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Critical race theoretical composition pedagogy and its effects

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Critical race theoretical composition pedagogy and its effects
by
Paula Jeanette Fender

A dissertation submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
DOCTOR OF PHILOSOPHY

Major: Rhetoric and Professional Communication

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The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this dissertation. The Graduate College will ensure this dissertation is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University
Ames, Iowa
2018

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who paved the way, providing a lighthouse to point me to the treasure troves in the
scholarly literature about composition, culture, and pedagogy, I say, Àse!
ABSTRACT

This research study explores the composing practices of several first-year composition students in two English 250 classes offered at Iowa State University. The study examines and analyzes intercultural awareness students have regarding race, diversity, and life, their own and others’. Using the inductive analysis research design, the research establishes a baseline perspective of students as they perceive themselves or not perceive themselves as “raced bodies.” Additionally, the baseline informs concurrent and emerging themes that students portray when exploring their own self-authorship and their persistent beliefs about how race and culture are or are not significant to composition studies. The relevance of the critical race lens, an identification of racial influences present in all sectors of US society, is a key element of this research study, for in it, the researcher discovers the extent of the social, cultural, and racial influences students perceive in the classroom. The English 250 classes taught had students from various racial backgrounds and skillsets. The class began with the Implicit Association Test on Race that informed students of the test’s interpretation of any pre-existing racial biases they may have had. The course curriculum encouraged students to view themselves from educational, social, and cultural perspectives that helped them gain confidence in self-authorship. The curriculum also included readings from a multicultural reader and racially/culturally-based analyses of scholarship on and about authors from diverse racial and cultural backgrounds. Subsequent analysis of student work yielded results that revealed any initial biases students had about race. It also revealed the extent to which students achieved cultural awareness during the course.
CHAPTER 1. INTRODUCTION

How can an entire school of thought, an ideological construct, espouse sage advice to one culture or race with total disregard for all the other races represented within one shared society? (Wysocki, 2004; Bizzell, 1982; Bowman, 2010; Eyman, 2006). My intention is to begin a discussion, building on the research I have done on the topic of critical race ideology and composition scholarship/pedagogy for all students (Lopez, 2000; Ledesma and Calderon, 2015; Miller, 2004; Parker, 2015; Prendergast, 1998; Shipka, 2011). Critical Race Theory influenced my choice in conducting this study. I saw the theory as a lens through which I could look critically at issues of race and culture that take place (perhaps unknowingly) in college classrooms. Within this context are opportunities to challenge prominent belief structures and practices in multiple disciplines. My focus is on the adjustment of traditional teaching practices. It is for the promise of better exposure for students and new modes of inclusion of the composing and scholarship in composition. Many different perspectives exist in society; however, English composition studies has primarily been conducted and administrated by the dominant racial group. The research for this study questions some commonly known practices within first-year composition curricula and creates novel ways to provide a platform for racially and culturally diverse students to research and compose based on multiple perspectives.

This dissertation serves to inform and promote critical thought about issues of race in contemporary English composition studies. I have discovered through this particular research process that much of the literature about English composition studies primarily has not focused on issues of diversity among students of color. The focus has
primarily been on European-centered perspectives of the scholars who support primarily White audiences in their research. My research points to a gap in the literature representative of people of color in the college composition classroom. I questioned whether scholarship addressed racial and cultural diversity, particularly in pedagogy and curricula. My research led me to Critical Race Theory (CRT), which identifies the main recipients of affirmative action, civil rights, and post-racial ideologies as people of European descent. I was led by the glaring omissions of the narratives of people of color in composition studies, mainly to discover whether race is even discussed in the college English composition classroom. My research led me to develop an adapted curriculum to specifically encourage students to think critically about other people’s experiences when they read, write, and reflect.

According to learning theorists, once children know themselves, they begin to explore others (Evans et al., 2010; Vygotsky, 1992; Piaget, 1960; Kozol, 2005; Lattuca and Stark, 2009), but most scholars agree that lack of access to education is a potential hindrance to such development. When children mature to the level of college age, depending on environmental factors, they may or may not have been afforded the luxury of exposure to the cultural experiences of other groups or to higher education. For those students who have not previously been exposed to the lived experiences of anyone outside their homes, families, or communities, it becomes imperative that we begin a discussion about the inclusion of all US and international citizens’ experiences in the college classrooms. Since first-year composition courses are considered “threshold” courses, composition studies can provide an inroads to accomplish the objective of exposure.
Composition studies can provide all first-year students opportunities to learn about other cultures in context. Critical research is characterized by its “attempt to confront the injustice of a particular society or public sphere [. . . ] Whereas traditional researchers cling to the guardrail of neutrality, critical researchers frequently announce their partisanship in the struggle for a better world” (Kincheloe and McLaren 406). Using the critical qualitative research perspective and CRT, my research looks at the extent to which students are aware of race when they compose and when they are exposed to people of other races and cultures. I have found students develop critical skills in exploring racial, cultural, socioeconomic and other narratives of people from different backgrounds than their own. This information led me to ask some questions.

My primary research question is:

1. How do students think about racial issues and identity before and after taking Iowa State University’s English 250 class?

Additionally, sub-questions I answer in my research include:

2. How do students of color interact with literature and scholarship from people of other racial perspectives than their own?

3. What is the process students go through in overcoming any biases they may have about race?

Chapter Summary

In this chapter, I explained how critical race theory is appropriate to use as a partial framework for thinking further about inclusive curricula in composition courses. Social
dynamics at work within critical race phenomenon and composition theory are quite engaging.

When people live in a racist society, the privileged are disillusioned and the marginalized are forced into subjection to the disillusionment of racist practices. This may seem harmless; however, what remains are remnants of a tattered quilt, where the privileged put themselves on higher footing and remove the ladder from the marginalized because of systemic forces that normalize such arrangements. When this type of systemic racism persists, there is no way it does not reach the education system. Evidence of this is clear in that most, if not all liberal arts curricula focus on the experiences of European Americans, the history, the literature, and writing program administration. I am using the King and Baxter Magolda Intercultural Framework to operationalize the critical race impulse in my study, as it forms the foundation for my motivation to study race and culture and how they inform college composition pedagogy. I wanted to use intentional pedagogy, students’ work and students’ writing to discover how race and culture and student awareness of other cultural and racial perspectives can influence their own composing and reflection practices.
CHAPTER 2.  LITERATURE REVIEW

Introduction

Kneller says this as he defines culture:

By culture as such we mean all the ways of life that have been evolved by the
men in society. By a particular culture we mean the total shared way of life…expressed
in religion, law, language, art, and custom…From another perspective we may regard a
culture as the learned and shared behavior, thoughts, acts and feelings of a certain people
一起 with their artifacts… (1965, p. 4)

When we look at culture from Kneller’s perspective, we can see the nuances of a
way of life for all people. He ascribed this evolution to men; however, looking at the
Kairos or timeliness of the text, we can ascertain and determine that evolution of a culture
occurs among men and women. For the purposes of my research I am sharing some
thoughts about culture that may indeed reflect the ways and work of students in the
classroom. To bring this seminal definition of culture into the 21st Century, one can
indeed ascribe ideologies of cultural awareness in composition classes and studies.

From another educational anthropology scholar’s perspective, Roberts states that
“it is widely known the classroom is the scene of much of the interaction of ethnic groups
in educational institutions…Thus, individuals in culture conflict will speak and think in
distinctive ways” (Roberts and Akinsanya, 1978 p. 8). This scholar notes that the
classroom is one of the premier places in which culture is learned and taught. And this is
why it is so important to include intercultural exchanges in classroom settings. The
English composition classroom is a great place to start for first and second-year college
writers. It is from multicultural perspectives that we can see how societal problems can be addressed and effectively resolved.

Opportunities for intellectual, academic, and societal growth should exist for all US citizens, and in particular, it is important for first- and second-year college students to be successful and establish habits of thinking and learning that will serve them in the rest of their education and beyond. Using the inductive analysis research perspective, my subsequent research looks at the extent to which students are aware of race and culture when they compose and when they are exposed to people of other races and cultures. On the other hand, Semmes states that:

Cultural negation limits group advancement and mobility because the acquisition of political and economic power requires a collective consciousness, collective action, group sponsorship, and shared goals. (1992, p. 111)

If we must choose between societal growth and cultural negation, growth outweighs limitations. It is through growth, in this context cultural growth in school and society, that we can preserve our traditions, beliefs, ways of life and values for the perpetuation of the human race. In fact, Hilliard, III states that:

Culture is the invisible medium which encompasses all human existence. Education, as a human activity, is therefore, cultural. The role and purpose of education is to allow each generation in society to rationally guide and systematically guarantee that it reproduces and refines the best of itself and by so doing, pass on to the next generation its accumulated wisdom, and the knowledge and skills necessary to develop, maintain and participate in the society of the future. (1997, p. xiii).
If we are going to look at race and culture in academic settings, we must account for the work of seminal researchers about how students learn given the social dynamics in which they work and communicate. According to Lev Vygotsky’s learning theory model, students would work in groups, have discussions, and learn from each other after having been given tasks and directions for each lesson. Students would ask each other as well as the teacher questions to get clarity on any problems they face. The teacher may have students write a brief summary of what they learned, what they did well and not so well, and how they will apply the lessons to their lives (Vygotsky, 1960).

The US population consists of people from several socially constructed races. According to the 2015 US Census Report:

- 77.1% of US citizens identify as White (though Hispanics can identify as any race)
- 13.3% of US identify as Black or African-American
- 1.2% identify as Native-American or Alaska native
- 5.5% identify as Asian
- 17.6% identify as Hispanic or Latino
- 61% identify as White alone, not Latino (US Census Quick Facts).

Additionally, the number of traditional students in college today are Millennials, by generation. This US Census Bureau states:

**JUNE 25, 2015** — Millennials, or America’s youth born between 1982 and 2000, now number 83.1 million and represent more than one quarter of the nation’s population. Their size exceeds that of the 75.4 million baby boomers, according to new U.S. Census Bureau estimates released today. Overall, Millennials are more diverse than the
generations that preceded them, with 44.2 percent being part of a minority race or ethnic group (that is, a group other than non-Hispanic, single-race white).

In order to assess composition student work and facilitate student learning, consideration needs to be made for all students’ unique abilities, all of them. Millennials are the largest group, generationally, of all other groups. They outnumber Baby Boomers (US Census Bureau 2015) and are going to make up a large portion of the workforce in America. We must consider this generation of students as active learners, critical thinkers, and thoughtful reflectors. These are the students who will contribute to the economic, civic, and professional landscape of American society when they work and live in the US community. It is imperative for educators to prepare Millennials for a world, “post-civil rights” and “post-racial.” This includes what King and Baxter Magolda refer to as “intercultural maturity.”

King and Baxter Magolda define intercultural maturity as:

[T]he developmental ability that undergirds regarding another culture favorably is grounded in the same ability that undergirds one’s ability to regard an interpersonal difference favorably. That is, the developmental complexity that allows a learner to understand and accept the general idea of difference from self without feeling threat to self enables a person to offer positive regard to others across many types of difference, such as race, ethnicity, social class, gender, sexual orientation, and religion. (2005, p.573)

**Context for Critical Race in Composition Curricula**

I thought it would be good to explore the critical concepts that influence dominant racial groups to infuse their own ideologies into curricula, particularly in composition
classes. It was important for me to find out how a composition class could be tailored to meet the needs of students from multiple cultural and racial perspectives. With those thoughts in mind, are we living in a meritocracy in the US, or are we actually moving toward a plutocracy where only the richest 1% of the country establish the laws, policies, and politics of the land? Milner’s explanatory framework on opportunity states (within the educational perspective) that, “Educators accept the idea that people are rewarded based (solely or mostly) on their ability, performance, effort, and talents” (p. 43). Given this posture, one would benefit from diligence, hard work, and mentoring or professional support. However, Milner’s framework also states that, “Systematic and institutional structures and barriers are not considered” (p. 43).

Social dynamics at work within the Critical Race Theory phenomenon and Composition Theory are quite engaging. In the composition classroom that includes a curriculum of critical race and composition, students gain opportunities to explore the scholarship of people from different cultural backgrounds than their own. They have the liberty to construct multimodal artifacts based on what they learn in an intercultural classroom construct. Students are equipped to think critically and objectively at the experiences from multiple cultural perspectives. They are then liberated to make decisions about how they view themselves within a larger social and ethnic context.

When looking at race and rights from the critical race theoretical perspective, Patricia Williams gives voice to the black and white dynamic of critical race theory. She informs us that there is an ongoing pendulum that swings back and forth between black rights and white rights. As Williams describes it, “‘Rights’ feels so new in the mouths of most black people. It is still so deliciously empowering to say. It is a sign for and a gift of selfhood that is very hard to contemplate reconstructing…at this point in history” (2000,
p. 88). It is our students in this context who are the beneficiaries of these rights. Since it permeates from the home, through college, and on to work, many students do not recognize it, those of the dominant race especially, unless it is pointed out to them. When college administrators, curricula designers, scholars, and practitioners begin to address race and culture and the value inherent in diverse racial clusters, our education system, pre-K to post doctorate, will emerge to its maximum potential.

In fact, we can see from the United States Census Bureau’s Profile America from 2012 that the enrollment statistics for students in higher education, particularly among black and white populations, are leveling out. According to the United States Census Bureau’s Profile America, the number of African American students enrolled in college in 2012, was 3.7 million, up from 2.9 million in 2007. This statistic represents a 28% increase in the African American presence in colleges and universities in the United States (2012 America Community Survey, US Census Bureau). More contemporary scholarship suggests that, “Access will no longer do as the excuse for limiting ourselves and our students to BASIC writing, BASIC literacy instruction, BASIC technology instruction, BASIC diversity efforts” (Banks 2006, p. 131, emphasis his). Curricular precepts must include race as identifiers of ability and opportunity. H. Richard Milner IV, states there is a default or hidden curriculum that effectively limits the inclusion of all peoples’ experiences in the education process.

Other scholars speak of notions of race and how they permeate society. Catherine Prendergast discusses how critical race theories uphold a status quo approach to matters relevant to society in the US, and in particular, in writing studies. She states:
Just as critical race theorists ask us to consider the importance of rights as well as their limitations, their work—as well as how they and their work is received—asks us to consider the nature of enfranchisement and inclusion, and the limits of the kind of inclusion liberalism promises. The idea that socialization will of itself create a level-playing field is inherited from liberalism, and like liberalism itself, it has become a casualty of the post-civil-rights-era backlash. What composition studies can take from critical race theory is an awareness that if we are to understand the mechanisms (like racism) that prevent some students from being heard, we need to recognize that our rhetoric is one which continually inscribes our students as foreigners. (1998, p. 51)

H. Richard Milner IV, states there is a default or hidden curriculum that effectively limits the inclusion of all peoples’ experiences in the education process. He states (emphasis his), “OPPORTUNITY GAPS, especially those linked to diversity, exist at all levels in education and in the lives of both educators and students” (2013, p. 13). Milner IV prescribes five concepts in which opportunity gaps are expressed in the classroom.

1. **Color blindness**: Educators are challenged to rethink persistent notions that they should avoid recognizing race and how race operates on individual and systemic levels in education…

2. **Lack of knowledge about cultural conflicts**: Educators are challenged to become mindful of the conflicts that can emerge in classrooms as a result of the culturally grounded and shaped experiences of both teachers and students…

3. **Myth of meritocracy**: When educators approach their work through meritocratic lenses and mindsets, they believe that student performance is primarily and summarily a function of hard work, ability, skill, intelligence, and persistence…
4. **Low expectations and deficit mind-sets:** Educators sometimes have low expectations of particular students, which can become a self-fulfilling prophecy, setting those students up to perform only to minimal expectations…

5. **Context-neutral mind-sets:** Educators sometimes approach their work with students without understanding and attending to the nuances and idiosyncrasies inherent to their particular teaching environment. (14)

Milner’s concepts describe a phenomenon that has evolved over the last two centuries and has helped shape an ideology based on powerfully dominant cultural constructs of research, curricula design, and pedagogy of one representative racial group, European Americans. His identification of limitations within educational design is important to this research because it encourages a discussion on how to bridge the gap and reconcile the narratives of all students. Students have unique ideas and backgrounds. Students have opportunities to become more aware of their predispositions and subsequent composing and research abilities based on the level of exposure they gain in the composition classroom. My research goal is to continue the discussion based on the knowledge and experience I have gained from being a teaching assistant of first-year composition courses at Iowa State University and from using the critical race theory, composition theory, and intercultural maturity models as modes for instruction and informative practice.

**Context for Critical Race and Composition Curricula in First-Year Composition Studies**

In this section, I will discuss what the literature in composition theory says about how race and composition interact. I will discuss my findings relative to my research study. Composition theory is an evolving discipline; however, there exists a gap in the
literature to some extent. In this section I mitigate the gap and find research similar to my own to support my research questions. Once again, those questions are:

1. How do students think about racial issues and identity before and after taking Iowa State University’s English 250 class?

