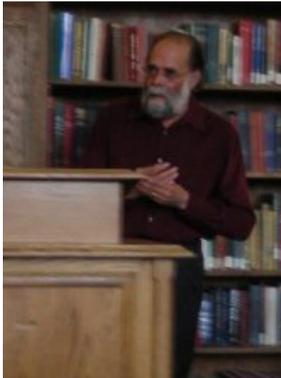




THE POINT

Summer Quarter 2007

Guest Lectures



Victor Villanueva's ["Rhetorics of the New Racism"](#)



Stuart Selber's ["Technology & the Human Intellect: Computer Literacies and Development of the Creative Mind"](#)



Anne Wysocki and Dennis Lynch's ["The Dismissed: On the Pasts and Potential Futures of Emotion and the Visual in Writing Studies"](#)

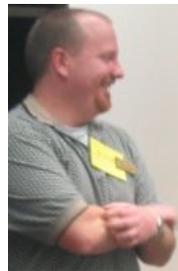
Upcoming Speakers

- Open Mic Poetry & Prose Night -- Thursday, Sept. 20, Sidelines Pub, Driscoll
- Bob Yagelski -- Monday, Sept. 24
- Cheryl Glenn -- Thursday, Sept. 27
- Scott Blackwood -- Wednesday, Oct. 3
- Paul Matsuda -- Thursday, Oct. 18
- Michael Palmquist -- January

Upcoming Conferences

- [Writing Across the Curriculum Conference](#) -- Submission Deadline Sept. 28
- [Feminism\(s\) and Rhetoric\(s\) Conference](#)--Oct. 4-6, Little Rock
- [International Writing Center Association](#) -- Submission Deadline Nov. 1
- [NCTE Annual Convention](#) -- Nov. 15-18, New York
- [Literacies for All Summer Institute](#) -- Submission Deadline Dec. 18
- Who Owns Writing: A Conference on the Future of Rhetoric and Composition, Submission Deadline Jan. 10, 2008

Program Profiles



[Geoff Stacks](#)

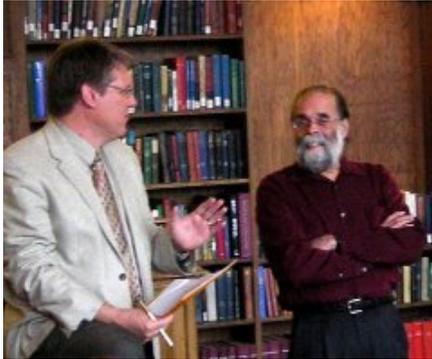
Writing Program Instructor,
Literature PhD



[Heather Martin](#)

Writing Program Instructor,
Creative Writing PhD

Writing Program "Writer's Studio" Events



[A Conversation with Victor Villanueva](#)



Conversations with [Anne Wysocki](#)
and [Dennis Lynch](#)

Teaching Writing Tips

[Identifying and Prioritizing Writing Strengths and Weaknesses](#)

Doug Hesse



[Richard Colby](#)

Writing Program Instructor,
Rhetoric and Writing PhD

Faculty Writing & Scholarship

Carol Samson -- "Illustrations in Black and White: the Dialectics of Seeing in Orhan Pamuk's Istanbul,"

Popular Culture Conference, in Boston, April 3-7, 2007

Eliana Schonberg -- "Making Space for Collaboration,"
[International Writing Centers Association Conference](#)

in Houston, TX, April 12-14, 2007

Linda Tate and Heather Martin -- 1133 sections hosted the first annual Food Fair Spring 2007

John Tiedmann -- "Public Rhetorics and Permanent War,"
[Fifth Annual Meeting of the Cultural Studies Association](#),

at Portland State University, Portland, OR, April, 2007

-- "Of Publicity and Privation, or Cultural Studies as Public Criticism," [Cultural Studies Now](#), at the University

of East London, July, 2007

-- will attend attend the [Rhetoric Society Summer Institute](#), at at Rensselaer Polytechnic Institute, Troy, NY, June, 200

Student Writing & Scholarship

Writing 1133

Carol Samson's Class: Project Homeless Connect

[Ashton Lurs](#) [PDF]

[Kent McKendry](#) [PDF]

Matt Hill's Class:

Tuyen Bui: ["Assimilation,"](#) Case Study

John Tiedmann's Class:

Sam McKinstry: [Assorted Poems](#)

Richard Colby's Class:

Matt Bigelow et al: ["Part-time Jobs and their Implications on](#)

[College Students."](#) [PDF] Scientific Research Report

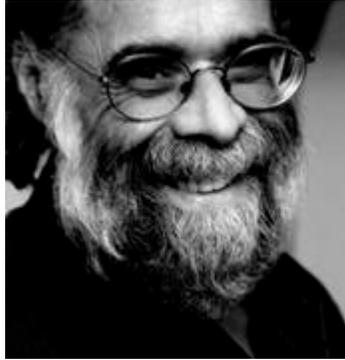
Kyle Block, ["The Valet Tipping System,"](#) [PDF]

Formulating
a System

Writing Tips

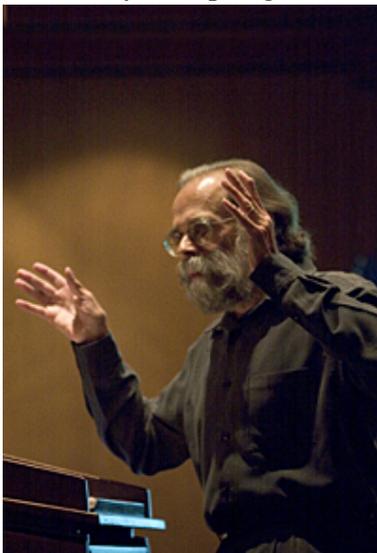
[Writing in the Sciences: Resources for Students](#)

