13
	EMAIL	• Submit each draft by email as an attachment	summerTIMEwritingprogram@gmail.com
	ATTACHMENT FORMAT	• .doc or .docx	• Do not paste the draft in the email body • Do not submit as a .pdf
	INSTRUCTOR	• Copy (cc) your instructor on the email.	

Appendix H: The Workshop Constitution

We the People

The writing workshop is your opportunity to practice the art of being a self-sufficient writer. You will become fluent in both giving and receiving meaningful critique. You will see how your relationship with other writers improves your own writing. You will come to see yourself as more than just a student who writes; you will be a writer.

The following are basic structural elements. The workshop is about writers, not rules. Any changes should be ratified by each member of the group. You are a team. You are a family. You are a community of writers.

Author Responsibilities

- The author makes no disclaimers, apologies, or explanations about the work to be read.
- The author reads his or her work aloud to the group. The process of reading aloud forces us as writers to confront problems in the piece we may otherwise overlook.
- The author provides 2–3 pages (500–750 words) for critique. The author may choose to focus on a paragraph or two during critique, but he or she should provide the expected number of pages regardless.
- Authors are expected to email their work as an attachment the night before a scheduled critique. Copies will be available for pick-up in the CHEPA office after lunch.
- Immediately after reading, the author listens in silence. The author's job is to absorb the comments and take notes.
- The author thanks the workshop and should briefly articulate his or her revision strategy based on what has been said in critique.

Reader Responsibilities

- Workshop members critique the piece one at a time in a prearranged order (e.g., round robin).
- Critiques balance comments between what "is working" and what "needs work."
- Each reader should comment for approximately three minutes. Less than that is letting the author down. More than that is equally ill-mannered. Don't ramble. This isn't about you.
- Focus your comments on craft. The SummerTIME checklist should guide your critique.
- Stick to one or two issues. Chances are, if something you left out truly is an important point, another workshop member will bring it up.
- If you agree with a comment already made, briefly reiterate the point, but don't dwell on it.
- Don't critique a critique: If you disagree with a point made by a previous workshop member, briefly state so and move on.
- Listen carefully to all the critiques. Inevitably, the problems occurring in someone else's piece will appear in your own work. Listening to and absorbing the critiques of others' work is the single most important part of the writing workshop process.

Leader Responsibilities

- The leader's primary function is to safeguard the group-conscience as stated in these guidelines.
- Some rules are likely to be broken accidentally, and the day's leader should gently remind members what is collectively expected.

Appendix I: Sample Workshop Schedule

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
June 17	June 18	June 19	June 20 Workshop Orientation	21 Leader: _____ Author #1: _____ Author #2: _____ Author #3: _____
June 24 Leader: _____ Author #4: _____ Author #5: _____ Author #6: _____	June 25 Leader: _____ Author #7: _____ Author #8: _____ Author #9: _____	June 26 Leader: _____ Author #10: _____ Author #11: _____ Author #12: _____	June 27 Leader: _____ Author #13 _____ Author #1: _____ Author #2:_____	June 28 Leader: _____ Author #3: _____ Author #4: _____ Author #5:_____
July 1 Leader: _____ Author #6: _____ Author #7: _____ Author #8: _____	July 2 Leader: _____ Author #9: _____ Author #10: _____ Author #11: _____	July 3 Leader: _____ Author #12: _____ Author #13: _____ Author #1: _____ Author #2: _____	July 4 4th of July	July 5 No Classes
July 8 Leader: _____ Author #1: _____ Author #2: _____ Author #3: _____	July 9 Leader: _____ Author #4: _____ Author #5: _____ Author #6: _____	July 10 Leader: _____ Author #7: _____ Author #8: _____ Author #9: _____	July 11 Leader: _____ Author #10: _____ Author #11: _____ Author #12: _____	July 12 Leader: _____ Author #13: _____ Author #1: _____ Author #2: _____
July 15 Leader: _____ Author #3: _____ Author #4: _____ Author #5: _____ Author #6: _____	July 16 Leader: _____ Author #7: _____ Author #8: _____ Author #9: _____ Author #10: _____	July 17 Leader: _____ Author #11: _____ Author #12: _____ Author #13: _____	July 18 Conference Preparation	July 19 Annual Activism Conference

Appendix J: Conference on Activism Schedule

Thursday	12:00 – 12:45pm	**Participant Introductions** • *Each participant fills out an **Introduction Cheat Sheet*** • *Each participant introduces him or herself and the information on the cheat sheet (3 minutes each)*
	12:45 – 1:15pm	**The Activism Matrix** • *Choose a leader to moderate the session* • *Choose a timer to keep track of time* • *Use the **Activism Matrix Worksheet** to guide an engaged group discussion of the session theme* • *Revise the theme name of your session*
	1:15 – 1:45pm	**Presentation Strategy** • *Each session will report findings from the **Activism Matrix Worksheet** to the conference assembly* • *Be creative, be proactive, be heard!* • *Brainstorm presentation strategies* • *Develop a 9 minute presentation* • *Assign homework tasks for tomorrow's presentation*
Friday	8:15-8:55am	**Presentation Rehearsal** • *Each session reconvenes to perfect their **Nine Minute Presentation*** • *Focus on being heard.* • *Staging limitations:* *(a) There is one microphone* *(b) Presentations that go over the time limit will be cut short so as to allow all sessions equal allotments of time*

Appendix K: Conference Introduction Cheat Sheet

Please fill out this form so you will have clarity on your paper when it is time to introduce yourself to the session.

My social issue	
The root causes of this problem	
My viewpoint on activism	
My solution to the social problem	
My argumentative point #1	
My argumentative point #2	
My argumentative point #3	
How my solution reflects my activism viewpoint	

Appendix L: Activism Conference Template

Original Session Theme: _____

Revised Session Theme: _____

SEE *List the specific problems identified within the session's theme?*	**THINK** *List the root causes of the problems identified in "SEE" column?*	**ACT** *What activist approaches have participants advocated to address the social problems and the root causes considered in the "SEE" and "THINK" columns?*
SEE *What are the similarities amid the problems identified within this theme?*	**THINK** *What big picture causes are associated with this theme?*	**ACT** *As a community in action, how can session members work together to address the theme's big picture problems.*

Appendix M: 9-Minute Presentation Script

Minute #	Presentation Content	Student(s) in Charge
One		
Two		
Three		
Four		
Five		
Six		
Seven		
Eight		
Nine		