   Additionally, sub-questions I answer in my research include:

2. How do students interact with literature and scholarship from people of other racial perspectives than their own?

3. What is the process students go through in overcoming any biases they may have about race?

Composition theory provides a basis and opportunity for attendant pedagogy opportunity for all students to achieve excellence in their composing and communication practices, to have the ability to stand on equal ground with their cohorts. The Writing Program Administrators (WPA) outcomes statement indicates students in composition classes should become knowledgeable about rhetorical strategies, critical thinking and composing, processes, and conventions (Council of Writing Program Administrators 2014). Jennifer Clary-Lemon et al. say, “Rhetoric and composition has always been concerned with the power of spoken and written discourse, in particular the ways in which language can be used to persuade audience about important public issues” (2012, p. 109). Composition theory looks through the lens of students to inform them and practitioner-scholars how to discover ways of learning and teaching that maximize the potential of all students (e.g. Selfe, 1999; Royster, 1999; Miller, 2004; Elbow, 1983). What then, do we say about the unique skills and abilities of all students, not only those of European heritage? The literature on composition theory has yet to speak of
composition studies as it relates to culture, practice, and individuality among people of all American races (e.g. Selfe, 1999; Miller, 2004; Wysocki, 2004; Shipka, 2011). Recent scholarship points to influences of white culture on composition in many ways. Scholars (Gilyard, 2011; Huckin, 2012; Milner IV, 2013; Prendergast, 1998; Renn and Reason, 2013) have discussed ways composition studies have evolved theoretically and practically. They have talked about contemporary assessment, multimodal communication, and the politics of the post Brown versus the Board of Education classroom. Transitional theorists have posited that inclusion needs to be the primary focus as we move forward to a new dynamic in composition: race. The National Council of Teachers of English has positioned itself as a progressive professional organization that includes consideration and service in education for linguistically and culturally diverse students. Their position statement on the topic reads:

As public intellectuals and agents of change, we recognize that English teachers and teacher educators are complicit in the reproduction of racial and socioeconomic inequality in schools and society. Through critical, self-reflexive practices embedded in our research and our teaching, we can work against racial, cultural, linguistic, and socioeconomic inequalities by creating humane classrooms where students and teachers learn to use language and literacy in critical and empowering ways. (The Conference on English Education Position Statement, 2009)

To provide a context for the argument in this analysis, the history of the US education system will shed a great deal of light on the plight of some populations of students who are being taught through this systematic guise of merit based success in school. Banks discusses the emergence of the “nativism” movement of the early 1900s.
Under this political system, northern and western Europeans had been in the US for a number of centuries. They had a democracy in place that suited their cultural, social, and educational needs. During the years beginning in the 1900s, southern, central, and eastern European immigrants came to the US in large numbers. Since this sect of Europeans were not English speaking and did not have other cultural features of their northern and western counterparts, the self-proclaimed “native Americans” felt threatened. In order to maintain their democracy and way of life, the “native Americans” welcomed their counterparts from assimilationist and pluralist perspectives in order to maintain the governmental power structure to which they had come accustomed.

Additionally, the Anglo Saxon “race” was concerned about their survival if other races began to immigrate. It was at this time that race became a factor in the US (Banks, 2005 p. 17). As the country became more culturally diverse during the 1900s and particularly when African-Americans began to earn their rights to property, education, and a form of civility, Anglo-Saxons became more threatened about their survival. In order to maintain their privilege and democratic system, educational systems began to evolve. The assimilationist and pluralist perspectives carried over into classrooms. In the 1964 Civil Rights Act, African-Americans began to feel a sense of “humanity” because of the act’s benefits. Not only did the act initially help African-Americans, it helped other cultural and social groups as well. The “humanity” and semblance of equality was short lived, though, as students of color moved into traditional Anglo Saxon, or white classrooms. By the 1980s, humanity and equal/civil rights platforms began to wane, giving room for President Reagan to all but halt any educational advancements made by the Civil Rights Act of 1964. Since that time, the systematic dismantling of the pluralist and humanistic education system has taken on a role reversal (Banks, 2006 pp. 23-28).
Randolph states that, there are “unintended consequences of using diversity as the frame for understanding racial and ethnic difference within schools in the United States” (2013, p. 1). Traditionally, white teachers, in large numbers before Brown vs. Board of Education (B vs. B of E), taught white students. It has taken nearly 60 years; however, for B vs. B of E, to dismantle the progress and academic achievement that native minorities experienced pre-integration. The concept of merit based government is only applicable to the constituents the Constitution is suited to serve.

Outpacing native African-Americans and Latinos, Asian students fare better in academic achievement. Looking at this fact from an Anglo-Saxon standpoint, Gloria Ladson-Billings and David Gillborn state white elitist ideology supposes that these native minorities should be able to thrive just as white immigrants who came to this country. The guise, however, a racist mask of colorblindness, purports that students of color who are native to the US are immigrants, just like all other immigrants, implying some mythical ‘we,’ which inevitably leads to feelings of failure for native minorities when they perform poorly as their immigrant and “native Americans” thrive (2004, p. 60). Furthermore, the US educational system views native minorities from the deficit model and in no way addresses the educational needs of Native Americans, which dooms such groups to failure in a system that purportedly values merit-based achievement.

When we make the connection between critical race theory and composition, those tenets and ideologies affirm the upward mobility of all US citizens. We must look at the unique cultural, socioeconomic, and personal attributes students from a variety of backgrounds bring to the classroom. For it is in the variety that we see how ideologies shape the development, identity, and perceptions of empowerment in students.
Terrell Strayhorn states the following about the current condition regarding consequent challenges graduates face upon graduating from U.S. colleges and universities:

Although the evidence is quite clear that African Americans face significant disadvantages with respect to labor market outcomes, it is less clear just why this is the case. That is, the causal mechanism underlying this disadvantage is difficult to ascertain but an important and necessary piece of the puzzle…college major has been found to play a significant role in predicting after-college outcomes of graduates. Graduates in science and engineering fields earn higher salaries than those who major in social sciences and humanities. (2008, p. 30)

Though Strayhorn equates greater earning potential with college major, the observation made here is that all students, regardless of major, must enroll in composition studies as part of their undergraduate general education requirements. Since composition studies in a multi-media era is foundational to all students’ educational outcomes (e.g. NCTE, WPA statements), it is important for research and pedagogy practices to address all students, not just the majority US student population. In composition classes, those threshold or required classes for all students, it is vitally important for teachers to encourage and teach in ways that foster the talents of all students, regardless of race, culture, or college major.

Millennials are beginning to experience race-based cultural identification. Rap music, originally common in Black communities, has crossed over to mainstream America, where the millennial generation is being exposed to Black culture and experience. No doubt Millennials from most racial groups can identify with themes of empowerment and struggle, and rap music has provided a bridge for all to hear its
messages. In response to an oral tradition, of which multimodality is part, rap music had added a racial and cultural dimension to oral forms of communication. In composition classes, students can ideally look at themes common to rap and other types of music to begin to understand the larger context of the world in which they exist (Applerouth and Kelly 2013). Scott Applerouth and Crystal Kelly demonstrate how the oral rhetorical tradition of the rap music industry provides a plethora of persuasive, informative, and enlightening information. However, most rhetorical traditions in orality are taught based on the ancient Greek oral tradition. Millennia have spanned since the earliest of rhetorical practices. When we include the oral rhetorical traditions of diverse racial groups, in music, word art, speeches and other media, more students become aware of their roles in the American society.

When all students learn about the cultural practices in written, oral, visual, and electronic communication from people of different racial constructs than their own, they also have the benefit of learning other people’s history. Students who study different racial constructs in first-year composition classes learn subject matter through synthesis and reconceptualization. This kind of practice in first-year composition classes teaches students how to think critically about familiar and new artifacts. Martinez et al. conducted a study on ways to improve the construction of knowledge about how to read, interpret, and write texts using synthesis activities (2015). When first-year composition teachers use artifacts from diverse racial perspectives, it helps students develop a holistic view of the world in which they live.

Isabel Martinez et al. identify promising possibilities for students who integrate reading with writing and reflection. They argue that students who practice this method of epistemology fare much better than those who do not practice it (2015, pp. 275-302).
research is similar to this method in that in the English 250 classes I taught at Iowa State University, students completed activities for course readings both individually and in teams. The activities helped students process and think critically about what they read. The English 250 students I taught completed Bloom’s Taxonomy analyses of the selected readings, from which they decoded, understood, applied, analyzed, evaluated, and created new concepts based on what they had read and how they reflected on the reading.

Though Martinez et al. worked with middle school students, I believe similar research methods are appropriate in first-year composition classes. This methodological practice reinforces to students how to think critically and responsively about what they learn in the reading. It also helps students form knowledge through categorizing the readings according to higher-level education goals. Their reporting, through Bloom’s analyses helps students reflect on what they read and ensure comprehension and new ways to create texts based on what they read. In my experiences as a composition instructor at two small private Historically Black colleges, I used the genre of literacy narrative for similar purposes, to help students become comfortable with their writing and to help them with genre conventions of grammar, mechanics, spelling, etc. I take for example, the research I’m doing on African-American college students, who come out of a US K-12 education system. Many of these youth are not equipped with the knowledge and skills needed to excel, in this case, college writing courses, because they have not been adequately prepared in the classroom before they arrive at higher education institutions (Ladson-Billings and Gillborn, 2004). Research shows, though, that the learning gap can be filled within two weeks through experiential learning, reflection, and practice.
Regarding composing practices and student ability for critical thought about the events that occur in their environment, Amos N. Wilson affirms that, “The ability to understand and produce speech, i.e., to generate language, is a universal genetic endowment of all normal human beings. This inherent linguistic capacity permits the child of any race, color, or creed to learn within about four years the largest percentage of ‘probably the most complex system of rules a person ever learns’. The innate linguistic capacity of humans, like their intellectual capacity…is extremely flexible, allowing the child to adaptively respond to and learn any language it is exposed to regardless of its racial origin” (2014, p. 174). Additionally, Wilson speaks of a significant ability children, adolescents, young adults, and mature adults have to adapt to language, behavior, and dialectical conflicts within the US. This ability speaks volumes to the inherent human potential. It is this potential, for students in composition classes that has had severe pushbacks due to lack of access, socioeconomic status, and learning style accommodations for this population. Put into a contextual schema, the cultural and social identities of many students are often racialized and polarized. Chris M. Anson in Race and Writing Assessment, edited by Asao B. Inoue and Mya Poe considers “what role racial diversity might play more specifically in the future of writing assessment in Writing Across the Curriculum (WAC) at both the programmatic and classroom levels…” (2012, p. 15). If students from racially diverse backgrounds are to be assessed on their writing abilities, it is logical to assume there would be some consideration of the diversity of their experiences with access and with instruction. Anson continues by stating, “In the historical context of WAC’s focus on student development, its openness to diverse forms and communities of discourse, and its scholarly interdisciplinarity—where one might expect the influence of language experts such as Smitherman (e.g.,
King and Baxter Magolda discuss the importance of fostering intercultural maturity in students. They believe it is important for higher education institutions to encourage students to become aware of and interact with people from diverse racial, cultural, and social backgrounds.

King and Baxter Magolda state:

How do people come to understand cultural differences in ways that enable them to interact effectively with others from different racial, ethnic, or social identity groups? How can institutions of higher learning better address the seemingly intractable problems associated with educating for intercultural understanding? Finding ways to answer these questions lies at the heart of national and institutional efforts to achieve diversity outcomes and at the center of research designed to better understand how students achieve this important collegiate outcome. (p. 571)

A study by Gwen Gorzelsky shows that students can transition from resistance to agency when they see themselves as contributors to the educational process, particularly in composition classes. Gorzelsky conducted an ethnographic study on a writing course in which the instructor used critical pedagogy and inquiry as teaching methods. She talks about how the instructor encouraged students to compose and read from diverse perspectives. She found that most students were receptive to the critical pedagogical design and did well in the class (2009, pp. 6484). However, the diversity studied in the
class focused on dialectal patterns and not racially-driven artifacts and topics of study. Gorzelsky’s study differs from my research in that way, as I am looking at patterns of transformation based on the ideologies of diverse racial topics. Michael A. Olivas talks about how issues of systemic oppression and racism have permeated the experiences of all people except the Europeans in America. He goes on to talk about the atrocities and lingering shadow of “death” that people of color have experienced. His inclusion of every major racial group except Europeans in America suggests that the only ones who have experienced the benefits of American society are Europeans in America (2000, pp. 9-20). Carla Monroe explains that, “although previous authors have offered persuasive arguments about the salience of race in scholastic enterprise, colorism remains a relatively unexplored concept…” (2013, p. 9). She explains that “color classifications within racial arrangements form pathways for communities of color, and therefore must inform educational inquiries” (p. 9). It is evident the shifting has yet to be substantial; however, current research supports the exigency of inclusion of all people in the dialogue of race and education, particularly, writing studies.
CHAPTER 3. CRITICAL QUALITATIVE RESEARCH METHODS

Critical Qualitative Research Methodology in Context

Critical qualitative research is an outgrowth of critical theory. “Critical theory is a theoretical tradition developed most notably by Max Horkheimer, Theodor Adorno, and Herbert Marcuse at the Frankfort School. Jonathan Cohen describes the methodology of a critical qualitative design in this way:

Rather than naming and describing, the critical theorist tries to challenge guiding assumptions. Critical theorists usually do this by beginning with an assumption about what is good (e.g. autonomy, democracy) and asking people in a social group, culture or organization to reflect on and question their current experience with regard to the values identified. (Cohen 2006, pp. 201-237)

The critical qualitative research methodology and its alignment with the intercultural maturity model of teaching practice provide a basis for this research. Using this methodology and model, I was able to gather information necessary to establish themes of student composition as well as levels of maturity that each student had achieved at the outset of the course. The baseline assessment provided the foundation for understanding “where” students entered the course. My goal for each student was to encourage substantive development with regard to maturity in their objective and critical interpretations and reflections about how the design of the course shaped or reshaped significant paradigms within their own authorship. It was the paradigms that shaped my interpretation of the data. I was interested in doing this study because I wanted to discover how multiple perspectives can inform composition pedagogy. I believe there is
significant value in studying and addressing student writing from a diverse cultural viewpoint. I am passionate about this study because I have taught for several years, and I have primarily worked with students from historically black colleges and universities. When I enrolled at Iowa State University, I began teaching students from various cultural backgrounds, many who wrote about their experiences based on their backgrounds. It was an intentional decision to study and explore a multicultural perspective in composition and possibly inform pedagogical practice in composition classes. It is my hope that the findings from this study will provide educators and administrators to consider using the conceptual framework I am sharing from my research.

Within the critical qualitative/intercultural maturity constructs, I had opportunity to adopt and adapt a successful and comprehensive curriculum into one that focused on ethnic, cultural, and racial awareness for students. It was the ISUComm Foundation Courses core curriculum that supported my methodological and pedagogical constructs. The curriculum gave me the freedom to “add to” a well-established curriculum emerging from the offices of Ross Hall in the English department of Iowa State University. The critical qualitative research methodology in this study aligns with the course design in the Iowa State University English 250 class I taught based on the following critical assumptions:

• Students have capabilities of critical thought.
• Students can translate critical thought into critical narratives, rhetorical analyses, multicultural research and reading, documented essay research and composition, and self-authorship and original design choices using multimodal formats of construction.
• Students can engage in topics of race, social justice, and rhetorical analysis in multiple ways.

• Students can transform their writing based on new information or concepts they learn.

• Students come to the classroom with a schema that reflects their own personal, educational, and communal experiences (Piaget, 1960; Banks, 2006; Prendergast, 1998; Wilson, 2003; Smitherman and Villanueva, 2014).

The participants for my study were students from two half-semester English classes I taught during the spring semester of 2017. The aggregate represented 40 students. I selected a small representative group of students to analyze. The data collected was representative of six out of 27 students who agreed and signed consent forms to participate in the research for this dissertation. I picked a small sample to share in this body of work because the participants represented each developmental level of the King and Baxter Magolda intercultural maturation model. I selected the six participants from the group because I wanted a relatively small sample from which to draw data. It helped that the six participants I selected to study were representative of all three levels of intercultural awareness.

I coded the writing of all the students in my study in making my assessments of their cultural awareness at the beginning and at the end of the half-semester course in multiple ways. One, I looked for common themes among the composing processes of each participant. For instance, I wanted to find out if their artifacts centered on cultural awareness or diversity awareness. Two, I wanted to look at the change, if any, that occurred in the six students’ intercultural development, and if so, in what ways did their
work indicate such a change? I determined how to place the participants on the intercultural development scale by the standards in the King and Baxter Magolda model. There were keywords and terminology I was looking for in the participant artifacts to shed light on their developmental process.

English 250 Curriculum and Pedagogy Instantiation of Critical Qualitative Research

Course Purpose and Texts

In order to assure the courses’ formation, adopted and adapted from the ISUComm Foundation Courses curriculum is relevant to current and seminal literature, I have researched each assignment and activity and have found scholarship that speaks to my pedagogical approach. The purpose of the English 250 courses was to help students discover ways to analyze and think critically about themselves as raced bodies who have important and relevant perspectives that should be encouraged and celebrated. The courses, hopefully, will help begin a dialogue of the ways students see race, particularly in first-year college composition courses. The texts for the courses included Lunsford’s *Everyday Writer with Exercises, Sixth Edition*; Hirschberg and Hirschberg’s *One World, Many Cultures*; and the ISUComm Foundation Courses *Student Guide*. These texts undergirded the course content by providing practical composition strategies and tools. Lunsford’s text is a manual for building effective arguments, considering conventions, and using the appropriate style guides. Hirschberg and Hirschberg’s text provides the students with readings on universal themes of student equality; diversity; ways of life and traditions of people from multiple cultural perspectives. The ISUComm *Student Guide* provides students curriculum-centered information about completing assignments within a multimodal construct.
For students at Iowa State University, a university with nearly 40,000 students, the possibilities for most promising practices related to race issues are tremendous. If this proposed themed English 250 (Critical Race and Composition) were included in the ISUComm Foundation Courses curriculum, the breadth and depth of student experiences from the time they enter those threshold classes until the time they graduate and receive their degrees can be a foundation for social change and justice. This course curriculum can begin to see and analyze the experiences students have regarding one of the first things most consider about themselves and others, race. It is my hope that the findings in the research will yield an abundance of curricular potential. I wanted to create a college composition class curriculum that identified opportunities and challenges for student collegiate and scholarly development. It was my hope to infuse a racial and cultural element into the entire course curriculum. I imagined a themed class that was progressive, positive, and productive. One that was progressive by today’s standards, in times when society is conflicted racially and culturally in many instances. I wanted students to have positive experiences in the class through reflection, self-authorship, and multi-perspective reading and writing. I wanted the class to yield some productive analysis points of which to observe.

Using the inductive analysis approach helped me effectively identify baseline schemas students may have had and suggested ways to address students in response to the baseline data they gained on their perceptions of themselves, of others, and of themselves in connection to others. These perceptions are crucial to this research, as they give clues into ways students see themselves in the context of self-authorship content, authorship from different perspectives, and their own demonstration of multimodal communication growth during the course term. Named among these activities are students’ composition
of literacy, freedom, and grief narratives; rhetorical analyses from different perspectives, assignment reflections, and an electronic portfolio. The course schedule for the second half-semester course, English 250, Section PD is shown next.