Linda Tate

***THE POINT****Summer 2007***Victor Villanueva's "The Rhetorics of the New Racism"***Rebekah Shultz Colby*

Victor Villanueva, a professor of English at Washington State University, has won two national book awards for Bootstraps: From an American Academic of Color, written nearly 40 articles, and delivered over 35 keynote and featured addresses. He has also edited Cross-talk in Comp Theory: A Reader, an anthology which thoroughly covers the history and background of Composition Studies. A Brooklyn-born Puerto Rican high school dropout, Villanueva entered community college after the military and eventually went on to receive his PhD in English from the University of Washington. At Washington State University, he has worked as an Equal Opportunity Program Director, Director of Composition, and English Department Chair. He is a former chair of the Conference on College Composition and Communications. Villanueva's research concerns the interconnectedness among rhetoric, ideology, racism, and literacy practices.

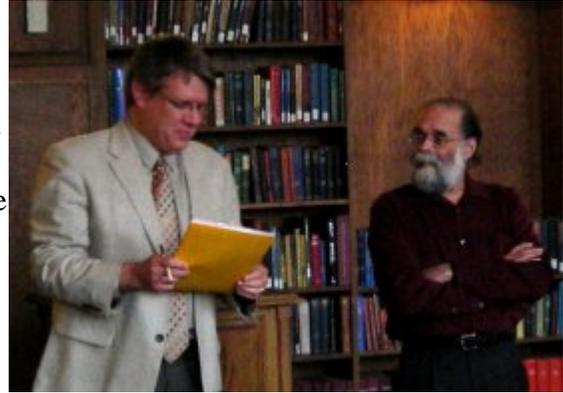
In "The Rhetorics of the New Racism," Victor Villanueva argued that in The Clash of World Civilizations: Remaking of World Order, Samuel P. Huntington's theory that, in the near future, culture and not ideology will define the great clashes between world civilizations – primarily Western civilization against all other world civilizations – effectively sweeps away race and racism as a factor in international (and national) conflict by collapsing race into culture. In other words, race effectively becomes an invisible and empty signifier, subsumed as it is under culture, creating a new racism.



Unfortunately, this new racism is all too prevalent in liberal conversations as well, even within universities, where race and racism all too often become subsumed within multiculturalism. Framing the discussion of race within the tropes of culture and multiculturalism shapes our thinking and helps liberals forget that racism is still very much a part of society and, unfortunately, still a part of academic culture. As Villanueva argued, discussing racism openly has now become more taboo than religion and politics. For instance, within academic contexts, it is acceptable to discuss different cultures and multiculturalism, but discussing race, or more importantly, openly discussing racism, especially the still all too ubiquitous forms of institutional racism, becomes much more difficult, even to the point of becoming completely silenced.

Making racism impossible to be spoken about becomes its own oppression and ultimately its own form of racism. Making it impossible to openly discuss racism, allows white liberals (including myself) the luxury to believe the fallacy that racism is not still a part of America, that we are not complicit within a racist system, and that by being complicit and turning a blind eye, that we are not racists either. By believing that we are color blind, we are blind to the oppression and racism around us, which is still entrenched within our institutions, and it makes those who are still racially oppressed invisible in a similar way as Ralph Ellison's Invisible Man.

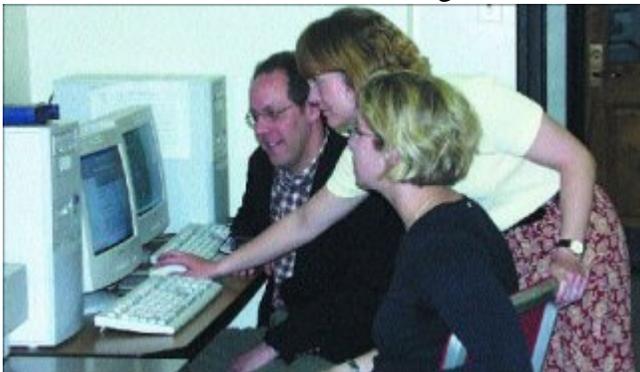
In a way, it could be argued that Villanueva sees this type of color blindness in his College English symposium about the movie Crash. In his article, "3D Stereotypes: Crash," Villanueva argues that by railing against stereotypes but then portraying those same stereotypes within most of its characters, the movie actually maintains the same stereotypes it protests. For instance, Villanueva writes that one of the black characters played by the hip-hop artist Ludacris, protests the stereotypes of black people but then performs these stereotypes in the film – "black men are always seen as a threat—the threat becomes real; there should never be black-on-black crime, then he jacks Cameron's SUV; 'Mumbling hip-hop rappers,' spoken by the hip-hop rapper" (349). So, in the film, these protests against stereotypes can soothe liberals into believing that they do not actually believe in these stereotypes, while the characters' actions reassure them on a sub-spoken level, possibly even a subconscious level, that they are still there. Vocally, then, liberals can protest and deny these stereotypes while silently still believing in them on a deeper level. Also, by creating this silence for stereotypes, it denies stereotypes the right to actually be discussed, deconstructed, and demystified. Furthermore, the ways that institutional racism can construct and reify these stereotypes also goes further unnoticed and undiscussed.