Some of the artifacts I shared with students as part of the pedagogy for the English 250 courses included a TED Talk India presentation by Malika Sarabhai. Her presentation was about the arts and how they can be used to change the world on a global scale. I also shared multicultural essays from the text, *One World, Many Cultures* by Hirschberg and Hirschberg. Additionally, I provided the students with an article on parental roles among African American, European American, and Latino families. This article was the one on which students conducted their rhetorical analysis assignment. The course text and supplemental resources provided a context for the design of the course. Students selected artifacts in the form of rap videos, TED Talks, movie clips, and video games to complete their rhetorical analyses from different perspectives. It was my goal to encourage students to think critically about selecting artifacts from cultural groups other than their own. Most students did so.

I collected artifacts from the beginning of the term using a pre-assessment to identify any cultural and social themes that emerged to determine how students view issues of race within their own critical paradigms. The readings in *One World, Many Cultures* by Hirschberg and Hirschberg provided a significant body of work about national and international cultural perspectives. In the reader, students read four or five short essays and completed Bloom’s Taxonomy analyses on these multicultural and diverse artifacts (Bloom, 1956; Anderson et al., 2001). As I collected student artifact data, I looked at initial racial themes and emergent comprehension of non-biased racial inclusion. I categorized the artifacts according to themes of personal predispositions,
The purpose of my research using critical qualitative methods was to look at how this particular pedagogical model can inform curricula based on students’ understanding of race within a larger context than they may have previously viewed it. The context for the research in teaching a critical and consciously aware curriculum was made possible because the students in the classes came from various majors, ethnicities, and language/writing skillsets. The course was an eight-week course intensive class in which nine major assignments were completed by students. In addition to the assignments, students gained practice at conducting Bloom’s Taxonomy analyses of the readings, completing writing reflection prompts, and working in groups to complete discussions and coursework. I gained Institutional Review Board (IRB) approval (approval form shown in APPENDIX L) in the spring of 2017 to conduct research on the work of students in each English 250 course I taught. Twenty-seven students agreed, by signing consent forms, to participate in my research and gave me permission to share samples of their work and my interpretation of the development, if any, of intercultural awareness in that work. The total aggregate group number of students was 40, for both classes combined.

**Coding Methods**

I coded the data collected from my research using the inductive data analysis method based on emerging themes and categories. The data included student work on an initial implicit bias assessment; narrative essays; and rhetorical analysis of artifacts from different perspectives. I posed key questions applicable to the results of the data and
interpreted the data through analysis to inform my research. The categories for questions and findings are:

1. Extent of critical thought (self-authored literacy, freedom, and grief narratives)

I examined the research of child development and learning. Scholars discuss the ages at which people begin critical thought. Since my students are at the developmental age of self-awareness, my analysis of the students is they are capable of critical thought, thought that is necessary to be successful in intercultural awareness. The narratives assignment allowed me to assess the extent to which the students were culturally aware. The narratives also gave me a second identifier of the student work as it fit within the King and Baxter Magolda Framework. I examined the narratives for indicators that King and Baxter Magolda describe as initial, intermediate, and mature categories along the framework. On the basis of the King and Baxter Magolda framework, students at the initial category are aware of their own ways of life. They are familiar with their families and with the community. At the intermediate category, students have some awareness of the ways of life of others in the community. They may not have had direct experience with or exposure to people of other races and cultures. However, they are beginning to become aware (intermediate). At the mature category, students are self-aware and have a significant awareness of the experiences and ways of others.
2. Extent of critical analysis (rhetorical analyses on artifacts from different perspectives)

In the initial category, students are able to do substantive analysis on multicultural artifacts (Ted Talks, movie clips, and music videos) from perspectives other than their own. At the intermediate category, students are able to critically analyze these artifacts for context, substance, organization, style, and delivery. They are able to look at content and be aware of the unique characteristics of some of the ways of life of others. At the mature category, students are aware of themselves in the context of people from different races or cultures than their own.

3. Moderation of thought in reflections (responses to the Implicit Assessment Test)

In the initial category, students are able to view test results in a way that shows a knowledge of self and any biases they have. Some of these students attribute their biases to invalid testing prompts. At the intermediate category, students are able to view their test results in a way that indicates both knowledge of self and reconciliation with their test results. They may or may not attribute the results of the test to any biases they have. At the mature category, students are able to identify the pattern of the test; see its flaws; agree or disagree with the test; and critically reflect on the writing prompts.

As coding strategies suggest (Creswell, 2013, 2014), I took notes on my observations of student work which was the data and basis for my primary research question. From the observations, I established the categories numbered above with the themes listed. Within the coded categories, I provided evidence of phenomena discovered. The evidence came from sampling of student writing for major assignments,
writing prompts responses, and discovery of patterns within and among student writing indicating transformative thinking. I looked at student work over the course of the term to define, analyze, and synthesize emerging concurrent themes. I analyzed my students’ writing with a critical lens to determine student constructs in crafting professional biographies; crafting literacy, freedom, and grief narratives from their own experiences; looking at the narratives of others; understanding how to critically analyze rhetorical pieces from authors of non-dominant social backgrounds; and doing scholarly research on a phenomenon, ideology, or practice within a racial group other than their own.

Based on information from the literature (Bizzell, 1982; Gilyard, 2011; Milner IV, 2013; Prendergast, 1998), the class focused on social constructs, reflection as activity, and diversity in perspective. I designed the class according to Iowa State University’s ISUComm Foundation Courses curriculum. In the Appendix section, I am including the course syllabus, as well as all major activity assignment sheets. The following list names each assignment and gives a critically and scholarly based rationale to justify the relevance of each English 250 course assignment.

Assignment #1 (Professional Biography)

This assignment encouraged students to begin viewing their work from the perspective of their own self-authorship. Students discovered and described themselves as personal, academic, civic, and professional individuals who can shape their own narratives through their own experiences.
Assignment #2 (Literacy, Freedom, and Grief Narratives)

This assignment encouraged students to compose their own narratives that have shaped their literacy skills, thoughts of themselves as free or not free, and ways they view grief from personal perspectives. The assignment gave students the freedom to self-author, have confidence in their own stories, and created a context for further composition activities. The aim of this assignment was to help students understand the extent to which race shapes their narratives and identities. When one realizes there are multiple perspectives motivated by personal and educational experiences as well as familial and societal experiences, he or she is able to think more critically about the artifacts they read and create.

Assignment #3 (Self Reflection)

This assignment helped students look back critically over the work they did in the narrative assignments. It helped students see what they have experienced in topics of literacy, freedom, and grief and identify why they have certain sociological constructs concerning their own narratives.

Assignment #4 (Rhetorical Analysis of a Written Document)

This assignment encouraged students to look at scholarly articles from the perspectives of European American, Latinas, Asian Americans, Native Americans, and African Americans. The content was specific to these groups, and the scholarship will focus on the experiences of these demographic populations. The assignment helped students critically analyze the rhetorical strategies and appeals present within the articles they chose.
Assignment #5 (Rhetorical Analysis of an Artifact a Different Perspective)

This assignment encouraged students to look at scholarly articles from the perspectives of their own racial identities. The content was specific to students’ own racial perspectives, and the scholarship emphasized topics of interest for students, articles that have rhetorical strategies and appeals. Students shared with the instructor their chosen articles to ensure rhetorical strategies were available to be analyzed. The assignment helped students critically analyze the rhetorical strategies and appeals present in the artifacts they chose. Students of color examined artifacts from cultures other than their own, while White students looked at diversity in the forms of mental illness, equality in military career training, and entertainment.

Assignment #6 (Self-Reflection)

This assignment encouraged students to respond to prompts about the writing they did their rhetorical analyses. Students were asked to share critical responses about their previous work in order to help them learn about their strengths and challenges in composing.

Assignment #7 (Oral Presentation on Analyses Assignments)

This assignment encouraged students to present the work they did with their analyses assignments, to look critically at the way they address their audience, select content, and to format their visual aids. The rubric for this assignment was formatted as a list of competencies for students to demonstrate. These competencies included being able to look critically at the ways race and critical thought are espoused in the texts they previously analyzed. Students were able to articulate the kinds of predispositions they
had before analyzing the texts and to synthesize information to develop new ideologies of critical reflection shared with their peers.

Assignment #8 (The Documented Essay)

This assignment encouraged students to research an event, achievement, or contribution of an individual of a different race than their own. I asked students to look critically at ways the individual or topic they researched demonstrated an understanding of the challenges and triumphs they encountered as a result of his or her race.

Assignment #9 (The e-Portfolio)

This assignment served as the final deliverable for the Iowa State University English 250 courses. Students created and designed their own websites through Iowa State University e-Site’s Word Press server. In the designing of the student portfolios, students had the opportunity to share revisions to major assignments as well as reflections for each artifact they used. Students used culturally or racially-themed design styles and addressed issues of race they encountered and responded to in the courses. The ISUComm ePortfolio is a multimodal platform for students to demonstrate their expertise in written, oral, visual, and electronic modes of composition. The students were asked to look back at the artifacts they created and reflect on them. They were asked to create an e-Sites webpage that demonstrated examples of their work, reflections for each assignment they put on their e-Sites webpage. The assignment also included introductory and closing reflections.
CHAPTER 4. DATA ANALYSIS AND FINDINGS

Context for Theoretical Framework and Data Analysis

For the data analysis chapter in this dissertation, I used the conceptual framework and intercultural maturity model from Patricia King and Marcia Baxter Magolda. This framework and model align with the research questions and assumptions I have stated earlier in this dissertation. Specifically, the developmental trajectory of intercultural maturity addresses my research questions:

1. How do students think about racial issues and identity before and after taking Iowa State University’s English 250 class?

   Additionally, sub-questions I plan to answer in my research include:

2. How do students interact with literature and scholarship from people of other racial perspectives than their own?

3. What is the process students go through in overcoming any biases they may have about race?

   In addition to the alignment of the King and Baxter Magolda model with my research questions, the model keenly addresses critical assumptions I made about the English 250 students:

   • Students have the capabilities of critical thought.
   • Students can translate critical thought into critical narratives, rhetorical analyses, multicultural research and reading, documented essay research and
composition, self-authorship, and original design choices using multimodal formats of construction.

- Students can engage in topics of race, social justice, and rhetorical analysis in multiple ways.
- Students can transform their writing based on new information or concepts they learn.
- Students come to the classroom with a schema that reflects their own personal, educational, and communal experiences (Piaget, 1960; Banks, 2011, 2006; Prendergast, 1998; Wilson, 2014; Smitherman Gay and Villanueva, 2003).

As a result of these critical assumptions about students, I have developed some identifying themes that correlate with the assumptions about students and students’ demonstration of their work with the literature. The themes I examined among student work and reflection were:

- Identification of Self
- Identification of Others
- Identification of Self in Connection to others (King and Baxter Magolda, 2005)

The students in English 250 have demonstrated through composition and reflection, discussion and artifact selection, the dimensions in the King and Baxter Magolda model. Each dimension of the model will be analyzed against the data from the English 250 students who have volunteered for my research. I analyzed the data to determine the extent to which students have become aware of themselves in the context
of multicultural themes in the classes. Students develop intercultural maturity along a continuum. Stage one along the continuum is the cognitive stage. Stage two along the continuum is the intrapersonal stage. Stage three along the continuum is the interpersonal stage. The levels of cultural awareness for each stage fall into three categories, the initial category or level, the intermediate category or level, and the mature category or level.

The student participation group in my point of analysis is based on individual outcomes within the data set. The narrative data analysis and explanations according to scholarship are listed between tables for ease of navigation. It is significant that some of the students in the participant group remained in the initial category of the King and Baxter Magolda model and finished the course in the mature dimension of the model. It is no doubt important to teach students to recognize themselves within a larger cultural context than the ones into which they were born and reared. There is some misalignment, though, in English studies curricula that seems to overlook this exigency.

The King and Baxter Magolda model specifically articulates the capabilities all students have to develop intercultural maturity. In their conceptual framework the authors state:

[W]e define intercultural maturity as multi-dimensional and consisting of a range of attributes, including understanding (the cognitive dimension), sensitivity to others (the interpersonal dimension), and a sense of oneself that enables one to listen to and learn from others (the intrapersonal dimension). (2005, p. 274)
Themes that Emerged from the Aggregate and Participant Groups

Having taught over 450 students at Iowa State University, as a teaching assistant, I have seen the narratives of the dominant racial group. I have seen how the narratives of White Americans have helped students excel in classes. For other racial populations, I have seen how they have adapted to and adopted the composing practices and ideologies of the dominant racial population. I have also seen, particularly in the English 250 course I taught, how students of diverse racial backgrounds can indeed identify with other racial narratives in positive and profound ways. It is imperative that we begin to view society as a means for the transmission of ideas of people of all races. It is only when we begin to look at research from other racial groups that scholars and educators can gain clarity of understanding and knowledge of most promising practices for all students. At the intersection of reflection and critical thinking are tremendous opportunities for growth, inclusion, and equality to be expressed for all students. The patchwork quilt of American society demands the threads of race to be woven with consistent stitching in ways that show the entire pattern, not just one patch. In the English 250 classes I taught, I situated race and culture as central components for reflection, reading, and composing. Students identified any biases they may have had by taking an initial inventory on race using an implicit bias test. The critical race concepts are situated in the rhetorical analysis of an artifact from a different perspective, in which students talk about race in the form of many topics. Some of those topics included:

- Living while black
- Misconceptions about Middle Eastern culture
- Art as a form of social justice
- Asian comedian experiences
- Racial equality in the military
Collection Points

The first category of data analysis, the pre-assessment, is based on the reflections students had about their results from the Harvard University Implicit Assessment Test (implicit.harvard.edu). Students took the test at the beginning of the half-semester course. The second category of data analysis covered students’ understanding of their own culture based on experiences with family, community, and education. The third category of data was based on students conducting analyses based on artifacts from communities and cultures other than their own. Some students chose to look at unfamiliar topics, topics that represent “culture,” or “experiences” other than those they are accustomed to; however, other students chose artifacts with which they were familiar to analyze. In my data analysis, I examined students who said they realized they have had friends since arriving at Iowa State University who came from different racial and cultural experiences. To begin the discussion is the start, and modeling is a tried and tested function of pedagogy. Hence this practice of cultural maturity determination is significant and important.

Baseline Data Collection

The baseline test I administered to students came from the Harvard University model, which can be found at Project Implicit at implicit.harvard.edu/implicit/takeatest.html. There are several kinds of diversity bias tests on the site. I administered the test on racial bias among blacks and whites. The test I used in the English 250 class helped the students and me to establish a foundation for the expressions of intercultural maturation. Students in the initial category of intercultural awareness reflected on their Implicit Assessment Test, as did all students. Some students
disagreed that they showed racial bias within the testing frame, but they did not address other cultural perspectives or the need to speculate about themselves within a larger context than hometown, place of worship, and school. Other students in the initial category of intercultural awareness reflected that the test was designed to create bias. These students disputed their results as well.

Those students who were in the intermediate category of the model were a bit different in their reflections. They may or may not have disagreed with the results of the Implicit Association Test; however, they explained their attitudes toward the test results with some recognition of other people’s racial and cultural perspectives. Some had gone to racially/culturally diverse K-12 schools; others were from mixed heritage; yet others had met people along the way who did not look like them but who did make a difference in their lives. With baseline data from students who initially identified with the intermediate category of intercultural awareness I have found that some students progressed to the mature category of intercultural awareness. That was not the case for all initially intermediate students, though. Some never quite made it out of the ideology that other races and cultures of people exist and that they do not have direct influence on, nor do they directly influence these “others.” Finally, those in the mature category expressed their recognition for people of different racial and cultural backgrounds. They went a step further, though, and acknowledged the exigency for interacting, working, and exchanging ideas with people from different backgrounds than their own.

The reflection task (writing prompt on students’ thoughts about the Implicit Assessment Test scores they received), narratives assignment, and analysis from different perspectives assignments proved to be fruitful and in alignment with my research questions. Primarily, in the first domain (the cognitive domain), in which student reflect
on any biases they have about, students showed they think about race to some extent when composing. Twelve students think from their own cultural and racial perspectives when composing. Eighteen students think about culture and race to the extent that they notice and acknowledge the differences and similarities among their own culture and race, but they do not actively seek to understand other perspectives. Ten students not only thought about people from other cultural and racial constructs, but they also actively expressed ideas that show they interact with and have an understanding of others.

I have stated known facts and scholarship interpretation that is significant in establishing a baseline for which we can assess, interpret, analyze, and understand the predispositions many students at Iowa State University and other colleges and universities may have. I did an analysis on the data from the adopted and adapted models, particularly with observational analysis of students in the aggregate. To abide by the policies of the Institutional Review Board (IRB), I only shared narrative data from those students who agreed to participate in the research and gave written consent. I share in this research the narratives of six students are shared to determine the extent to which students evolved in their racial and cultural perspectives at the initial level of development and preceded to the intermediate level, and in some students, to the mature level of development. The student participants were (pseudonyms): Tom, Nathan, Anthony, Vicky, Alan, and Ashley. I have included representative samples of each participant’s text to give examples of the indicators I used from the data to align their work within the King and Baxter Magolda continuum of intercultural awareness.

Tom remained in the initial category of intercultural awareness. Examples of his work as well as an explanation of the reason he remained at the initial level follow.
Nathan also remained in the initial category of intercultural awareness according to the King and Baxter Magolda model. A sample of Nathan’s work follows. Anthony and Vicky finished the half-semester course at the intermediate level of the model. A sample of Anthony’s and Vicky’s work and an explanation of their level of intercultural awareness follow. Alan and Ashley finished the half-semester course in the mature level of intercultural awareness. A sample of Alan’s and Ashley’s work follow as well.