***THE POINT****Summer 2007***Stuart Selber's "Technology & the Human Intellect: Computer Literacies and Development of the Creative Mind"***Rebekah Shultz Colby*

Stuart Selber, an Associate Professor of English and Science, Technology, and Society and an Affiliate Associate Professor of Information Sciences and Technology at Pennsylvania State University, as well as author of *Multiliteracies for a Digital Age*, chaired [a conference hosted by DU's Center for Teaching and Learning](#) entitled "Technology and the Human Intellect: Computer Literacies and the Development of the Creative Mind" Friday, April 27. The conference was organized around three workshops which each explored an aspect of literacy: the functional, the critical, or the rhetorical. Then DU faculty from diverse disciplines all over campus gave mini-conferences which illustrated one of these literacy aspects in their respective disciplines. For instance, Joe Kraus gave a presentation on functional library literacies, Alvaro Arias gave a presentation on critical math literacy, and Rafael Fahardo gave a presentation on how to use video game design to teach rhetorical literacy.

During lunch, Selber gave a presentation which emphasized the need for all three literacies to work together to make technology and writing instruction the most effective. He began this discussion by pointing out four frequent literacy myths. Myth #1: Computers make writing better. He succinctly pointed out studies done in the '80s which showed that although students tend to write more when they use computers, this writing isn't



necessarily better than writing that was done before computers entered the writing classroom. Myth #2: Computers save time and money. Selber argued instead that computers hardly save either. Usually software programs take a considerable time investment to learn when they first come out and, far from saving money, computers require considerable capital just to acquire – not to mention maintain. Myth #3: Computers level the educational and social playing field. While many of us would love to believe this, obviously when computers require so much time and money to acquire and learn,

they hardly end up leveling anything – rather they tend to deepen the social divide, affording considerable learning advantages to the upper middle class and leaving the economically disadvantaged far behind. Furthermore, computer software is designed more often than not by upper middle class white males for other upper middle class white males, which creates implicit cultural barriers for women and other minority software users. Myth #4: Computers are neutral tools. Again, Selber contested that computers are cultural artifacts. He asked, for instance, what are the cultural assumptions behind Microsoft Word and how do these assumptions shape student writing?

Selber went on to argue that without integrating a critical and rhetorical perspective of literacy, conventional approaches tend to focus on just functional computer literacy. The benefits of only utilizing functional literacy are that it can be applied quickly in the short run, it is easy to assess, and it is easy to operationalize. Students learn to backup disks, use a word processor, and maximize screen real estate as they design digital texts. However, students don't learn to use these skills in meaningful or critical ways – not to mention the fact that most college students already have learned most of these basic functional literacy skills before they enter the college classroom. For instance, while they may learn the mechanics of how to name and save a file, they don't learn to create meaningful file schemes for organizing and retrieving large amounts of data. They don't learn to write effectively or participate appropriately on a listserv. Finally, they certainly don't learn to situate technology in economic, political, or cultural contexts.

So, instead of only teaching a perspective of functional literacy, Selber argued that teachers from all disciplines should work to not only help students become functional users of literacy but also to help them become critical questioners who participate in informed critique and rhetorical producers who engage in reflective praxis of these same of these literacies as well.

***THE POINT****Summer 2007***Anne Wysocki and Dennis Lynch's "The Dismissed: On the Pasts and Potential Futures of Emotion and the Visual in Writing Studies"***Rebekah Shultz Colby*

Dennis Lynch is Associate Professor of Rhetoric and Communication, at Michigan Tech, where his many publications examine the theory and teaching of argument and argumentative writing, the conditions that make serious argument possible, empathy as a condition of argument, and the philosophy of rhetoric. A past editor of WPA: Writing Program Administration, Lynch has won the Braddock Award for the outstanding article in CCC. His PhD is from Berkeley.

Anne Frances Wysocki is Associate Professor of Visual and Digital Communication at Michigan Tech, educated there, at Berkeley, at Johns Hopkins, and the San Francisco Art Institute. Co-author of Writing New Media: Theory and Applications for Expanding the Teaching of Composition, Wysocki has produced some two dozen articles, chapters, and art projects. She is winner of the Institute for the Future of the Book's Born Digital Competition for "Leaved Life," an interactive online illuminated manuscript, Computers and Writing Distinguished Book Award, and the Distinguished Teaching Award.

Anne Wysocki and Dennis Lynch opened their joint lecture with the thesis that there are resonances between the visual and the emotional – Wysocki discussed the visual and Lynch discussed emotion. Certainly in Western culture they both have been dismissed because both have been perceived as opposed to reason. For instance, Lynn Worsham brings up how emotions have typically been received in contradictory ways: “the pedagogy of emotion . . . teaches us to define and value emotion in a contradictory way –



negatively, in terms of its opposition to reason and rationality (as the core of the true self), and positively, in terms of its opposition to estrangement and disengagement from the world” (76-80). Similarly, in critical theory, Jurgen Habermas reduces the visual in texts to mere formatting, lessening the intellectual work that the visual does in texts to ready-made convenience. When the visual is treated in scholarly work, it is usually treated in two ways – as either production or product. In both cases, however, the visual is not adequately treated for itself. As production, visual design or film studies tends to see the visual as an unproblematic body that is standardized to the point of always being the same. There are a few nuts and bolts approaches to how to utilize the visual, but these approaches do not change according to audience, and, in fact, the audience is also perceived as always being the

same. As product within critical theory, the visual is never adequately discussed because it is short-changed in favor of psychoanalytical theory or semiotics. This approach, of course, leaves out a range of works and tames the visual through words. Furthermore, instead of production, theorists are more interested in the “mind” work of analysis and what can be learned from images instead, which creates a mind/body split between the work of theory and the work of production. Of course, just as with emotion, there is also a contradiction in how the visual has been traditionally received within Western culture. Even though the visual has taken a marginal position to words, logos, the ancient Greeks thought sight was the highest sense, especially since it was seemingly detached from the body.