**TABLE 1.**
First Domain of the King and Baxter Magolda Trajectory of Intercultural Maturity

| Domain of Development/English 250 Artifact | Initial Level of Development/Number of English 250 Students in this Group (Students view their experiences and others’ experiences through a limited perspective. Self is the main focus of their cultural development, and little to no account of other people’s culture is recognized in their composing practices.) | Intermediate Level of Development/Number of English 250 Students in this Group (Students view their experiences in some relation to other people’s cultural experiences in their composing practices. Identification with others is welcomed but not actively studied.) | Mature Level of Development/Number of English 250 Students in this Group (Students in this group view their own experiences circumspectly among other cultural groups. They view their experiences holistically and not singularly in their composing practices.) |
TABLE 1 (Continued)

| Cognitive/Implicit Association Test Reflection | 12 | 18 | 10 |

Data Analysis of the Cognitive Domain with Authentic Student Narrative Identifiers

The cognitive domain artifact I used for this data set is the Implicit Association Test Reflection assignment students completed at the early part of the half-semester. Several students expressed the bias test itself was biased in its administration. They identified “selection traps” (a student’s term) in the ordering and coloring of the test as well as shifts in perspective questions that occur so frequently that students (who are somewhat automatically responding to test questions) chose responses they would not have had the questions been posed in another context than it was. Nevertheless, students justified their answers, even if the only justification was in the way the test questions were asked was distracting. For example, when the test is given, it uses pictures and text to prompt the test taker to answer in a certain way. At the beginning of the test, questions are asked in one pattern (order, picture, text). Midway through the test, the pattern changes (text, picture). This is what I synthesize as “selection traps” the student noticed in the Implicit Assessment Test.

Having taken the test myself, as a seasoned adult, I made the same observations as some of the students but responded appropriately to each question. This difference in perspective can be appropriated generationally, developmentally, or socially. We must take into account the students we serve, by not only reinforcing their strengths in the
composition classroom but also by challenging all students to think critically and pensively about what is presented in the classroom. This thinking is transferrable and can help students use critical thinking skills in their everyday lives. The last assumption I made about students in Chapter Three and again listed in this chapter was that: Students come to the classroom with a schema that reflects their own personal, educational, and communal experiences (Piaget, 1960; Banks, 2011, 2006; Prendergast, 1998; Wilson, 2014; Smitherman Gay and Villanueva, 2003). The Implicit Association Test and test reflection encouraged that practice. Most were conventional in their responses, speaking only of themselves and their inner circles. However, some students began by reflecting on themselves as they are situated within other, sometimes larger cultural and racial groups.

**TABLE 2.**
Second Domain of the King and Baxter Magolda Trajectory of Intercultural Maturity

<table>
<thead>
<tr>
<th>Domain of Development/English 250 Artifact</th>
<th>Initial Level of Development/Number of English 250 Students in this Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Students view their experiences and others’ experiences through a limited perspective. Self is the main focus of their cultural development, and little to no account of other people’s culture is recognized in their reading and writing processes.)</td>
</tr>
<tr>
<td></td>
<td>Intermediate Level of Development/Number of English 250 Students in this Group</td>
</tr>
<tr>
<td></td>
<td>(Students view their experiences in some relation to other people’s cultural experiences in their composing practices.)</td>
</tr>
<tr>
<td></td>
<td>Mature Level of Development/Number of English 250 Students in this Group</td>
</tr>
<tr>
<td></td>
<td>(Students view their own experiences circumspectly among other cultural groups. They view their experiences</td>
</tr>
</tbody>
</table>
The table above is significant because it provides information about students’ own experiences in learning how to read and write, as well as how they feel about or experience freedom. The narratives also asked students to share deeply significant grief experiences they have had. Each of the narrative assignments helped students build confidence in their own writing prior to examining, analyzing, and researching the writing of other scholars. What most resonated with me is students compose more clear and concise personal narratives when the assignment occurs early in the semester. Holistically speaking, students are able to share their own stories more readily when they are given the opportunity to do so.

<table>
<thead>
<tr>
<th>Intrapersonal/ Narratives Assignment</th>
<th>Identification with others is welcomed but not actively studied</th>
<th>holistically and not singularly in their composing practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>14</td>
<td>5</td>
</tr>
</tbody>
</table>

TABLE 2 (Continued)
Data Analysis of the Intrapersonal Domain with Authentic Student Narrative Identifiers

The data obtained from the intrapersonal domain of intercultural maturity originated from the literacy, freedom, and grief narratives assignment the English 250 students completed. I asked students to describe two or three of their experiences learning to read and write. Additionally, I asked students to describe their experiences in freedom. Students were asked to describe one or two experiences they had that made them feel free or “not free.” Finally, I asked students to describe a major experience that caused them grief. The spectrum of responses to this assignment was relatively diverse. Most students, as this was an activity in self-authorship, spoke exclusively about their own cultural experiences. However, I found this topic was not merely one of black culture and white culture; rather, it was an exploration of the experiences of students tied to universal experiences most people encounter in their lifetime. The assignment originated from a curricular model I shared in a genre course taught by Dr. David Russell at Iowa State University. Notably, the assignment was adapted from the ISUComm Foundation Courses curriculum and Vincent A. Ciardiello’s model for teaching freedom narratives (2012, pp. 56-61).

If we grapple with the notion that narratives are a genre within themselves, we must consider several variables which could possibly determine them as bodies of text that surround an idea about composing. The idea is that narrative storytelling about students’ own experiences builds confidence in ways very different than other genres of writing, the documented essay for example. The narratives assignment was implemented, not only as a part of the ISUComm Foundation Courses curriculum, but also to give students confidence in telling their own stories. It was intended to help
students gain ownership of their writing, build ethos, pathos, and logos appeals, and encourage confidence in students’ ability to effectively communicate in writing. Ethos is the credibility or authority of the writer. Pathos is the emotional appeal the writer brings to a text. Logos helps students identify with and implement logical, thoughtful expressions of narrative elements. While genre is a complex concept to define, it provides an avenue for discussion of discourse communities and schools of thought within major disciplines, industries, innovations and institutions. The level of intercultural maturity identified with this assignment is not, necessarily an indicator of students’ ability to think outside their personal perspectives. Rather, it is an indicator of global themes that emerge from the data, a chance perspective into what Millennials experience in their everyday lives. The population of students I served was in the Millennials generation. Most of the courses I taught were composed of millennial-age students. Many of the students were white young men and women. Several of the students in the courses I taught were people of color. To look at artifacts from this generational group gives me a glimpse into what the next workers, civic leaders, and scholars are currently experiencing on a more global scale.

When we look at genre, and define it based on conventions only, we only get so far, and classifications become more difficult to hold onto…conventions of discourse, habits of thoughts, and dispositions of genre make up a genre awareness approach (Russell 2015, lecture). It is with this awareness that we are able to teach our students how to identify genre, on both micro (standard written conventions, types of communication, etc.) and macro levels (cultures, disciplines, communities, cognitive advances in technology, etc.). Conventions, artifacts, and text are in fact, as Dylan Dryer states, the residue, not the genre (2015, lecture). So we begin to see that the five-
letter word, genre, makes up a whole world of thought, innovation, institutionalism, technology, and other cognitive acts, rather than being the outpouring of those acts.

**TABLE 3.**

Third Domain of the King and Baxter Magolda Trajectory of Intercultural Maturity

<table>
<thead>
<tr>
<th>Domain of Development/ English 250 Artifact</th>
<th>Initial Level of Development/ Number of English 250 Students in this Group</th>
<th>Intermediate Level of Development/ Number of English 250 Students in this Group</th>
<th>Mature Level of Development/ Number of English 250 Students in this Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpersonal/ Rhetorical Analyses from a Different Perspective (RADP)</td>
<td>9</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>One student did not do the assignment. This brings the total aggregate to 40.</td>
<td>(Students view their experiences and others’ experiences through a limited perspective. Self is the main focus of their cultural development, and little to no account of other people’s culture is recognized in their composing practices.)</td>
<td>(Students view their experiences in some relation to other people’s cultural experiences in their composing practices. Identification with others is welcomed but not actively studied.)</td>
<td>Students view their own experiences circumspectly among other cultural groups. They view their experiences holistically and not singularly in their composing practices.)</td>
</tr>
</tbody>
</table>
Data Analysis of the Interpersonal Domain with Authentic Student Narrative Identifiers

The Rhetorical Analysis from a Different Perspective (RADP) assignment was an adaptation from a prior assignment within the curriculum. The assignment asked students to identify an artifact, visual, verbal, or physical, to analyze according to its themes, rhetorical strategies (Context, Substance, Organization, Style, and Delivery) as well as its rhetorical appeals (ethos, logos, pathos, and Kairos). I asked the students to select an artifact from a cultural perspective other than their own. Many students selected Ted Talks, movie clips, music videos, and historical events. Most students selected artifacts from cultures other than their own; however, a few shared artifacts stemming from their own cultural or racial groups. Students effectively analyzed unique artifacts while examining the cultural and racial elements of those artifacts. This assignment proved to yield positively to my research question: Do students interact well with literature and scholarship from people of other racial perspectives than their own?

Not only did students interact well with “new” literature, they held lively and engaging discussions during their oral presentations of their analyses from different perspectives. Students critically examined their chosen artifacts. They told why they selected their artifacts; what the purpose of their analysis was based on contextual clues from the artifacts; and they (most students) placed themselves in an individual, ideology, or vestige of history from cultures other than their own.

The assumptions I made in Chapter Three and restated at the beginning of this chapter have been proven based on the data set of participants. It took careful thought, planning, and presentation to make logical, ethical, and pathos infused rhetorical analyses. The students in the participant group were keenly aware of the expectations of
the assignment. They shared artifacts with me as they browsed them. Students and I discussed some of the rhetorical strategies they would address in their analyses. Two, students can translate critical thought into critical narratives, rhetorical analyses, multicultural research and reading, documented essay research and composition, and self-authorship and original design choices using multimodal formats of construction. Students effectively demonstrated their abilities, skills, and talents as I had assumed would be the case. For the rhetorical analyses, students conducted primary and secondary research, took ownership and authority over their own artifact selections and analyses details. Students articulated design choices that were stylistically and thematically appropriate (particularly in their final deliverable, the e-Portfolio). Students created using original videos in their introductory pages and multicultural and/or diverse themes for the page design and visuals. Three, students can engage in topics of race, social justice, and rhetorical analysis in multiple ways. Not only did several students select unique artifacts, but they discussed issues of citizenship, poverty, triumph, tragedy, comedy, and depression, to name a few of the rich jewels the students unearthed. Additionally, students can transform their writing based on new information or concepts they learn. The students in the participant group who agreed to share their work seemed to have been able to overcome grammatical, conventional, and mechanical errors in their work. I speculate that once the ideas flowed, students began to self-correct and revise in unique ways.

With that information, I researched and analyzed six student participants’ data to determine where on the King and Baxter Magolda adapted table they were situated. I chose six students’ work to analyze, a small collection of the work of students over the semester. I only chose six students’ work because I wanted to look holistically at student
work to see the amount of cultural awareness each student experienced. I also wanted to create a conceptual framework for this research on race and culture in composition classrooms.

What follows below are: the six participants’ pseudonyms; my critical analysis of the students’ intercultural maturity; and samples of students’ work in each of the three domains of the model to support my analysis. After the analysis, you will find short pieces of text to support the conceptual framework. Looking back at the literature on race and culture helped me discover the ways students learn about and create artifacts. The narrative data informed and answered my research questions in significant ways. I have created a table with each question listed and the participants’ work that speaks to those research questions. I found it to be beneficial to list the analytical results prior to sharing actual narrative data from student work. The table is listed next. Data analysis related to student work is listed by the students’ pseudonyms. Researcher analysis will be identified by the role of researcher in italics.

Summary of How Student Data/Researcher Interpretation Addresses the Research Question

How do students think about racial issues and identity before and after taking Iowa State University’s English 250 class?

Researcher: The aggregate population fit into one of the three stages of intercultural development after taking the Harvard University Implicit Association Test regarding race, particularly blacks and whites. In the aggregate, 12 students identified with the initial phase of intercultural maturity based on their answers to the IAT reflection assignment. What this means is 12 out of 40 students expressed thoughts that they may or may not have agreed the test results
showed they may have been or not been biased; however, these students did not, in the reflection, move beyond their own racial and cultural experiences when composing. Out of the aggregate, 18 students identified as intermediate in their development of intercultural maturity. These students were aware of perspectives from people from different racial and cultural backgrounds than their own. They accounted for their awareness when composing. Out of the aggregate, 10 students identified as mature on the spectrum of intercultural maturity. They may have gotten results that indicated they showed some bias towards the black or white race; however, when reflecting, they gave reasons for any biases. They acknowledged their own individual predispositions, but they also accounted for the perspectives of other racial and cultural groups.

- Tom (Remained in the Initial Level of Intercultural Maturity)

Tom was consistently in the initial trajectory of the intercultural maturity model. His work evolved grammatically to the point where I questioned whether he had a challenge with the initial assignment or if his work with the Iowa State University Writing and Media Center provided Tom with the guidance he needed to produce quality, error-free compositions. Tom mastered conventions and lesson objectives during the half-semester. He developed his own authentic voice and developed confidence in his composing abilities. He thoughtfully chose artifacts and subject matter during the course. Tom was able to quickly adapt to discussions, assignments, and classroom participation activities.
Though Tom excelled academically in the course, he remained in the initial level of intercultural development based on one major criterion. He only identified with his racial and cultural group when self-authoring (narratives assignment) and when analyzing artifacts. His narratives took little to no consideration for cultures other than his own. Though he did, in his analysis, describe how people of other racial and cultural backgrounds were affected by historical events carried out by his own race.

(Example: Assignment—Implicit Association Test Reflection)

Tom expresses his ideas about the formation of the Implicit Association Test, but he does not consider why the test exists or what the purpose of the test is, to help students see how their perceived biases may affect their interactions with people from other racial and cultural backgrounds than their own:

After taking the implicit assessment test I was extremely surprised by the results. I apparently have a strong bise [sic] when it comes to recognizing European Americans…

I personally feel that the test creates an artificial bias where there is none. If someone were to take the test where they started with the test having good adjectives associated with African Americans and bad words associated with European American and the [sic] flipped them. I believe that the test results would show the test taker as having bias toward European Americans. This result would happen whether or not an actual bias existed. I do not feel that I really have any predispositions other then [sic] that I am from an area that is not very culturally diverse…

I think that I am also very advantageous to other people that I work with. I however strongly feel that none of these things were an influence on the test that I took.
(Example: Assignment—Freedom Narrative)

The Freedom to Choose the Lemon Laughy Taffy

When asked what does freedom mean to you, most will say how they believe freedom to be not oppressed by anyone, or how freedom is the opposite of communism or something to that effect. As we seem to approach closer and closer to the Orwellian future described in George Orwell’s 1984 I began to think to myself what does freedom mean to me?

To me freedom is choice, if someone is free they are allowed to choose what they want to do. If someone is free they can choose how they want to spend their money. They can choose what job they would like to do. If you aren’t free then most, if not all, of this is chosen [sic] for you. Take the Former Soviet Union for example everything was chosen for them. Their job their car their home almost all aspects of their lives were regulated by the government [sic]. Freedom on the other hand is the exact opposite. Freedom is the choice to purchase a Ford Pinto over a new Corvette. Freedom gives the individual the [sic] make their own informed or uninformed decision about what they want to do. Freedom to me is the ability to choose the lemon flavored Laffy Taffy which by the way is the worst flavor.

Tom builds a strong context for what freedom should be for every individual; however, he does not specifically refer to or acknowledge what freedom narratives mean for people who may not have the same cultural heritage as his own. In Tom’s next example, a late-semester assignment, he expresses some understanding of cultures other than his own; however, they are minimal.
Before I gave this assignment, I showed both classes a Ted Talk India video presented by Malika Sarabhai called “Dance to Change the World.” Sarabhai presented from an Indian cultural perspective on how the arts can affect social change in India and globally. After the video, I encouraged students to select an artifact from a different cultural perspective than their own. Tom selected a topic to analyze on the culture of “helicopter parenting.”

The Problem with “Childsentric” [sic] [P]arenting

Growing up today most kids are worried about two things, getting good grades, and getting into what is considered the “right” college. Today there is what is known as helicopter or satellite parents. These parents are parents that “hover” over their children in sense of their everyday lives. In Julie Lythcott’s How to Raise Successful Children, she discusses the problems and dangers of helicopter parents. Through her examples and her style of presenting she is able to convey why this style of parenting is harmful.

She opens her TED talk by explaining the mindset of these helicopter parents stating, “Where parents feel a kid can’t be successful unless the parent is protecting and preventing at every turn and hovering over every happening, and micromanaging every moment, and steering their kid towards some small subset of colleges and careers.” (Lythcott 1). This statement sets up everything she finds wrong with these types of parents. She also states that the polar opposite of a helicopter parent can be harmful, but a helicopter parent can be even worse. After getting what exactly a satellite parent is she begins to switch gears. She starts by saying how much parents want their children to be
successful. She begins to speak at more rapid pace stating, “And that they get the right grades in the right classes in the right schools. But not just the grades, the scores, and not just the grades and scores, but the accolades and the awards and the sports, the activities, the leadership.” [sic] (Lythcott 1). This change in the speed of her speech shows how much stress and weight these words mean to children. These words can create an unprecedented amount of stress and anxiety on children. She then goes on to criticize the parents that follow this method of parenting. What she criticizes the parents for doing though is something that parents have done for a long time though. She talks about how parents want their kids to better than they are. This has happened throughout American History though. Everyone wants their kids to be better off. She argues that parents have gone too far with this idea of making their children better off that they have lost what it truly means to be better off. She again criticizes the helicopter parents for expecting perfection out of their children making them the perfect young resume. She again speeds up her speech while doing it to reinforce the weight and stress that this gives children. She talks about how parents really [sic] it for themselves. She says, “Or maybe, maybe, we’re just afraid they won’t have a future we can brag about to our friends and with stickers on the backs of our cars. [sic]” (Lythcott 1).

As she [sic] speech goes on it begins to transition not into what helicopter parents are doing wrong what they need to do right. She also talks about why a lot of these parents are the way we are. She begins to circle back around to the beginning of the speech when she brings up a small point that she briefly talked about at the beginning. She brings up chores, something she said that she along with many parents is guilty of for not making her kids do. She emphasizes chores make kids grow up to be doers. Adults that are able to go to work and see something that needs to be done and are able to do it
She says that children do chores as children are more likely to grow up and be successful. Chores provide kids with self-efficacy, the ability to be self-sustaining. This is important because when helicopter kids go off to college they won’t have their parents to hover over them the whole time. This is when kids become stressed full of anxiety, depressed and scrambling to get help because they are now on their own. This self-efficacy comes from chores and responsibility and trial and error associated with life. She begins to wrap up by stating, “You don’t have to go to one of the biggest brand name schools to flunk out. [sic]” (Lythcott 1).