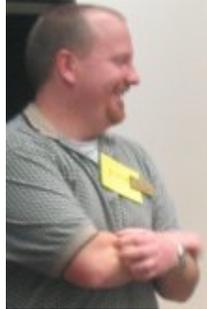
Despite the ways that western culture has traditionally dismissed emotion, recently there has been a wave of scholarly interest in studying emotion. For instance, Pierre Bourdieu has studied how emotions work with in socialization and social reproduction. Martha Nussbaum has studied how emotions form patterns narratively, and, in this way, follow their own narrative logic. She writes, “Molloy [the Beckett character] suggests that the emotions are not discrete episodes inside his life story but, rather, the living out of a story that has a certain shape.” Within rhetoric, there have been pressures to acknowledge the work emotion, or pathos, does within argument. Within composition, emotion has been absorbed pedagogically in three ways: emotion and arrangement, affect and invention, and desire and persuasion in general, although much more work needs to be done with emotion in rhet-comp.

Similarly, there has been a resurgence in using the visual within the rhet-comp classroom, particularly since newer technologies makes multi-modal text production easier. In this way, students can be taught both to analyze texts critically but also how to become an active participant and create effective visual texts themselves. Students then are no longer complicit within the western cultural tradition of splitting the mind from the body, but can more effectively learn how to write well if they can integrate both by analyzing texts, doing mind work, and producing more rhetorically effective texts, doing body work. Instead of splitting analysis and theory from production and thinking of production as a mindless body – or just a set of arbitrary rules to follow that work just because they do – students can use what they learn from analysis and theory of the visual to critically engage in their own production of visual texts.



It is difficult, however, to predict a future for how emotion or the visual will be researched or treated pedagogically. Studying emotion is difficult because, since it has been so ignored within western culture, scholars literally have to construct their own theories for studying it from the ground up. There are very few pre-existing theories that do it justice, and, as Giles Deleuze and Felix Guattari admit, it is difficult to invent new theories. Like lines of flight, there is always the possibility that in constructing new theories for emotion, something else new will escape notice. To make it even more difficult, every way that you talk about emotion gets you back into emotion. Because emotions are so intrinsic to the body, you literally become what you discuss as you discuss emotion. So separating emotion from the self in a way that allows it to be discussed adequately becomes extremely tricky, especially since emotion can so thoroughly shape our perceptions in ways that we do not even realize.

Regardless of this theoretical difficulty, however, teachers can no longer responsibly keep an emotional/visual split within composition classrooms. Writing needs to be presented as a series of choices that can be both visual and emotional in nature. Instead of just feeling a text, students should examine what work the emotion does rhetorically. In this way, they should be able to utilize their own emotions in rhetorically effective ways within their own written and visual texts.

***THE POINT****Summer 2007***Geoff Stacks***Writing Lecturer, Literature PhD***Personal info: Where did you get your undergraduate degree? What was your major? Where did you get your Masters and/or PhD and what was it in? Why did you choose DU?**

I got my BA in English with a minor in philosophy at a small liberal arts school in California. My MA is from Purdue University, and I'm finishing up my Ph.D. there as well. My primary area is postmodern American literature. My dissertation focuses on how contemporary authors use cartography in their fiction.

Describe what your writing process is like:

My writing process is messy. I like to draw pictures and outlines. I've even diagrammed the organization of a paper on the wall in my office. My home office (where I do most of my writing – and it's actually just a corner in an unfinished basement) becomes decorated with post-it notes, diagrams, pillars of Diet Coke cans, and empty boxes of lemonheads. And 90% of my writing takes place between 10 pm and 4 am. I focus well when the kids are asleep and there's nothing good on TV.

What do you enjoy most about writing?

It helps me think. Or, more accurately, it is thinking. I usually start with an idea, but I don't quite know what that idea is until I start writing about it. So I enjoy writing because it helps me understand myself.

Briefly, how would you describe your teaching philosophy?

I think of teaching as conversation. I like to ask a lot of questions, and I try to be open to suggestions from students.

What do you enjoy most about teaching writing?

Writing, as I said above, is thinking. So I enjoy discussing ideas with students and then seeing how those ideas become texts. Plus, I get to learn a lot by reading writing from students who have interests different than mine.

What are your hobbies and outside interests, or, as Doug puts it, guilty pleasures?

Bob Dylan, baking, swimming with my kids, and, of course, The Gilmore Girls. I think Lorelai is better off with Luke. Chris is too unstable.

Name an unusual or little-known fact about yourself.

I played keyboards in a cover band in Indiana. We were called The Hardcore Troubadours.



***THE POINT****Summer 2007***Richard Colby***Writing Lecturer, Rhetoric and Writing PhD***Personal info: Where did you get your undergraduate degree? What was your major? Where did you get your Masters and/or PhD and what was it in? Why did you choose DU?**

My B.A. is in English with a minor in psychology from California State University, Fullerton. My M.A. is in Composition and Rhetoric from California State University, San Bernardino. Ph.D. is in Rhetoric and Writing from Bowling Green State University. I chose DU because I prefer devoting my time and energies to teaching more than other duties, and the writing program values that commitment.

Describe what your writing process is like:

It depends on the type of writing it is. If it is a proposal, memo, or other action documents of that nature, I prefer that it get done sooner rather than later, so I tend to sit down and write those rather quickly. If it is a research-based document, I prefer to do the research rather than the writing, and I can procrastinate a great deal using bouts of World of Warcraft or Age of Empires to help me think about the project (i.e. procrastinate further). I prefer huge blocks of time where I don't have to worry about little things and can just force myself to get a document done.

What do you enjoy most about writing?

I used to enjoy writing much more when I was younger--the process, the words, playing with sentences for hours on end. The process of schooling has since made me appreciate writing much more even as it has made me enjoy it much less. I like playing with words, like a strategy game, seeing what they can do. It's why I prefer action documents; they actually do something.

Briefly, how would you describe your teaching philosophy?

What I am about to share I do at great risk of excommunication from English Majors Everywhere (EME). I want to get students to realize that there is more to writing than penning yet another interpretation of Shakespeare or Orwell or whatever hip teachers think students should be reading. Most of my undergraduate years were spent writing such nonsense. I want students to see the diversity of writing both in and outside of the university, as well as recognize that the best writing isn't necessarily the best turn of phrase or a series of novel tropes, but the smart use of sources, and audience-aware appeals. I focus on the latter things more so than the former things just because I think it will do students more good in the long run.

What drew you to become a writing teacher?

Walt Disney? Ralph Bakshi? An ancillary character from Cool World, set about to...wait. You mean the "other" drew. What brought me to teach writing was a dismal and horrifying experience as an undergraduate, writing countless interpretations of Shakespeare and Byron and Sheridan. In my psychology classes, we didn't write like this, and in fact, the writing was much more engaging to me even as we spent little to no time actually talking about it. I wanted to teach students that there is a diversity of approaches to any given writing situation, and to actually talk about those features that make writing work. This intrinsic desire was supported with external mentorships and motivation from Carol Peterson Haviland and Jeffrey Galin, both showing me how to enact my pedagogy in student-centered and technologically effective ways.

What do you enjoy most about teaching writing?

When a student "gets" it. I like coming up with assignments that students might be expected to do for a real purpose and not just to make me happy. In a sense, I love when students become immersed in the game and they forget that I am reading their papers.

What are your hobbies and outside interests, or, as Doug puts it, guilty pleasures?

I have played computer and video games since I was a kid. I also have a great fondness for game theory and playing a diversity of games. In fact, my computer game collection both past and present would rival most people's MP3 collections. Currently, I am playing Command and Conquer 3 and World of Warcraft. Lucky for me, my wife has a fondness for computer games as well

Name an unusual or little-known fact about yourself.

I'm full of all manner of unusual facts, so here are five:

1. For a good part of my life, especially during my undergraduate years, my life-goal was to be a game designer and writer for TSR in Wisconsin.
2. My favorite band is Slayer
3. Although it wasn't by choice, I have seen Stryper in concert more than any other band
4. I think I am one of only a handful of English majors who prefers nonfiction to fiction
5. None of my closest friends graduated from college, and they all make more money than I do.

***THE POINT****Summer 2007*

**A Writer's Studio Event:
A Conversation with Victor Villanueva**
Rebekah Shultz Colby

While interviewed by Kelli Custer and Jennifer Campbell, Victor characterized his own writing process as constipation and flow. He said that he tends to write first in long, bombastic sentences, and when he goes back to revise, he breaks them up. Even though his writing often uses many different voices – using first and third interchangeably while mixing in poetry, narrative, and rhetorical theory – he does not seem to have a specific technique for how he weaves all this together. Rather he decides to interject another voice when he gets bored with it.



He described all writing as craft, saying that writing becomes art only when someone else comes along later and decides to call it art. So, in his teaching, he emphasizes that writing is a craft – a craft which compositionists have begun to learn a little bit about, although in an admittedly limited sense, and he tries to impart what compositionists have learned about writing to his students. He also entreats his class to actively engage in research on their own writing process. For instance, he has them utilize Linda Flowers' and John Hayes' talk-aloud-protocol to investigate their own writing process. He argued that students need to be taught writing theory – that they should be treated as college-going adults

who are capable of reading Aristotle and Jim Corbett's treatises on rhetoric. However, students also need to learn how this theory can actually apply to their own writing and improve it.

His biggest lament about the field of composition is that it has allowed WAC to become the hand-servant of other disciplines – passing along to other disciplines knowledge of what good writing is without educating other disciplines about what compositionists have actually learned about writing. In other words, as a discipline, Victor argued that compositionists should go back to what they were planning on doing originally when they first conceived of WAC – educating other disciplines and helping them to reconceive of writing in more constructive ways.