She asks parents to broaden what they believe to be considered success. She wraps up stating, “To strengthen them through chores and to love them so they can love others and receive love and the college, the major, the career, that’s up to them.” (Lythcott 1). This speech is able to convey the pressures that parents put on their children that leave them unprepared for life after high school. Lythcott is able to successfully show the dangers of being a helicopter parent. I now feel that I am better understand some of the reason that kids today in my generation are stressed.

Work[s] [C]ited

Lythcott-Haims, Julie. “Transcript of “How to raise successful kids – without over-parenting”.”


Analysis of Tom’s Work

Tom was a speculative composer. He held the customs of his heritage with high regard. Tom was aware of how he is situated in the awareness of other cultures. He presented his rhetorical analysis from a different perspective on an
historical event(s) that was influenced by a racial/cultural group representative of his race and culture and that of other races and cultures. Tom had an understanding of the influence different cultures have on each other; however, his focus, for the entire half-semester, was on his own heritage. As a speculative composer, Tom shared thoughtful narratives that were infused with the traditions of his way of life. In Tom’s rhetorical analysis essay on a different perspective, he talked about helicopter parents. The topic was neither on race or culture in specific terms; however, I accounted for Tom’s choice of artifacts in my analysis of the category he met during the course. I accounted for the placement of this student on the initial level of the intercultural awareness model by comparing my critical assessment of Tom’s first, second, and third artifacts to the cultural awareness scale. It was in the cognitive and intrapersonal domains that Tom demonstrated cultural awareness. Although in the interpersonal domain, Tom also showed a sense of cultural awareness. This domain is particularly significant. For, in the interpersonal domain, there needs to be a significant sense of cultural awareness.

Once a student realizes his or her connection to multiple racial and cultural perspectives, it becomes a valuable teaching and learning tool. This tool is valuable, not only for the individual student, but for his or her classmates. These classmates, no doubt, will be encouraged and motivated to talk about their own experiences with composition and first-year college work. This is a pivotal point for students, higher education, and society. For Tom at class-end, he had yet to reach the intermediate category of cultural awareness.
• Vicky (Remained at the Initial Level of Intercultural Maturity)

Vicky was consistently in the initial trajectory of the intercultural maturity model. Her compositions had effective grammar and diction. She followed conventions and rhetorical strategies with ease. However, Vicky developed her own authentic voice and thoughtfully chose artifacts during the course. She was able to quickly adapt to discussions, assignments, and classroom participation activities.

Though Vicky excelled academically in the course, she remained in the initial level of intercultural development based on one major criterion. She only identified with her racial and cultural group when self-authoring (narratives assignment) and when analyzing artifacts. Vicky’s narratives took little to no consideration for cultures other than her own. Examples of excerpts from Vicky’s work follow.

(Example: Assignment—Initial Assessment Test Reflection)

1. I was surprised at the results for my IAT because I never considered myself to prefer white people over black people. I have always thought that I viewed them equally.

2. I do not have any previous experiences that shaped my resulting bias.

3. I do not see myself at an advantage or at a disadvantage in relation to other people. I see myself as equal to other people.

4. There are really no predispositions that could have affected the results of the test because I do not agree with the results of the test. I was not raised to see color and I believe that I do not have a preface [sic] for either race contrary to the results of the test.
Even though I feel free everyday there are two specific instances where I felt the most freedom. The first moment was when I got my driver’s license and car and the second one is when I moved away for college.

So, starting with my first moment I received my license and car when I was 16. It was freeing for me because I no longer had to rely on my parents to take me places. It taught me the values of preparing your day and making sure that you arrive to places on time. You do have the freedom to drive anywhere and have anybody in the car but that does come with responsibilities. There are certain things that you can and cannot do while driving and you as the driver as well as the passengers have to understand that…

For some people freedom comes at a price and sometimes that price can be hefty. For those of us that have freedom without a price it should be not be taken lightly and we should use that freedom to the fullest.

In the video *The beauty of what we will never know* by Pico Iyer he early on comments on the fact that as we get older we do not truly know more, contrary to the popular saying “the older you get, the more you know”. He uses context and organization to his advantage and is able to get his point across more concisely since it makes the speech feel more personal…

Pico also brings a quote said by the noble prize winner Daniel Kahneman which says that we have an “unlimited ability to ignore our ignorance”. We are always much
more confident than we actually should be. Another example he gives is when he traveled with the Dalai Lama and he says that when people asked him questions they felt the most reassured when he gave the answer “I don’t know”. It made them feel more secure since they were not the only ones who did not know the answer to everything…

In conclusion society does not truly know what they don’t know. We are ignorant to our own overconfidence in things in our life. Pico states that a person’s life is lived to the fullest when we do not know what is going to happen the next day, even what is going to happen in the next few minutes. It can give us an insight into what it truly means to live life to the fullest.

Both Tom and Vicky demonstrated in their writing what King and Baxter Magolda describe as dimensions of the scholars’ model. In the cognitive, intrapersonal, and interpersonal dimensions, both Tom and Vicky demonstrated the following, as described by King and Baxter Magolda:

At this level, beliefs tend to be adopted from authorities rather than being internally constructed, so challenges to beliefs are often ignored or quickly determined to be wrong. (p. 575)

**Analysis of Vicky’s Work**

To say Vicky is truly arguing her point and not seeing her ideas as wrong is not appropriate to say, as we cannot readily know what another person thinks, though we try. I thought it interesting, though, that the artifact Vicky chose and her analysis of it seems to address an older audience. This in itself is telling because I told all students in each course, “I am your primary audience. Your classmates are your secondary audience. Your potential audience is anyone outside the course who
may read your work.” Vicky’s choice of artifact to analyze from a different perspective is telling that she has some idea about diversity but not necessarily intercultural awareness. I say this because, each culture incorporates ancestors, elders, adults, young adults, and children. So to address the different audience of elders was indeed a global approach to thinking.

I also accounted for the placement of this student on the initial level of the intercultural awareness model by upholding the framework that King and Baxter Magolda created when they made the analysis of one at the initial level of the trajectory (the authors’ word):

…..For example, the assumption in the initial level that knowledge is certain and that knowledge claims can be readily judged as right or wrong serves as a barrier to learning about or accepting differing perspectives. At this level, beliefs tend to be adopted from authorities rather than being internally constructed, so challenges to beliefs are often ignored or quickly determined to be wrong. Differing cultural perspectives that do not agree with one’s view of what is true are often considered wrong rather than different. This phase has been characterized in several theories of cognitive development as dualistic thinking (Perry, 1968), received knowing (Belenky, Clinchy, Goldberger, & Tarule, 1986), absolute knowing (Baxter Magolda, 1992), pre-reflective thinking (King & Kitchener, 1994), ethnocentric reasoning (M. Bennett, 1993), and as the use of representational skills (Fischer, 1980). (2005, p. 575)
• Nathan ( Reached the Intermediate Level of Intercultural Maturity)

Nathan reached the intermediate level of intercultural maturity at course end. His initial reflection of the Implicit Association Test included ideas that he may or may not have had any bias based on race. Several students did not indicate in their reflections if they had any bias or not. However, Nathan’s narrative included ideas, perspectives, and awareness of people from racial and cultural backgrounds of people other than his own. Examples of Nathan’s work follow.

(Example: Assignment—Implicit Assessment Test Reflection)

1.) I was surprised by my result of having a slight automatic preference for European Americans considering I work with mostly Latino and African American employees.

Also, the result just doesn’t follow my morals which shocked me.

2.) I have often been taking care of or taught by European Americans which could have shaped my resulting bias.

3.) I see myself with and advantage…My family not be in the best financial standings, but I was still born in the United States where I had food, water, shelter, friends, and family. My … background helps with scholarship or job position acceptance, and my … look allowed me to avoid the discrimination, though not often, that the traditional look of a … may bring on someone.

4.) The schools I attended always had a predominant European American faculty along with student enrollment. The majority of my friends and loved ones are not African American which may have shown in my bias results.
I have had a lot of freedom in my life compared to others around the world and I am very grateful for my privilege to have that. I had the freedom to dress how I wanted, within a threshold of course, choose what to eat or which toys or friends to play with. The availability of freedom only grew as I aged, and I could experience new freedoms at a rapid pace within the last couple of years in my everyday life. The biggest common factor for me between school life, summer life, and video games had to be the ultimate freedom I was given in all three…

Alongside school and summer, I could enjoy myself and find my first true freedom inside of video games. The games I played allowed for complete freedom as far as customization of every aspect in the games. Some games I could create my character to look just like me or look like some random creature that just looked cool. Others, I had complete control of the world and events that happened around me. Video games allowed for the most freedom of anything in my life because they could take me to any number of situations that I wouldn’t be able to experience in real life.

A quick conversation on a topic nobody wants to talk about could save a life. Mark Henick talks about his experience with depression in his piece “Why we choose suicide”, produced by TEDx Talks in 2013. Suicide was a topic nobody wanted to talk about because it was misunderstood and had bad connotations associated with it. The audience was probably expecting the presentation to have feelings of awkwardness talking about a controversial subject. Henick breaks the barrier and wants people to get
out and talk about suicide as he displays with the context, organization, and substance of his presentation…

With the help of the context used, the author helps to break the social barrier and stigma associated with depression in order to get people talking about the subject. Henick tells a story with very vivid details to make the audience feel helpless so that they can feel what a depressed person feels. The details used in the stories show the personal emotional tie to the subject matter. He uses details about everyday events to give the audience an understanding of the situation. He does not expect everyone to know what having depression feels like, but with anecdotes, he can paint a picture for them to visualize. The personal story allows the audience to develop the desire to listen and fulfill what the author asks to help with.

Analysis of Nathan’s Work

As the course progressed, Nathan developed and evolved thematically in his composing processes. The theme he covered was on health issues that affect people from all racial and cultural backgrounds. In this area of communication development, Nathan was consistent in his acknowledgement about the significance to all people. He showed cultural understanding by expressing the significance of mental health on all individuals. In the intermediate phase of the trajectory, views about knowledge shift from seeing knowledge as certain to increasingly acknowledging the uncertainty associated with making a knowledge claim. This shift is accompanied by decreasing reliance on authority’s knowledge claims and increasing reliance on personal processes for adopting knowledge claims. Increasing uncertainty yields more openness to differing perspectives, while personal
processing of knowledge claims yields the notion that different people can hold
different views for legitimate reasons. Nathan’s work was cerebral and thought
provoking. He spoke with conscious awareness of the diversity in health issues and
people experiencing them. He suggested by his topic that health, particular mental
health, affects people of all races and cultures. Is this assumption correct? I am not
sure; however, I know this is a very intuitive student whose research is a viable topic
for study in many disciplinary subject.

• Alan ( Reached the Intermediate Level of Intercultural Maturity)

Alan reached the intermediate level of intercultural maturity at course end. His
initial reflection of the Implicit Association Test included ideas that he may or may not
have had any bias based on race. Several students did not indicate in their reflections if
they had any bias or not. Examples of Alan’s work follow.

(Example: Assignment—Implicit Association Test Reflection)

1. Were you surprised at your results? Why or why not?

I wasn’t very surprised about my results, because my results said I had no biases.
I never let race bar me from making friends so I have no preferences, I do however know
that minorities in America are treated unfairly due to skin color which I find to be very
wrong.

2. How have your previous experiences shaped your resulting biases, if any?

The IAT said I have no biases.
In what ways do you think about yourself in relation to others? Do you see yourself at an advantage or a disadvantage? Why?

I see myself at a disadvantage… and while I don’t like the fact that racism and racial biases exist, I just try not to hold any prejudices in my life so I can make the world better one step at a time.

What predispositions (social, personal, academic, communal) do you have that may have influenced the results of the test? Please explain.

I realized that holding biases would make me as bad as the people who don’t like people like me which leads me to have little to no racial bias.

(Example: Assignment—Freedom Narrative)

Freedom is something I have always wanted but never could achieve. This is because society’s laws itself mainly contradict with my moral compass. In this world, we live in, it appears nobody can stand up for themselves these days, because if you do you will get punished for doing so. This is shown by the unfair laws society has. The first amendment states we have the freedom of speech, yet if you say something in regards to your personal view or values it immediately will be taken the wrong way and in some cases, can even lead to getting a felony charge. Now, a lot of people use the arguments I am giving as an excuse to say hateful and vile things in the name of freedom of speech, but that is not the case with me. I believe in standing up for myself, regardless if it hurts somebody else if anyone disrespects me I will throw it back at them, but for doing so I must face the risk of being persecuted simply for standing up for myself. Where is the justice in any of this? I guess I never had any freedom and with the way things are going in society these days it seems like I will never get the freedom I deserve.
The video I did a rhetorical analysis on was the music video from the hit song “All Time” by Chief Keef. I chose this song because it is a good song that I like but some people do not; it is a good example of modern music which people my age like but isn’t liked by many older people. One reason why this is so, is because of the misconceptions people have that modern music isn’t meaningful and doesn’t teach any sort of lesson. I’m here to explain why that is wrong and that some modern music does teach lessons and has a real meaning.

In our society people are quick to judge somebody who breaks the law but don’t always know why the person is breaking the laws in the first place and just assume it’s because they are naturally “bad” people, but Chief Keef shows people the light by giving his perspective through a pathos appeal. Also, he has an appeal to ethos as well, drawing back to the lessons to be learned from modern music; in “All Time” Keef has a line which states, “I will never snitch and I will not lie.” That is a great example of a positive life lesson, so many people these days always have to get someone to help them fight their battles and can’t stand up for themselves but Chief Keef is basically saying that snitching on someone is wrong and that if you were on the other end you wouldn’t want someone telling on you, getting you into trouble. Our generation has become soft and while being critical of our elders for judging other [sic] we do the same. The song may not seem like social commentary and is just a fun song to get hyped to, but if you really dissect the lyrics of the song and think about what Chief Keef’s vision truly is, given his personality, and his past in Chicago, you truly see the truth in his words and the wisdom he has despite being so young.
According to King and Baxter Magolda, the intermediate level of intercultural development is attained (by Nathan and Alan in this study) when students are able to:

- shift from seeing knowledge as certain to increasingly acknowledging the uncertainty associated with making a knowledge claim.
- This shift is accompanied by decreasing reliance on authority’s knowledge claims and increasing reliance on personal processes for adopting knowledge claims.

(p. 575)

**Analysis of Alan’s Work**

Alan’s narrative included ideas, perspectives, and awareness of people from racial and cultural backgrounds of people other than his own. As the course progressed, Alan maintained his racial and cultural identity through composition. However, what made it obvious that Alan was in the intermediate stage of intercultural development was that he positioned his own experiences in a way that told an evolving story of the way his culture and identity affect and are affected by other racial and cultural perspectives. Alan’s content was inclusive of other racial and cultural perspectives; however, it was not inclusive of ways in which to actively and critically exchange intercultural ideologies, experiences, and habits.

Alan’s theme for the semester was on the topic of diversity other than racial or cultural diversity. Though this theme was evident, Alan was able to speak to his audience in ways that demonstrated empathy and compassion for all people. He was so keenly aware of his audience that he selected artifacts from people from different social perspectives. Alan’s work was revelatory and commanding.
• Anthony (Reached the Mature Level of Intercultural Development)

Anthony was able to expand his intercultural development through thematic observation, analysis, and research. His major theme was based in his own culture’s entertainment industry. Anthony is a student who looked circumspectly at his own culture in relation to other cultures. He included narrative about his experiences, particularly with a national comedian. He viewed this entertainer as a beacon of success in his culture. His attribution was that because of this entertainer’s success, Anthony has opportunities to be successful as well. He went a step further in his thematic observation, analysis, and research, though. He included the opportunities for people of different racial and cultural backgrounds as well. His clarion call was that if one is able, if one has opportunity, if one is willing, one can be successful. Examples of Anthony’s work follow.

(Example: Assignment—Implicit Association Test Reflection)

1. Were you surprised at your results? Why or why not?

Yes, I was surprised of my results after taking the IAT. The results of the test said that “your data suggest a strong automatic preference for white people over black people” and I believe that I am not. Why do I see myself with no preference towards any race? ...The main reason for this is because I don’t want to be a hypocrite person who is going to defend... people but at the same time prefer someone over another.

2. How have your previous experiences shaped your resulting biases, if any?

...Neither is their preference for white people over black people, nor for black people over white people. Preference is only through righteousness. And I go by this in
my life and this why I won’t be bias towards anyone. I don’t want anyone to [sic] bias for people over me…

3. In what ways do you think about yourself in relation to others? Do you see yourself at an advantage or a disadvantage? Why?

I see myself as a human being like all other people on this planet. We are all the same, as I said before I have no preference towards anyone, only through his actions. I believe that during this time, I have disadvantage compared to other people; this could be because several reasons, for example, because of my ethnicity or my name. I blame the bad guys who do disgusting things in the name of my people and at the same time blame the media for how it represents us.

4. What predispositions (social, personal, academic, communal) do you have that may have influenced the results of the test? Please explain.

I believe that this test has some issues that might have affected the results. I mentioned this point in class when we first associated with black or white in the first part of the test and it’s hard then to change that in the second and third part.

(Example: Assignment—Freedom Narrative)

The greatest news I have heard in my entire life, it was the first time I was truly happy from the inside, I opened my bedroom’s window and took a deep breath, then, I ran and hugged warmly each one of my family members with my eyes full from the tears of joy after listening to this great news. Later on, we went to our uncles, and my grandmother [sic] house whom have waited for this news a for [sic] full 69 years; she was the happiest of all of us.
After a couple of visits to family members and having lunch with my family, I had some time to sit alone and think. I sat for two hours just telling myself how lucky I was to see a country by itself again after all those years and it being recognized by the whole world. If I want to talk about my love for it, I would need a lot of pages to do so; it is where my grandparents are, it is the place my father was raised in, it is my origin. How could I not love her? It was the first time ever I felt free; I felt that I can go see my home for the first time without facing any problems. I thanked god for letting peace over this land. It was dinner time and we were all sitting on my grandmother’s huge long dining table; each one of us smiling like never before...

I woke up to my mom’s voice calling my name to go to school, it was when I realized that this was all a dream. I woke up distraught, but at the same time, a seventeen-year-old who never and would never lose hope...