**THE POINT***Summer 2007*

**A Writer's Studio Event:
A Conversation with Anne Wysocki**
Rebekah Shultz Colby and Richard Colby

***Richard Colby:* My first question has to do with your writing process. So much of your writing is about framing good questions. Do you consciously set out to do so when you start to or is it just something that happens?**

Anne: In high school, Anne explained that she had trouble with writing. She didn't enjoy the process of writing probably because no one had helped her develop her process, so she would agonize over it, writing everything the night before (of course). However, in a college philosophy class, she wrote a paper that shaped her writing process in a more productive way. When she first wrote the philosophy paper, Anne got it handed back with the words "This is not yet an argument." Fortunately, she was allowed to rewrite it, and through this revision, she learned what worked in her writing. She asked one question and made everything move to that point.

I have another question about process. Given the diversity of your experience both writing and designing for academic institutions, the public and private sector, and your own artistic endeavors, how is your process similar or different? In what ways do you bring these potentially dissimilar processes into your classrooms?

The rhetoric program at Berkeley actually helped her talk about her technical writing and her computer interface design for Apple as specific decisions made to implement a specific purpose for a specific audience. Knowing why she made a certain design decision over another and how the purpose of the design shaped these decisions was helpful in talking about her design and explaining it to her clients and co-workers. Brining up Gunter Kress, she also said that if she went counter to the prevailing genre and did something more innovative, it was important for her to make design decisions that her audience would still understand.



What do you hope the freshman writing class will look like both physically and pedagogically in 10 years given the influence of the visual and audio into current culture, Kress and the New London Group's Multiliteracies, and an interest in writing as a process of design?

The comp classroom, Anne hopes, will look a lot more like a studio, as in an architectural studio. For instance, just as architects design bus stops for lower income people, writing students could design multimodal texts in the same way. Different audiences (or clients) could come in to discuss the project and the whole project would become a continual process embedded in the history and the local context and needs of the community.

My wife and I happened to be over by the career center when we started to read the Internships and what was expected. So many different opportunities, from psychology to child literacy expected students to be able to produce web pages, print resources, and promotional materials. Given our focus on writing in multiple genres and media, it was comforting to hear that past the university, these rhetorical situations expected a variety of approaches.

However, we recently conducted a faculty survey about writing on this campus, and we gained some useful insight about faculty expectations across campus. Some faculty responded in very traditional ways, one stating that he/she understood why students liked these more creative projects, but that he/she thought it was more important that students learn the expository essay. Yet, another professor thought it important that students learn description and integration of visuals into their texts.

My question is, both as teachers and as a program, how can we best respond to these sometimes conflicting expectations about what we teach in our writing classrooms.

Anne argued that there was no reason to split multimodalities and academic writing when in actuality the overarching principle underlying both of them is to be savvy about making choices. In other words, in mechanical engineering and psychology, there is a different format expected for each of them. So, students show learn how to assess and figure out these differences. They should learn how to research the different texts and discourses of place to find these differences.

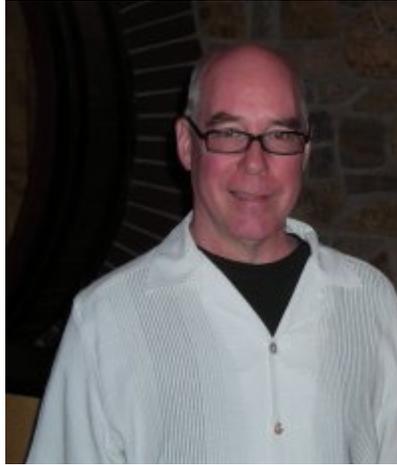
It seems so much of what was the computers and writing community has been swallowed up by technical and professional writing positions and programs. I am also keenly aware of how so many technology decisions have been offloaded to centralized IT offices within universities. What do you think is the current state and future of computers and writing specialists?

She admitted that she didn't really know the future of computers and composition, but that the future of computers and composition will undoubtedly be decided by local IT contexts in each university. However, in the future of computers and composition, she wants a broader sense of composing – a wider spread of digital artists along with rhet-comp. As a field, rhet-comp does understand the conditions in which people learn to be confident communicators, and often this confidence means having a certain amount of technological savvy as well. So, there continues to be a need for smart administrators who can envision programs in which rhet-comp specialists have a certain amount of control over what and how they design as well as how they teach this design. Administrators also should be able to envision programs that foster collaboration between different departments so that faculty from different departments can work together to bring aspects of design to students in the most innovative and productive ways.

There has been continued interest in considering video and computer games' effect on literacy and learning, with earlier work looking at narrative and play, Gee's 36 Learning Principle's, and even the upcoming special issue of Computers and Composition. How do you see computer games impacting the writing student, and what do you think their role might be inside the classroom?

She laughed and said that there were 8000 answers because there are so many different games and each game is unique. She also hopes that more educators go into game design, at least if they are the “fun kind.” However, she also realizes that developing good educational gameware like this takes massive amounts of time and technological access and savvy. She also acknowledged another problem in developing software: software often takes so long to develop that, by the time it actually gets developed and put on the market, the software is almost obsolete. However, with good game design, she also sees the potential of games within composition – a confluence of technical writing and artistry. She also sees “a kind of potential for sensuous engagement” which breaks down the often maintained academic binary between communication and expression. Computer games have the potential “to bring it all together” and create complex texts that fully engage players on multiple levels. Unfortunately, in the academy, there is still the tendency to think of texts as stable when they are not and, in fact, are changing rapidly. This is not the 1950's. Finally, she laughed and said she wondered what the Wii would do to our notions of embodiment within a text.



***THE POINT****Summer 2007*

**A Writer's Studio Event:
A Conversation with Dennis Lynch**
Rebekah Shultz Colby

When Doug Hesse asked about the differences between Dennis' writing process for documents he needs to write in his position as writing program administrator (WPA) and writing for publication, Dennis said that he was amazed that he could compose “on the fly” so well as a WPA. For instance, his memos could often be quite lengthy, but he could write them clearly and quickly – even eloquently at times. His writing process for CCCC’s or for an article is quite labored in contrast. He admitted that this difference probably lay in the fact that he is writing within two different writing situations. For instance, when he composes, he thinks of the audiences for each quite differently. As a WPA, the audience is quite clear and the exigency is even clearer; he often is compelled to be more persuasive, but he understands exactly why he needs to be more persuasive. The audience for a potentially published piece, in contrast, is more vague and amorphous, “slipping and sliding,” so he is constantly second-guessing himself as he writes. To confound the problem, this audience is also much more demanding, forcing him to spend quite a bit of time arguing for his own authority.

Although he doesn’t participate on the WPA list-serv, he, along with Doug, marveled at the eloquence, insightfulness, and obvious amounts of time that go into composing some of the posts. Both also agreed that many of those posts should be saved.

While he was editing the WPA journal he actually stopped writing for publication for awhile. He believes that when we read eloquent, well-composed writing, we internalize those structures and begin to utilize them within our own writing so that these “patterns tend to flow.” However, as editor for the WPA journal, he was reading so many works in progress that were choppy and incomplete that it paralyzed his own writing process for a time. It was also demoralizing to see people spending years on a project and then see all of this work only materialize as one fairly short article. Finally, as editor, he would get his head so entirely into someone else’s project, that in offering them revision suggestions, he felt as if he was basically writing alongside them. This, of course, would exhaust him so much that it would keep him from engaging in his own writing projects.

Now that he is no longer the editor of the WPA journal, one of his most recent writing projects has been co-writing a textbook, compose/design/advocate: a rhetoric for integrating the written, visual, and oral, with Anne. Although Dennis was originally in charge of the writing and Anne was in charge of the graphics, Dennis actually ended up helping Anne quite a bit with the layout and design, which “shocked” him. And of course, Anne helped quite a bit with preliminary drafts and revision. As far as his physical writing space for this project, he spent a lot of time downstairs in the kitchen so that he could use the kitchen table to lay out pages in order to physically see the structure of his writing laid out on the table. He is currently helping Anne with the upcoming handbook.

Finally, he ended his conversation with Doug by explaining that he disliked when compositionists closed down investigation in further theory by instantly wanting all theory to be directly applicable to writing pedagogy. Compositionists always want to know “what it’s good for, when I think we can still ask the question in another way” and explore the theory further. Then, after scholars have spent more time examining and discussing theory, they can open it up for pedagogy. However, forcing theoretical questions to conform to pedagogy too soon, limits theory’s focus and power. It limits the purview of theory and closes it off.



THE POINT

Summer 2007

Identifying and Prioritizing Writing Strengths and Weaknesses
Doug Hesse

Try to identify the highest level problems first. Generally, these consist of idea development, logic, or clarity. This doesn't mean that you should ignore surface features, but do recognize their place. The following questions might help you identify why papers strike you as strong or weak.

1. Is the student doing the task assigned? If not, does the task that the student is doing have sufficient merit that you can sanction it?

2. Are there fundamental misreadings or misrepresentations of information or ideas? Does the student accurately summarize and represent readings or sources?

3. How effective, appropriate, or ambitious is the main idea or focus of the paper? Is the thesis or topic:

1. clearly established and maintained?
2. worth addressing?
3. susceptible to coverage or demonstration in the situation available?

4. How well does the paper fit its intended audience?

1. Are the ideas "new" or relevant enough to intended readers?
2. Does the writing assume the right things of readers—or too much, too little, or the wrong thing? Consider in terms of information, facts, basic assumptions but also beliefs and values?
3. Is the tone appropriate? Is it pitched too high or low or simply "off?"

5. Does the paper have the right kinds and amounts of evidence for claims?

1. Are evidence and support present or are they missing or inadequate?
2. Does the paper have the right kinds of evidence, suitable to the task and audience?
3. Does the writer explicitly connect evidence to claims, or does he or she merely deploy it, leaving it to the reader?
4. Does the writer address countering positions or confounding information or alternative interpretations? Or are these slighted or missing?
5. Does the paper treat complexities or subtleties?

6. Is the structure of the paper effective?

1. Does the introduction provide enough context or clearly signal purpose, without being padded or gratuitous? Is the introduction appropriate engaging?
2. Is the paper balanced in development? Do important ideas or elements get relatively more attention than less important ones?
3. Is the organization clear to readers? Does the sequence of parts the most effective one?
4. Is the conclusion apt and engaging, or is it absent, superfluous, or perfunctory?

7. Is the style of the paper effective?

1. Are word choices and sentence types appropriate for the audience?
2. Is the paper free of stigmatized grammar, usage, and punctuation errors?
3. Is the style appropriately economical and lively? Does the voice of the paper emulate the voice associated with good professional writing in this area?

8. Do errors, carelessness, or presentation so interfere with your reading that the student needs to turn in a "clean" copy before you can respond to the writing? Is the paper in the proper format? Note: You might decide that papers having this problem might more effectively be returned, perhaps with a grade reduction.