(Example: Assignment—Rhetorical Analysis from a Different Perspective)

There is a lot going on in our world’s current climate; a lot of countries are facing conflicts, be it political issues, economics, social issues, and harsh wars. One part of the world taking most of the top headlines in every news, is the Middle East region. I would like to talk in detail about this region and how media represents this region… One organization that tackles important subjects in the world is TED. TED is a “nonpartisan nonprofit devoted to spreading ideas usually in the form of short powerful talks”. One TED talk that interested me was a talk by the British Journalist Frank Gardner named “Misunderstanding the Middle East” This talk was given to an audience of college students at the University of Bath in Somerset, United Kingdom. Gardner’s goal from this talk is to clear up the misunderstandings and misconceptions that the West has about
the Middle East. He believes that delivering his experiences and thoughts to teenagers and young adults is the best approach to achieve this goal. I also believe that the right audience for this topic is teenagers and young adults as we want them to grow up knowing the truth; they are the leaders of the future…

Finally, Gardner’s message and my message to the people around the world is to not be put off by what you see in the newspaper about the Arab world. Yes, there are a lot of bad things happening in the four countries I mentioned above…

**Analysis of Anthony’s Work**

Anthony’s work was infused with great attention to and awareness of culture. His artifacts spoke of the plight and freedoms of countries across the lake. Anthony’s expressions awakened his primary and secondary audiences about distant cultures. I am not hesitant to say this because of the eloquent style, attention to detail, and confidence with which he spoke and wrote. Though Anthony had a great deal of respect for his own cultural background, he was culturally aware of the significance of global cultures. He participated actively in discussions on relevant literature, genres, and mediums that influence or are influenced by cultural diversity.

I am hesitant to say Anthony was or was not aware of cultural diversity, but he demonstrated in my class that he was a thoughtful and holistic critical thinker who had something to offer in terms of his literature about his own values, beliefs, and traditions. This was true from the beginning of the course.
• Ashley (Reached the Mature Level of Intercultural Development)

Ashley was able to compose with the identification and understanding of her own racial and cultural background in addition to people from other racial and cultural backgrounds. For practical purposes, Ashley has shown that she can speak and write from multiple perspectives. As a result, Ashley was able to expand her intercultural development through thematic observation, analysis, and research. Examples of Ashley’s work follow.

(Example: Assignment—Implicit Assessment Test Reflection)

1. Were you surprised at your results? Why or why not?

No. My results showed an expected equilibrium of how I would see and associate people who look different than me and my usual peers.

2. How have your previous experiences shaped your resulting biases, if any?

I believe that, coming from a very diverse environment, I might have been used to seeing and interacting with people from complete different ethnicities – which would make me less bias than usual.

3. In what ways do you think about yourself in relation to others? Do you see yourself at an advantage or a disadvantage? Why?

I see myself as a unique individual, regardless of appearance. I believe I had a big advantage in knowing and living different cultures and with different people.

4. What predispositions (social, personal, academic, communal) do you have that may have influenced the results of the test? Please explain.
I never actually had the opportunity of being surrounded by a group that was ‘‘just like me’’. Probably, this is the best explanation on why my level of bias was minimum when compared to the average results.

**Example: Assignment—Freedom Narrative**

Free to laugh or to offend?

Growing up there, I inherited the ‘‘everything-will-be-okay’’ mentality – which I have always loved. But something that I only realized after living in the US, is that… happiness does not include just smiling too much, but also about joking excessively. In college, I took some diversity related classes and got introduced to terms like ‘‘protected feelings’’ and ‘‘right not to be offended’’. Although I understood the concept, I could not bring myself to fully agree with them... Therefore, part of me felt locked up in the US – not being able express myself normally for fear of how others would see me. I then talked to other… international students from other continents, and it turned out that the vast majority felt the same way. We all also feel that – even though we would not be offended easily, maybe for long practice – it is really comforting that people in the US will treat you so nicely…

**Example: Assignment—Rhetorical Analysis from a Different Perspective**

Rhetorical Analysis from Other Perspectives: The Right Approach to Color

Mellody Hobson’s TED Talk ‘‘Color blind or color brave’’ was filmed and first published by TED: Ideas Worth Sharing on TED.com, on March 5, 2014. In this talk, the speaker tries to show her audience that ignoring someone’s race (in order to avoid prejudgment) is not the best solution for racism. Also, she attempts to
persuade the public to initiate discussions about race even if it feels uncomfortable. To do that, Hobson shares a couple of short stories that would prove her point, including aspects of her background as a black woman and some of her own life events, in an informal and personal manner.

The TED: Ideas Worth Sharing is a form of conference that addresses an eclectic range of topics – from science to culture – usually through storytelling. This indicates that Hobson’s audience is significantly composed by the general public, who did not necessarily have previous knowledge on the racial colorblindness topic. Accordingly, it is implicit that those listeners are looking for substantial and informative messages that would challenge their current way of thinking, or for innovative ideas that would help them in their private lives or social positions. In this case, the speaker followed these lecturing – but still intimate – guidelines and successfully appealed to their target audience in the educational and personal way they might have been counting on. The talk begins with a two-minute story on how Hobsons and a and, since Hobson uses a bit of comic [sic] to transmit her ideas, she also gets approval from those who simply found it funny. Although this tactic might appeal to an emotional public, it is possible that those looking for statistical and proven facts won’t give her much credibility.

Then the speaker argues that race relations in America still face huge problems, by mentioning examples of daily situations that her audience might be familiar with: “You bring it up at a dinner party or in a workplace environment, it is literally the conversational equivalent of touching the third rail. There is shock, followed by a long silence.”, and by giving data on racial disparities: “Even though white men make up just 30 percent of the U.S. population, they hold 70 percent of all corporate board seats. Of
the Fortune 250, there are only seven CEOs that are minorities, and of the thousands of publicly traded companies today, thousands, only two are chaired by black women, and you’re looking at one of them, the same one who, not too long ago, was nearly mistaken for kitchen help. So that is a fact.’’. With these strategies, the speaker gains the sympathy of her audience by expressing a strong emotional connection to the topic, as well as appeals to those seeking proven facts. Friends were wrongfully appointed as the servers to their own lunch event, assuming it was probably because of their dark skin color. This assumption is supported by another personal story, which describes how ‘’realistic’’ Hobson’s mom was about race even when talking to a child: ‘’I remember one day coming home from a birthday party where I was the only black kid invited, and instead of asking me the normal motherly questions like, ‘Did you have fun?’ or ‘How was the cake?’ my mother looked at me and she said, ‘How did they treat you?’ I was seven. I did not understand. I mean, why would anyone treat me differently? But she knew. And she looked me right in the eye and she said, ‘They will not always treat you well.’ By doing that, the speaker not only shows evidence to prove her point but also get sympathy from anyone who has lived or seeing similar events – Later on, she mentions how racial colorblindness might give a false sense of unbiased thinking and argues that corporations and institutions need diversity of both color and opinion. With passionate body language and the use of strong words – like brave and power – Hobson confirms her enthusiasm on the topic and successfully transmits part of it to the audience. Subsequently, she talks about improving the world and next generations, arguing that diversity might help countless kids in fulfilling their dreams: ‘’I’m asking you not to be color blind, but to be color brave, so that every child knows that their future matters and their dreams are
possible. [sic]”. This leads the audience to an *I can make a change too* state of mind, and the speaker achieves her goal of promoting color braveness over colorblindness.

When it comes to its structure, the talk was (to a certain degree) effective in conveying her point in a simple and interesting way – since some might find themselves confused with arguments like ‘[…] they would come to him and say, ‘Do you want me to hire the minority, or do you want me to hire the best person for the job?’ And Skipper says his answers were always the same: ‘Yes.’ And by saying yes to diversity, I honestly believe that ESPN is the most valuable cable franchise in the world. [sic]”. Still, it is concluded that this speaker was successful in her attempt of promoting different approaches to race interactions and views. Even though a critical viewer might prefer statistic [sic] over emotional inputs, the use of personal events and sensitive ideas gave her the level of credibility that would be expected in a conference like TED Talk.

Work Cited


King and Baxter Magolda describe those who reach the mature level of intercultural development like Anthony and Ashley as being those individuals who: shift to knowledge as constructed and as grounded in context. The ability to consciously shift perspectives emerges because judgments derive from personal experience, evidence from other sources, and others’ experience. The ability to entertain multiple perspectives in multiple contexts leads to the ability to use multiple cultural frames. (p. 577)
Analysis of Ashley’s Work

Ashley’s work on the Implicit Assessment Test (IAT) reflection assignment indicated she had no bias toward either the Black race or the White race. She shared that her ways of life do not necessarily embody the characteristics of race but rather the characteristics of culture. In Ashley’s narrative assignment, she shared positive thoughts about people from different cultural backgrounds than hers. As a result of Ashley’s admission to the University, she has met international students, whom I do not doubt have helped shape her impressions about the ways of life for each of the students she encountered before and while taking this course. Ashley made a decision to present her experiences with people from different racial and ethnic background in her narratives and in her rhetorical analysis from a different perspective. Though Ashley shared her analysis from a different perspective, she did so in a way that quite frankly showed her own way of life. It is for this reason I placed Ashley into the mature category of intercultural awareness.
CHAPTER 5. CONCLUSION, THEORETICAL CONSTRUCT, AND IMPLICATIONS FOR FURTHER RESEARCH

Conclusion

My research in critical race theory and composition provides a platform for the exploration of the ways dynamics of intercultural awareness, acknowledgement, and maturity in the college composition classroom can exist. The King and Baxter Magolda framework provides perspectives in student development, higher education, and cultural competence which are important for all college students. It includes the following:

Our framework for discussing intercultural maturity encompasses Kegan’s (1994) three dimensions of development (cognitive, intrapersonal, and interpersonal), as well as their interconnections. Our choice of the word “maturity” in the name of this educational goal refers to the developmental capacity that undergirds the ways learners come to make meaning, that is, the way they approach, understand, and act on their concerns. Thus, demonstrating one’s intercultural skills requires several types of expertise, including complex understanding of cultural differences (cognitive dimension), capacity to accept and not feel threatened by cultural differences (intrapersonal dimension), and capacity to function interdependently with diverse others (interpersonal dimension). (p. 574)

In the English 250 class, it was important to adopt and re-design the curriculum to measure the extent of intercultural maturity on the basis of what students composed, read, saw, and analyzed. I included assignments and readings from multiracial and multicultural perspectives. I used the standard modes of assessment from the ISUComm Foundation Courses curriculum and other sources to assure evaluation for correct conventions (context, substance, organization, style, and delivery). Students were
assessed on both content and conventions. They demonstrated their abilities, not only in navigating multiracial and multicultural artifacts, but also in selecting and analyzing such artifacts. I believe it is important to help students build their confidence in writing by beginning with an assignment on self-authorship, the narratives assignment. The final deliverable, the e-Portfolio, helped students share the experiences in reading and composing, in reflecting and moving forward, in a self-authored, teacher-directed, electronic communication mode. The data has shown that though not all students reached the mature level of intercultural maturity, spanning the cognitive, intrapersonal, and interpersonal dimensions, all were able to articulate, maybe not directly, that they understood what other races and cultures have contributed to the world discussion.

Situated in a curriculum of composition studies, a wealth of opportunity exists for students to adjust to new ways of thinking about social justice and issues of race in the United States of America. It is what we do with opportunity of this kind that can either help or hinder students (Hilliard, 1987; Wilson, 2014; Huckin et al., 2012; Ledesma, 2015; Lopez, 2000). If we are going to inform college curricula, we must first become speculative and reflective. We must then attend to matters such as critical thinking, intellectual development, active reflection and adjustment, and models of curricular creation. We must look at curricula through the lens of context-specific education and scholarship (Vygotsky, 1992; Lattuca and Stark, 2009; Prendergast, 1998; Russell, 1997).

When I looked at the ISUComm Foundations Courses curriculum to make adjustments in consideration of critical race theory and composition, the adjustments were minimal but effective. I added the freedom and grief narratives to the original literacy narrative assignment. Additionally, for the rhetorical analysis from different perspectives, I adapted the original assignment by giving students a choice of articles to
analyze that had multiracial and multicultural topics. The reflection prompts stayed the same; however, I believe if the prompts had been adapted to include the content of the assignment, student responses would have been more inclusive of issues on race and culture. In hindsight, it would have been more fruitful to adapt the reflection prompts from the ISUComm Foundation Courses curriculum to more readily address matters of cultural diversity. This adaptation could only benefit students and researchers. No doubt, cultural sensitivity is endorsed in many higher education divisions. Entire departments address cultural diversity. However, when it comes to the programmatic level, studies like this (interdisciplinary) must be undertaken. It is in the classrooms where students are taught to think. They are given a chance to know the classroom climate, course expectations, and evaluation methods. We need to take it a step further. We need to teach students about other real-world ideologies of thought. When students step outside the classroom, depending on the racial diversity of the school, they see people who don’t look like them.

Maybe indirectly, these students have some inclination about the experiences of their neighbors. However, if teachers, staff, and administration do not encourage it, students may go no further than a second thought.

**Theoretical Construct**

What say we of the dynamics that play out in the English composition classroom in terms of race, cultural, and other forms of social diversity? What conversations can we have about how students interact with text, when they read and compose? What are key factors that promote learning in students about textual, visual, spoken, and electronic media from authors and scholars of racial and cultural backgrounds other than their own?
When do we begin to include the global culture that permeates American society in the discussion of curricula and pedagogical strategies within multiple college disciplines? It is my thought and theoretical construct that all English composition classrooms (required or elective courses) include critical and objective measures for encouraging diversity of thought. To coin a phrase for this type of pedagogy and curriculum, I will identify it as critically based global perspectives on English composition and multimodal communication. In the domain of this theoretical construct lies seven layers:

1. There are universal truths, principles, and values which people of all races and cultures adhere to and share, either willingly or by “persuasion.”

2. Truths, principles, and values are passed down generationally all over the world.

3. When people share their experiences, the universal body of knowledge should increase and enrich the experiences of all nations and cultures.

4. English composition classes are general education courses, required at most colleges and universities. If students encounter other perspectives early in their college career, they will be able to think critically and circumspectly about their own experiences and how those affect and are affected by others.

5. There is no value in color-blindness perspectives, as they deny the unique attributes of each individual. Though we are all part of the human race and should be sensitive to others, we must also recognize the differences among people of all races and cultures. We must also attend to matters of reconciliation of the contributions of all and not attribute all the world’s scholarly wealth to one race or culture. We are the patchwork quilt, made up of many pieces which fit together to create a beautiful, practical, and valuable artifact.
6. Considering critical race theory in a position of dualism with English composition creates space for the complex conversations to take place in the classroom. Conversations about racial, cultural, and socially diverse topics and experiences creates room for all people, people of color and white people to exchange ideas about how they compose (under what circumstances and environmental influences); how they interpret racially diverse texts; and how they exchange ideas about the world in which we live.

7. The English composition classroom should focus on lively discussion, scholarly readership and composition, and critical thought about classroom activities. Assessment should be fair, unbiased, and ethical. Course materials should be logical. Finally, students should be taught and assessed based on their unique experiences and not a prescribed set of guidelines they have to meet in a generic style.

Implications for Further Research

A rich terrain of scholarship exists on the composing practices, teaching strategies, and assessment styles in Composition Studies. The linguistic approach of regional dialectical patterns has emerged as counter-scholarship to the traditional English conventions taught in K-12 and college/university curricula. Literature exists that applauds the use of technology in the classroom. Discussions have even been had about “digital natives” and “digital immigrants” in the composition classroom (see Prensky, 2001). English composition curricula are filled with the course content, the objectives of the assignments; and the appropriation of Standard Written English. These are all excellent ways to approach a traditional composition curriculum; however, there is much room for the study of the human potential within composition classes. When we bring the student into the planning phases of a composition curricula, meaning, when we consider what the student brings to the classroom, we can adjust, reshape, and reform
curricula about what is taught in these classes and why. I believe it is vitally important to study the unique characteristics and contributions all students bring to the classroom.

An exhaustive study on lifestyles, values, and traditions of all people should be undertaken before curricula for Composition Studies can be reinvigorated with the strategies set forth in this dissertation. A close look at the scholarship of people of color will encourage their entrance into the global conversation, held today, mainly by white men, and it will create a reconciliation of the narratives of all people. Many have studied whites and blacks, bias and citizenship, relative to many topics, as is evidenced in the Implicit Association Test administered by Harvard University. However, the representation of these two groups in study, scholarship, and teaching is short-sided. Studies that are inclusive of representatives of all races and cultures will help establish an historical record that the whole world matters, not just one or two races of people.

Ladson-Billings argues that, “education and race...have been intricately linked for centuries [sic] and until we begin to unpack those linkages [sic] we will continue to struggle to make sense of how race operates in our research and scholarship” (2012, p. 116). It occurred to me that if scholarship and research remains within the confines of one representative target audience and creators, the real victims are not only the marginalized, but the privileged as well. The objectification of critical research and scholarship viewed through one demographic lens of a signal target population does students no good. We live in an ever-changing world where the only constant in students’ lives or all people for that matter, is change. When writing program administrators begin to evolve in practice and curricular design, they place themselves on the right side of history.
WORKS CITED


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Miller, Keith D. “Plymouth Rock Landed on Us: Malcom X’s Whiteness Theory as a Basis for Alternative Literacy.” *College Composition and Communication* 56, no. 2 (2004): 199-222.


University of Toronto, Center for Qualitative Health Research. “What is Critical Qualitative Research?” (Web).


APPENDIX A: ENGLISH 250 SYLLABUS

Lecture and Lab Tuesday, Thursday 03:40PM – 06:20PM
Location: Ross Hall 0020
Main Campus
Instructor: Paula Fender
Office Hours: Tuesday/Thursday 2:30-3:30PM
Office: Ross Hall, Room 457
Email: pjfender@iastate.edu

Textbook and Materials


Laptop, strongly recommended
Flash drive on which to save your English 250 work
Paper (e.g., notebook, binder), pen, and/or pencil

Google Images: hamptoninstitution.org

Objectives

The goals of English 250 are for you to develop skills in written, oral, visual, and electronic communication, as listed below. As a result, you should become not only a more perceptive consumer of
information, but also a communicator better able to make effective decisions in your own academic life and work. In this course, you’ll summarize, analyze, and evaluate various types of communication and then use those skills in four kinds of assignments: narratives, rhetorical analyses (both textual and visual), exploratory/persuasive texts, and documented research. You will self-author most of the work in this class and deliver a comprehensive E-portolio as your final deliverable.

Assignments

Units and Grade Distribution
Unit One: Individual Perspectives
1. Summary (ungraded)
2. Literacy, Freedom, and Grief Narratives
3. Activities of Self-Reflection

Unit One Total Points Possible=200

Unit Two: Other Perspectives
4. Rhetorical Analysis of a Written Document
5. Visual Rhetorical Analysis
6. Reflectionary Perspectives
7. Oral Presentation (Visual Rhetorical Analysis)

Unit Two Total Points Possible=400

Unit Three: Global Perspectives
8. Critical Documented Essay (Combines research, analysis, and reflection)
9. Self-Authorship with a Global Outlook (E-portolio)

Unit Three Total Points Possible=200

*Class Participation
Total Points Possible=300

Total Course Points Possible=1100

*Class participation consist of discussions about course content. I will record these discussions by typing class notes during class and uploading the notes to the
Online Course Site (OCS). Class participation also consists of completing course readings and activity prompts connected to the readings.

In addition to major assignments, there will be shorter assignments. Shorter assignments serve different purposes: to plan, organize, build content, and collaborate, for example.

All work completed outside of class should be typed. Make sure you have a backup copy of all work before you turn it in to be graded. Please use Microsoft Word to deliver all work electronically. For the documented research presentations, please use Microsoft PowerPoint. For your e-portfoli, you will be asked to use Moodle’s Sites electronic portfolio format.

**Academic Honesty**

I trust that everyone in this class endeavors to do his or her best, authentic, most creative work. However, we must always give credit to those whose ideas are not our own. Failure to do so is called **plagiarism**. If you borrow the ideas of others, you must let the reader know where you got the information. **Plagiarism** is a serious legal and ethical breach, and it is treated as such by the university. Understanding what constitutes plagiarism and academic dishonesty will help prevent you from committing these acts inadvertently and will strengthen your writing. If you have any questions about using work other than your own in your paper, see me before you submit an assignment. I will point you to resources that help scholars maintain academic honesty.
Class Attendance and Participation

I expect you to be an active, regular participant in this class. As such I will count every absence. Additionally, you will be counted absent if you do not participate in the discussions and in-class assignments. Absences damage your grade in the class and create the probability that you’ll need to drop the course. English 250 involves active participation in class, which cannot be rescheduled for you individually. If extenuating circumstances preclude you from being in class, ready to work and participate, I need some form of documentation. Some assignments may not be made up, or accepted late, regardless of your reason for missing class.

Grading and Evaluation

In English 250, as in other university courses, the work required of you will be graded and your participation evaluated. I expect your best work. You may submit an assignment prior to the due date, up to a week before it is due, if you would like my initial feedback. Your assignments include evaluation criteria, and I will provide substantive, content-based feedback on your work. Be realistic in your expectations about grades; start assignments early and work steadily to avoid last-minute rushing.

A—The qualities of a B assignment, plus imagination, originality, and successful attention to organization, style, substance, context, and delivery.

B—The qualities of a C assignment, plus thorough analysis and treatment of the argument, attention to detail, and consistency in design, tone, and voice.

C—Satisfactory analysis and treatment of the problem, but with less attention to detail, consistency in design, tone, and voice. A letter grade of C means your work minimally met the demands of the assignment.
D—Presence of a significant defect in context, substance, organization, style, or delivery in a lackluster paper; inadequate treatment of the assignment.

F—Inadequate coverage of essential points, uncertain or misguided purpose, poor organization; ineffective and inconsistent expression; significant defects in standard usage.

**Computer and Technology Ethics**

You are expected to use the computers responsibly and to refrain from using them when class is working on non-computer-based activities. **Please silence your cell phones during class. You may use your cell phones on silent mode for class-related activities where electronic technology is needed.**

**Diversity Affirmation**

Iowa State University does not discriminate on the basis of race, color, age, ethnicity, religion, national origin, pregnancy, sexual orientation, gender identity, genetic information, sex, marital status, disability, or status as a US veteran. Effective learning environments value and support diversity. Respect the learning environment and learning needs of other students through appropriate behavior and civility.

**Disability Accommodation**

If you have a disability and require accommodations, you must contact your instructor early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the (DRO) Disability Resources Office.
Classroom Disruption

The Iowa State University English department adheres to the Dean of Students Office’s policy on classroom disruption. “Should any student officially enrolled for credit or audit in a class disrupt the instructor’s ability to ensure a safe environment, control the class agenda, and/or deliver the approved curriculum, the instructor has the right to ask that the disruptive action cease immediately . . . The instructor should also take into consideration complaints of disruptive behavior brought to their attention by students. The responsible student should cease the disruption and utilize non-disruptive means for expressing disagreement or concern. If the disruption continues, the instructor can pursue various forms of intervention, including suspension from class, use of student disciplinary regulations, or police intervention."
Implicit Association Test Reflection

Please answer the following prompts related to the IAT you took on the first day of class. Please think and respond critically to each question.

1. Were you surprised at your results? Why or why not?

2. How have your previous experiences shaped your resulting biases, if any?

3. In what ways do you think about yourself in relation to others? Do you see yourself at an advantage or a disadvantage? Why?

4. What predispositions (social, personal, academic, communal) do you have that may have influenced the results of the test? Please explain.
APPENDIX C: SELF-AUTHORSHIP ASSIGNMENT

(Adopted and adapted by the ISUComm Foundations Course Curriculum)

English 250

In-Class Professional Biography

(Minimum, 300 words)

Spring 2017

Description and Exposition of Your Personal, Civic, Academic, and Professional Achievements

The purpose of this assignment is for you to describe your life thus far in terms of your personal, academic, and professional achievements. The assignment is informed by civic activities that inform positive outcomes for your community, city, state, and nation. Generating your professional biography now, at the beginning of your college career, can help you to pinpoint what communication tasks, contexts, and technologies interest you and in which you have experience.

When writing about your experiences, you’ll want to focus on two or three that seem significant to you in terms of your overall attitude toward communication and your use of it in various ways in your life. For instance, you needn’t limit your professional biography to only school-related tasks or incidents. There are many important “events” in our backgrounds—from the academic, personal, professional, and civic areas of our lives that we participate in regularly and with some consistency. These are “benchmark” activities that define you at this stage in your studies.
Planning and Drafting

To explain why you have chosen these particular experiences as the major points in your professional biography—and how they affect your ideas about academic, professional, personal, and civic communication now—consider the following prompts:

• ways others encouraged (or discouraged) you with a particular suggestion for action
• an experience at which you felt very successful (not necessarily in terms of school-defined, but however the outcome of the experience challenged your beliefs, attitude, or actions in some way)
• how your chosen major will allow you to continue your professional biography

Focus your essay, yet also give a range of experiences, pick two or three experiences that you can discuss briefly but specifically. Be sure to discuss why each experience is significant and how these experiences relate to your overall feeling about experiences in the academic, personal, professional, and/or civic areas of your life.

When you turn in your final draft at the end of the period, include any drafts, notes, etc.

Some Evaluation Criteria
The paper:
• clearly states the writer’s attitude toward various personal, civic, academic, and professional experiences he or she has had
• provides specific and relevant examples or experiences that support the stated attitude
• is appropriately organized into paragraphs
• contains few errors in mechanics
APPENDIX D: LITERACY, FREEDOM, GRIEF NARRATIVES EVALUATION CRITERIA

First-Year Composition

Literacy, Freedom, and Grief Narratives (Essays 1, 2, and 3)

(Minimum, 300 words per narrative)

Some Evaluation Criteria

The paper:

1. clearly states the writer’s attitude toward various literacy, freedom and grief experiences;

2. provides specific and relevant contexts for and experiences that support the stated attitude;

3. is appropriately organized into paragraphs that form a cohesive whole essay, in all three essays;

4. contains few errors in mechanics; and

5. effectively presents narratives using correct conventions and within the correct forum.

Context 1.  Points possible, 20
Substance 2.  Points possible, 20
Organization 3.  Points possible, 20
Style 4.  Points possible, 20
Delivery 5.  Points possible, 20

Use the example articles and videos from the Moodle site to guide you in establishing context, substance, organization, style, and delivery to incorporate into your narratives (literacy, freedom, and grief).
APPENDIX E: ACTIVITIES OF SELF-REFLECTION ASSIGNMENT

(Adapted, with permission, from the Iowa State University ISUComm Curriculum)

English 250

Reflecting on the Literacy, Freedom, and Grief Narratives

This reflection assignment is an opportunity for you to think about what you have learned in the process of completing the narrative assignments. Often, we don’t know what we’ve learned until we step back, look over our work, and put our thoughts into words. A written reflection allows you to do this—to take ownership of your own communication process and choices.

Your reflection can be written either as a letter addressed to yourself or in a report format with headings and subheadings. Write about what you think you did well on this assignment and what you could do better in the future. These reflections should be organized in a way that makes sense to you (the author) and to your instructor (the audience). The questions below are to be used as a guide. Respond to at least three of the questions. Remember to include an introduction, body, and conclusion.
1. What is the rhetorical situation (audience, context, purpose) for each of your three narratives?

2. Have your narratives fulfilled the purposes you had in mind? If so, how?

3. What did you do well in composing each narrative?

4. What problems did you face while writing the narratives?

5. What solutions did you find for those problems?

6. What goals are you going to work toward in future papers this semester?
APPENDIX F: RHETORICAL ANALYSIS OF A WRITTEN DOCUMENT ASSIGNMENT

Adopted from the ISUComm Foundation Curriculum

English 250: Critical Race and Composition

Assignment 4: Rhetorical Analysis of a Written Text

(Minimum, 600-700 words)

A rhetorical analysis examines how a text works—how its words, its structure, its ideas connect—or do not connect—with a given audience. Your analysis is to show how a text fulfills its purpose for a particular audience. Because this purpose is fairly open-ended, you’ll need to focus your analysis on certain kinds of elements the author uses to achieve his or her purpose.

To assist your readers in understanding your analysis, be sure to:

- include a clear thesis statement and forecasting statements to guide the readers.
- explain the context (historical background, original audience, etc.) and its connection to the essay.
- analyze how the author’s specific writing choices help fulfill the author’s purpose.
- use quotes or paraphrase portions of the essay. If you write about the “example in the second paragraph,” the readers will not understand the reference.

Planning and Drafting

The following sequence of steps is designed to help you plan and organize your ideas before you write. Because not all writers plan their writing in the same way, you may want to modify the sequence to suit your own way of planning an essay. All of the
points in the sequence, however, will help you produce an effective communication, so all points should be considered at some stage in your planning and writing.

1. Select a text from the choices given to you.

2. Select a strategy—context, substance, organization, style, delivery—that you wish to analyze in the text.

3. Review the text and questions on the handout, deciding which questions apply to the text. *Steps 1 through 3 should allow you to focus your analysis and formulate a thesis statement.*

4. Review the essay. Write what you think are the text’s purpose, audience, and context.

The following questions should help you generate this information.

- **Context:** Where and when did the essay originally appear? What historical background is important in defining this context? What does the background tell us about reader expectations and reading conventions?

- **Purpose:** What does the writer want the readers to be able to do, think, feel, or decide after reading the text? What does the text enable readers to do while reading—compare facts, apply information, implement an action, etc.?

- **Audience:** Who are the intended readers? What does the text imply about readers’ knowledge or feelings about the subject? What sort of relationship does the writer establish with the readers?

5. Review the text and the appropriate questions on this handout. Use these guiding questions to help you generate ideas for your analysis.

6. Think about connections between the strategies you find in the text and the text’s purpose and audience.

*Steps 4 through 6 should enable you to generate the content for your analysis.*
Step 6 should help you avoid simply summarizing the essay.

7. Think about your audience (instructor and classmates) and purpose for your analysis. Create a thesis sentence that provides an overview of your entire paper. Step 7 should help you decide the detail, words, sentences, and organization you want to use in your own writing. Although Step 7 will be useful to you before writing, it will also help you later as you revise and polish your analysis.

Now that you have prewriting notes, you are ready to write a rough draft.

Some Evaluation Criteria

At a minimum, your paper needs to satisfy these criteria. However, the grade is based not just on whether a feature is present or not, but on how well it has been integrated into your paper. The rhetorical analysis needs to:

• focus on two or three of the strategies used by the writer (e.g., context, substance, organization, style, delivery, or a more defined area within one of these categories).

• analyze rather than summarize the essay (again, assume your reader has already read the essay).

• contain a well-supported thesis.

• contain paragraphs that enable readers to follow your ideas.

• have few, if any, errors in Standard English written conventions.
Rubric Guidelines to Help You Focus Your Rhetorical Analysis

The following questions can help you focus your rhetorical analysis.

Context

1. What does selection of details tell you about the writer? What do these details tell you about the writer’s assumptions about the knowledge and experience of the readers?

2. How does the author convey the purpose of the text?

Substance

1. What kinds of evidence—facts, statistics, anecdotes, quotations)—does the author use? How does the selection of supporting evidence help fulfill the purpose of the text?

2. How does the writer use supporting evidence or examples to appeal to the audience? Are these appeals logical and rational? Emotional? A combination of the two?

Organization

1. How does the organization of the text help fulfill its purpose? For example, if the author puts the thesis in the concluding paragraph, how does that strategy help persuade readers?

2. What cueing devices, such as transitions or headings, does the author use to emphasize important points and to guide the reader through the essay?

3. Is the information clustered/segmented in a way meaningful to readers and compatible with purpose? Does the clustering of information follow established patterns (e.g., classification, description, comparison, problem/solution, others)?
Style

2. How does the language of the text help the text fulfill its purpose for the readers? How do the following uses of language influence the text?
   - concrete versus abstract words
   - level of technicality (Does the writer assume readers understand certain terms, or does the writer provide definitions of certain terms?)
   - formality (e.g., highly formal, use of slang, etc.)

2. How does the writer use language to establish a certain tone in the essay? Is the tone well suited to the audience and purpose?

3. What kinds of sentences does the writer use? Does the writer vary sentences for emphasis? How readable are the sentences? Does the writer use topic sentences or forecasting statements to guide readers? Does the writer include transitions to move smoothly from one sentence to the next?

Delivery

1. Are visuals (photos, cartoons, images, drawings, charts, maps, etc.) included in the essay?

   How does the inclusion or omissions of visuals add to or detract from the essay?

2. Do visual cues—headings, spacing, listing—help organize the text for the reader, or emphasize (or de-emphasize) certain points?

   Excellent—90-100 Good—80-89 Fair—70-79 Needs Work—60-69 Fail—59 and below
APPENDIX G: OTHER PERSPECTIVES ANALYSIS ASSIGNMENT

English 250: Critical Race and Composition

Assignment 4: Rhetorical Analysis of an Artifact from a Different Perspective

(Minimum, 600-700 words)

A rhetorical analysis examines how a text works—how its words, its structure, its ideas connect—or don’t connect—with a given audience. Your analysis is to show how a text fulfills its purpose for a particular audience. Because this purpose is fairly open-ended, you’ll need to focus your analysis on certain kinds of elements the author uses to achieve his or her purpose.

To assist your readers in understanding your analysis, be sure to:

• include a clear thesis statement and forecasting statements to guide the readers.
• explain the context (historical background, original audience, etc.) and its connection to the essay.
• analyze how the author’s specific writing choices help fulfill the author’s purpose.
• use quotes or paraphrase portions of the essay. If you write about the “example in the second paragraph,” the readers will not understand the reference.

Planning and Drafting

The following sequence of steps is designed to help you plan and organize your ideas before you write. Because not all writers plan their writing in the same way, you may want to modify the sequence to suit your own way of planning an essay. All of the
points in the sequence, however, will help you produce an effective communication, so all points should be considered at some stage in your planning and writing.

3. Select a text related to a current event, phenomenon, or system that represents a perspective counter to your perspective. Consider race, ethnicity, and cultural backgrounds in your approach. You will have to do additional research to discover the unique attributes of the audience the author is addressing.

4. Select a strategy—context, substance, organization, style, delivery—that you wish to analyze in the text.

5. Review the text and questions on the handout, deciding which questions apply to the text. *Steps 1 through 3 should allow you to focus your analysis and formulate a thesis statement.*

6. Review the essay. Write what you think are the text’s purpose, audience, and context.

The following questions should help you generate this information.

- Context: Where and when did the essay originally appear? What historical background is important in defining this context? What does the background tell us about reader expectations and reading conventions?

- Purpose: What does the writer want the readers to be able to do, think, feel, or decide after reading the text? What does the text enable readers to do while reading—compare facts, apply information, implement an action, etc.?

- Audience: Who are the intended readers? What does the text imply about readers’ knowledge or feelings about the subject? What sort of relationship does the writer establish with the readers?
7. Review the text and the appropriate questions on this handout. Use these guiding questions to help you generate ideas for your analysis. Think about connections between the strategies you find in the text and the text’s purpose and audience. *Steps 4 through 6 should enable you to generate the content for your analysis. Step 6 should help you avoid simply summarizing the essay.*

Think about your audience (instructor and classmates) and purpose for your analysis. Create a thesis sentence that provides an overview of your entire paper. *Step 7 should help you decide the detail, words, sentences, and organization you want to use in your own writing. Although Step 7 will be useful to you before writing, it will also help you later as you revise and polish your analysis.*

Now that you have prewriting notes, you are ready to write a rough draft.

**Evaluation Criteria**

At a minimum, your paper needs to satisfy these criteria. However, the grade is based not just on whether a feature is present or not, but on *how well* it has been integrated into your paper. The rhetorical analysis needs to:

- focus on two or three of the strategies used by the writer (e.g., context, substance, organization, style, delivery, or a more defined area within one of these categories).
- analyze rather than summarize the essay (again, assume your reader has already read the essay).
- contain a well-supported thesis.
- contain paragraphs that enable readers to follow your ideas.
- have few, if any, errors in correctness.
Rubric Guidelines to Help You Focus Your Rhetorical Analysis of a Written Document from Other Perspectives

The following questions can help you focus your rhetorical analysis.

Context

What does selection of details tell you about the writer? What do these details tell you about the writer’s assumptions about the knowledge and experience of the readers?

How does the author convey the purpose of the text?

Substance

What kinds of evidence—facts, statistics, anecdotes, quotations)—does the author use? How does the selection of supporting evidence help fulfill the purpose of the text? How does the writer use supporting evidence or examples to appeal to the audience? Are these appeals logical and rational? Emotional? A combination of the two?

Organization

How does the organization of the text help fulfill its purpose? For example, if the author puts the thesis in the concluding paragraph, how does that strategy help persuade readers?

What cueing devices, such as transitions or headings, does the author use to emphasize important points and to guide the reader through the essay?

Is the information clustered/segmented in a way meaningful to readers and compatible with purpose? Does the clustering of information follow established patterns (e.g., classification, description, comparison, problem/solution, others)?
Style

How does the language of the text help the text fulfill its purpose for the readers?

How do the following uses of language influence the text?

Concrete versus abstract words

level of technicality (Does the writer assume readers understand certain terms, or does the writer provide definitions of certain terms?) formality (e.g., highly formal, use of slang, etc.)

How does the writer use language to establish a certain tone in the essay? Is the tone well suited to the audience and purpose? What kinds of sentences does the writer use? Does the writer vary sentences for emphasis? How readable are the sentences? Does the writer use topic sentences or forecasting statements to guide readers? Does the writer include transitions to move smoothly from one sentence to the next?

Delivery

Are visuals (photos, cartoons, images, drawings, charts, maps, etc.) included in the essay? How does the inclusion or omissions of visuals add to or detract from the essay?

Do visual cues—headings, spacing, listing—help organize the text for the reader, or emphasize (or de-emphasize) certain points?

Excellent—90-100  Good—80-89  Fair—70-79  Needs Work—60-69  Fail—59 and below
APPENDIX H: REFLECTIONARY PERSPECTIVES ASSIGNMENT

English 250

Reflecting on the Rhetorical Analysis

(Adapted, with permission from the ISUComm Foundation Courses Curriculum)

The reflection assignment gives you an opportunity to think about what you have learned and examine the process you used in completing the assignment. Please discuss what you think you did well on this assignment and what you could do better in the future. These reflections should be organized in a way that makes sense to you (the author) and to your instructor (the audience).

The questions below are to be used as a guide. **Respond to at least four of the questions.** Remember to include an introduction, body, and conclusion.

1. What was the rhetorical situation (audience, context, purpose) of the essay you analyzed?

2. Has your essay fulfilled the purpose?

3. How did you come up with your thesis and develop support for it?

4. How have you addressed the ethical dimensions of the essay?

5. What do you think are the strengths of this essay?

6. What problems did you face while writing this essay?

7. What solutions did you find for those problems?
APPENDIX I: ORAL PRESENTATION ASSIGNMENT
(COMPREHENSIVE REVIEW)

Rubric: Presentation on Your Analysis of an Artifact from a Different Perspective

English 250

Assignment #7

In order to fulfill the requirements of this assignment, please respond to all ten competencies when you give your presentation. This rubric is generated from student and instructor input.

Each competency completed is worth 10 points.

1. Context—Establish a context for your presentation by sharing the background information, rhetorical situation, and purpose of the artifact you analyzed.

2. Purpose—Discuss, at length, the reason you chose the artifact and why it is important to you. Additionally, discuss the creator’s(s’) purpose.

3. Substance—Discuss in detail, the content of the artifact and why it can be considered critically motivated. What about the artifact is significant in some way to race, diversity, gender, geographical location, societal issues, etc.

4. Style—What tone does the creator(s) use when delivering his or her message? How does that influence your interpretation of the content? Does the tone help or hinder the delivery of the message?

5. Your role as a presenter—Maintain eye contact. Speak and project clearly, directly, and succinctly. Introduce yourself at the beginning of your presentation, and close with,

   “Thanks. I will now take questions.”
6. **Timing**—Stay within a five-seven-minute timeframe. You may use your phone as a timer. The instructor will flag your time at four, five, and six minutes.

7. **Identify your source** by sharing it on an index card to be given to the instructor.

8. **Organization**—Start your speech with your main point and thesis. For each topic, go from most important to least important. End with a summary of what you talked about.

9. **Audiences**—Quickly identify your audience and their needs (for information). Engage them with substantive content throughout the entire presentation.

10. **Punctuality**—Show up and be prepared.
APPENDIX J: CRITICAL DOCUMENTED ESSAY ASSIGNMENT

Adopted from the ISUComm Foundation Courses Curriculum

English 250

Assignment 8: Documented Essay

(Minimum of 1,250 words plus a Works Cited page)

Assignment

Now that we have read and discussed issues related to several specific topics, you are ready to write a paper in which your goal is to present multiple viewpoints on it and discuss the reasons some people think one way and others think other ways. Your goal is not to discover who is “right.” Your goal is to understand the issues that impact how people view this topic. As a class, we will brainstorm specific issues you might address in your paper.

Note: Even though this is the longest paper of the semester, you’ll need to narrow your focus. Even in a 5 page paper, you simply can’t address a large, complex topic like diversity, the environment, or education.

You must use at least four sources for your essay. If you use sources on the Internet or from texts we have not read, you must attach a photocopy of these materials to your essay. You may not use a paper or portion of a paper that you have written for another course.

Planning and Drafting

This assignment, more than any other this semester, requires careful planning. To a large extent, the success of your paper will depend on how thoroughly and diligently...
you carry out the writing process. It will be important to map out a schedule for yourself, using the appropriate scheduling resources. Below are some suggestions for getting started.

1. Restrict your topic to an area of the subject that you can handle in a short paper. State your topic in the form of a question and then decide whether or not you can answer it within the limited scope of your paper. If you tightly restrict your topic, you’ll find that you can construct a much more complete and satisfying paper.

2. Once you’ve focused your topic, collect your evidence from readings in our class and possible other sources, and formulate a preliminary thesis. As you write your draft or outline, test your thesis and, if necessary, modify it as you go. Your instructor will want to see your preliminary thesis statement at this point.

As you can see, you need to complete several preliminary steps before you begin writing in earnest. Between composing your rough draft and your final paper, you’ll need to keep several additional things in mind:

1. Consider your readers. How much do your readers know about your topic? Are they interested in it? Do they have strong opinions about it? Do not assume that your readers have read the sources you have read or that they automatically agree with you.

2. Keep in mind your purpose: to present a multifaceted view of positions on your topic and a discussion of what is salient to those who adopt one point of view over others.

3. Interweave your sources into your paper to substantiate your thesis. Be careful not to rely exclusively on one source. Verify the accuracy of your information and quotations.
4. Make photocopies of your sources because you will be providing them to your instructor with the finished paper.

**Documentation**

In documenting your sources you may use the MLA, APA, or other style used in your discipline. MLA is used widely in the humanities and APA in the social sciences. For examples, see your handbook or articles written in your field.

Be careful not to plagiarize. There are chapters about this in both of your textbooks and you can also ask your instructor. By the time you are in ENGL 250, the ISUComm Foundation Courses program expects that you fully understand what plagiarism and academic dishonesty are; why they are wrong; and how to avoid them. Papers on which plagiarism or academic dishonesty are detected will be discussed with the Director of ISUComm Foundation Courses and will likely be referred to the Dean of Students Office for further action.

If you use exact words from a source, you must use quotation marks, in-text citations, and a Works Cited page. Also, check to see that you haven’t used too many quotations in the paper; paraphrase or summarize the information instead, and know that these two forms also require in-text citations coordinating with an entry on the Works Cited page. **Your instructor will check your use of sources against the sources themselves that you have provided. Failure to provide photocopies of the required sources (materials you have summarized, paraphrased, or quoted directly in your paper) will result in an automatic “Needs Work” on both the Substance and the Delivery portions of the rubric for this paper.**
APPENDIX K: E-PORTFOLIO ASSIGNMENT

English 250

Assignment: Final Electronic Portfolio

Introduction

For this assignment you will compose for and design an electronic portfolio that chronicles your learning process in this course and that demonstrates that you are a developing scholar and professional who can communicate in the written, oral, visual, and electronic modes of communication. This involves learning the electronic mode and its affordances, revising as a way to polish your projects, and writing as a process of reflection. In summary, Assignment #6, your Electronic Portfolio should:

1) Be a full functioning website that is easy to navigate and comprehend.

2) Contain an “About Me” page that defines your identity as a student and professional communicator. Additionally, in the “About Me” page, describe how your audience is supposed to navigate, interpret, and interact with your website.

3) Include pages that demonstrate your best work in the written, oral, visual, and electronic modes of communication, both designed and revised for this portfolio (the only artifact you need to show the original graded assignment with my comments and your revised assignment is an example from this class of your selected written artifact).

4) Include six total reflection pieces, one overall reflection for the portfolio and one at the end of the semester (during final exams) and four subsequent reflections explaining your aptitudes in each mode of communication.
Keep in mind that once your instructor has assessed this portfolio’s contents at the end of this course, you will retain all administrative rights to the site up to four years after you graduate.

**Audience**

Your immediate audience for your e-portfolio is your instructor. More importantly, however, your audience will eventually be you and professionals in your field. Thus this project should be a way in which you define your professional and scholarly identity as a student and eventual graduate of Iowa State University.

**Utilizing the Electronic Mode of Communication**

You will compose your portfolio using your personal site on *ISUComm Sites*, a Word Press installation. This platform will allow you to network material together and offer a degree of interactivity between you and your audience. It also affords the ability to creatively combine text, image, and video, as well as manage multimedia and other forms of content for varying rhetorical effects. Consider how the electronic mode will enable you to showcase your communication abilities. For example, you may want to make supplementary materials available for download (drafting materials, peer response sheets, etc.) or include a recorded video of a successful presentation in the oral mode.

The following are some considerations for composing with electronic mode:

- Create a menu that allows users to easily navigate your site.
- Use hyperlinks to network your portfolio with other materials or websites.
• Combine text, image, and video in ways that are rhetorically effective for achieving the purpose of your portfolio.

• Utilize other affordances (headings, hyperlinks, widgets, forums) that enable users to navigate and interact with your site.

E-portfolio Purpose and Contents

Within this class a primary goal is to reflect on your communication growth over the last few months more completely than you have in the small reflections you’ve done along the way. As you finish English 250 and do this more in-depth self-assessment, you will 1) compose an overall reflection for your e-portfolio that introduces the contents of the portfolio; and 2) explains in individual section reflections how the artifacts you’re including demonstrate your communication abilities.

An example e-portfolio can be found here: http://sites.isucomm.iastate.edu/aastudent/.

For this electronic e-portfolio, you will present yourself as a student who has worked all semester to develop an impressive skillset in the written, oral, visual, and electronic modes of communication. Your instructor will evaluate your e-portfolio, and it will be available to you to continue to develop and revise as you continue your education at ISU.

1. Introductory page with reflection

The introductory page of your e-portfolio will introduce you as a writer, designer, speaker, student, and scholar, and provide your audience with an introductory reflection. The purpose of the opening reflection is to think back over the semester and re-examine with new eyes the communication work you’ve done in English 250 in order to assess
your growth as a communicator using the WOVE modes. Write your introductory page using the following questions as a guide to help you generate ideas.

**Note:** You don’t have to address all the questions and may add information not included in the questions. Whether you decide to structure your reflection as a letter or an essay, it should include an introduction and conclusion, and it should cite examples from your work.

**Communication habits/processes**

- How do you identify yourself as a writer/designer, a scholar, or a student (your major, club affiliations, or other markers of identity)?
- What persona would you like to project (professional, informal, in between)?
- What are your current or future goals, and how do your artifacts demonstrate your progress toward those goals?
- How have your composing processes become more sophisticated since you began the course?
- How do you go about generating initial ideas for pieces you’re composing, as well as the details and explanation needed to develop and support those ideas?
- How do you accommodate different audiences when you communicate? How does audience consideration affect choice of communication mode(s)?
- How do you draft and revise your compositions?
- How do you use others (peers, instructor, friends, family, etc.) to assist you in making effective revisions?
• How have you improved your editing process? What are your typical problems with mechanics and what kind of progress have you made with these?
• Which of your composing habits have remained the same during this semester and why? Which have changed and why?

Communication development

What artifacts demonstrate your talents or strengths in the following areas?

• W—written (the Rhetorical Analyses, the Documented Essay, etc.)
• O—oral (interviews, large group discussions, small group discussions, presentations, etc.)
• V—visual (analysis artifact, themed visual images, TedTalk snapshots, etc.)
• E—electronic (Word Press posts and pages, e-mail content, ethical use of the Internet and electronic images, etc.)

• What new discoveries have you made in these areas?
• In which area(s) do you wish you’d been able to do more?

2. Revision of writing with reflection page

For this part of the e-portfolio, you will revise one of your earlier assignments (1-5), and embed the document on a Word Press page. As you think about which piece to revise, choose one that 1) allows you to focus on writing and 2) you can easily see ways of improving.
Important: Revision here means more than editing; it means, “re-seeing” the subject. You should include additional material, delete parts that don’t work, reorganize the piece, refine your opening and closing, improve your title, etc.—in other words, you need to do a significant amount of rewriting. Importantly, envision and specify a likely audience for your piece and think about what you can do to facilitate their understanding of your communication.

Planning and Drafting Your Revision

As you begin, look over earlier drafts of your chosen piece (and any accompanying process materials) as well as feedback you received (both from peers and instructor), asking yourself the following questions:

- Which areas need the most improvement?
- Where have I changed my mind about anything I wrote earlier, and how can I incorporate that changed thinking?
- Where can I offer additional development or clarification?
- What doesn’t seem to belong?
- Can I see a better way to arrange the ideas in my new version?
- What other issues do I need to address to make this piece more effective?

Refer to The Everyday Writer (EW) for advice on revision, focus, and development. The piece you submit here should clearly be more successful in achieving its purpose and reaching its intended audience than the earlier version.

With your new-and-improved draft, include the original graded copy of the piece with my comments and any new process materials you generate during revision.

You will also include a thorough, thoughtful reflection that gives information about the following aspects of your revision. Your reflection should:
• Describe additions made to the piece (written, text, visuals, source material, etc.).

Highlight a couple examples of these additions and explain their benefit.

• Describe portions you chose to delete. Explain the benefit of those deletions.

• Explain what parts you decided required no changes. Give a couple of examples of these and offer support for your decision.

• If you reorganized or reformatted elements, explain how doing so benefits the piece.

3. OVE piece(s) with reflection page(s)

Include in this section of your e-portfolio, one or more examples of your work that highlight your best efforts in oral (e.g. small-group work, interviewing, individual presentations, group presentations), visual (e.g. piece with image included), and electronic (e.g. e-mail correspondence, or other piece that relies heavily on the electronic) communication.

In your reflection for this section, discuss the following:

• Why you chose this/these piece(s) as evidence of your best work in the oral, visual, and electronic modes

• What, if any, changes you made to the original versions, why, and to what benefit

• What you believe the piece/s demonstrate about you as an oral, visual, and electronic communicator
E-PORTFOLIO EVALUATION CRITERIA

• The e-portfolio includes all required components (see above).
• Demonstrates the affordances of the electronic mode of communication
• The reflective pieces (introductory, About Me page, individual section reflections, and closing letter/essay) accomplish the following:
  o Include specific references to prior work (examples) to support your discussion
  o Demonstrate a thoughtful, honest, thorough and coherent analysis of your progress
• The written revision (Page 2) better satisfies the criteria of the original assignment:
  
  Substance: demonstrates a thorough rethinking of the subject Context: contains additional material appropriate for audience and purpose

  Organization: achieves improved focus, structure, and coherence
• Other Oral, Visual, and Electronic artifact/s (Page 3) demonstrate/s competence in these modes
  
  Style: innovative use page titles, headings, fonts, color, and other visual appeals and CSS

  Delivery: usability: utilizing hyperlinks, multimedia, and interactive elements
• Revision and reflection avoiding errors that are distracting to the reader
APPENDIX L: IRB APPROVAL MEMO

IOWA STATE UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Date: 12/16/2016
To: Paula Fender
206 Ross Hall

CC: Dr. Barbara Blakely
409 Ross Hall

From: Office for Responsible Research

Title: Critical Race Theoretical Composition Pedagogy and its Effects
IRB ID: 16-574

Study Review Date: 12/16/2016

The project referenced above has been declared exempt from the requirements of the human subject protections regulations as described in 45 CFR 46.101(b) because it meets the following federal requirements for exemption:

- (1) Research conducted in established or commonly accepted education settings involving normal education practices, such as:
  - Research on regular and special education instructional strategies; or
  - Research on the effectiveness of, or the comparison among, instructional techniques, curricula, or classroom management methods.

The determination of exemption means that:
- You do not need to submit an application for annual continuing review.
- You must carry out the research as described in the IRB application. Review by IRB staff is required prior to implementing modifications that may change the exempt status of the research. In general, review is required for any modifications to the research procedures (e.g., method of data collection, nature or scope of information to be collected, changes in confidentiality measures, etc.), modifications that result in the inclusion of participants from vulnerable populations, and/or any change that may increase the risk or discomfort to participants. Changes to key personnel must also be approved. The purpose of review is to determine if the project still meets the federal criteria for exemption.

Non-exempt research is subject to many regulatory requirements that must be addressed prior to implementation of the study. Conducting non-exempt research without IRB review and approval may constitute non-compliance with federal regulations and/or academic misconduct according to ISU policy.

Detailed information about requirements for submission of modifications can be found on the Exempt Study Modification Form. A Personnel Change Form may be submitted when the only modification involves changes in study staff. If it is determined that exemption is no longer warranted, then an Application for Approval of Research Involving Humans Form will need to be submitted and approved before proceeding with data collection.

Please note that you must submit all research involving human participants for review. Only the IRB or designees may make the determination of exemption, even if you conduct a study in the future that is exactly like this study.

Please be aware that approval from other entities may also be needed. For example, access to data from private records (e.g., student, medical, or employment records, etc.) that are protected by FERPA, HIPAA, or other confidentiality policies requires permission from the holders of those records. Similarly, for research conducted in institutions other than ISU (e.g., schools, other colleges or universities, medical facilities, companies, etc.), investigators must obtain permission from the institution(s) as required by their policies. An IRB determination of exemption in no way implies or guarantees that permission from these other entities will be granted.

Please don't hesitate to contact us if you have questions or concerns at 515-294-4566 or IRB@iastate.edu.