***THE POINT****Summer 2007***Assimilation***Tuyen Bui*

Immigrants migrate from all over the world to new lands, with different objectives, as they embrace a new life through assimilation. Assimilation occurs when one conforms to the dominant group or culture in a certain society. Since immigrants are very limited to what they can do in their new community due to factors such as language barriers, custom and cultural differences and even variations between morals and values, the immigrants learn to adjust their lifestyle to that of the dominant culture. An example of variations between cultural values is that of how the Vietnamese view their families, in comparison to that of Americans. Vietnamese people encourage close knit families and bonding together as one, as opposed to Americans who value individualism. Many immigrants endure this transition as they settle in their new homeland due to culture shock and the inability to navigate through society. This causes them to adapt to a new way of living, whether they want to or not. One may think that they can choose to assimilate; however, that is incorrect. This process leaves no room to decide because eventually, all immigrants assimilate to the dominant group in which they live. As a result, this causes the immigrants to lose their culture, forget their roots and traditions and the generations to come have no foundation of their heritage.

Being a first generation Vietnamese-American, I witness these results. As I touch base with my culture and trace my family's history to the core of our roots, I embark upon new discoveries which lightens the path to my understanding and leads me through the exploration of where I come from. Both of my parents, as well as my grandparents, resided in Vung Tau, Vietnam. In 1975, they fled to escape war and Communism with hopes of immigrating to America. Their journey as boat people led them to take refuge in neighboring countries of Indonesia and Malaysia for a year. As they lived in these countries, they had to adjust to new customs. For example, they had to live in small huts surrounded by numerous other refugees and survived by eating rice and beans out of coconut shells. They struggled to learn the language and put forth their efforts to try and interact with the locals. Over the course of that year, they gradually picked up on a few words and phrases and learned to be optimistic about their new lifestyle. Though they missed home and longed to return to their mother country, they felt secure because they were away from Vietnam and were ensured an improved lifestyle, given that they would not return to Vietnam. It also was a step closer to reaching the Promised Land they all dreamt of, a home in the United States.

However, the downside of living in a new environment, bounded by nothing familiar, they eventually forgot about life in Vung Tau and the ways of the Vietnamese people. Since my grandparents and parents left behind the only things they ever knew, including their home and their childhood, they started to forget their roots and traditions. Thus, the process of assimilation began to occur. Being immigrants to Indonesia and Malaysia with no home to return to and no establishment to begin a new life, my parents and grandparents had to adapt to the dominant cultures in both countries. They felt this was the only choice because there was a chance they could live here for years to come. This progression is that of assimilation because they had to conform to the dominant group's societal norms of living. Though they were in different countries, far from America, the assimilation process was the same. As being Vietnamese slowly faded from their lifestyles, the foundation of their heritage for the next generation became weaker.

As a part of the next generation, it was unfortunate that I knew nothing more about my background, than what the history books wrote. When growing up, my parents never mentioned anything of their past and their journey to America. Therefore, I wanted to go more in depth into my family's history and explore what it is that my elders had to go through. I began to question my parents about their journey to America. Though they settled here in the States 31 years ago in 1976, the memories and stories of their journey they carry with them are still vivid. I questioned my father about whether or not there was a culture shock, and how he dealt with this. He replied:

Yes. When I came here, I spoke no English. I could not understand the people here and communicating with them was very difficult. I did not know how to drive a car, so I could not drive to the Vietnamese store to buy food. I didn't even know my way around for a long time because I didn't know any street names. I had to eat American food all the time and I did not like it. Eventually, I went to school and started to learn English which made life a little easier... I had no choice but to learn the language and get used to the food until I could speak fluently and drive a car. A lot of times I felt scared and alone.

Through his words and descriptions, I could feel the emotions he felt when he first arrived in America. His depiction of the adjustment process he went through proves that he immediately had to assimilate at a time in which he was too afraid to do so. He said, "I had no choice but to learn the language and get used to the food," stating he had no alternative to turn to, causing him to conform to the main culture. Thus, he naturally assimilated in order to survive.

As I continue to question my parents about the assimilation process, I asked if they were afraid of losing their culture. Through my mother's reply, she mentioned that she feels as though she has already lost the main connection to being Vietnamese because she is "more used to the American way of life." She also says that, "I am afraid my children will become too used to it and forget about their Vietnamese heritage. This is my biggest fear. I always encourage them to speak Vietnamese at home." Speaking more English than Vietnamese in itself is a break of tradition because, in a Vietnamese household, it is considered rude and disrespectful if a child or younger sibling speaks English to their elders.

Over the 31 years that my mother has lived here, she assimilated to the American culture, gaining knowledge and a new perspective in life. However, the cost of this was that the connection between her and the Vietnamese culture broke, causing her to forget her roots. At the end of the conversation, her eyes filled with tears as she admitted to having very vague to no memory of her home back in Vietnam. She states, "Con, my heart is filled with sorrow. It hurts me to admit that I have lost my memories of my childhood in Vung Tau. As much as I want to be able to reminisce on the early days of my life, I just can't." Her memory only serves her that far back into her past because fleeing in part of the thousands of boat people, facing the vast ocean with no promise for the future, was quite an intense experience. Also, as she fled from Vietnam, she did not take any pictures or physical memoir along with her because of the rush and immediacy of escaping. Being an immigrant, my mother naturally assimilated because she was submerged into a culture in which conforming to its heritage and lifestyle was the only way she would survive.

This resulted in a ripple effect on my siblings and myself, for we suffered the consequences of this conformity. Now, my siblings and I barely have any foundation of our own heritage because we have lost the main tie which connects our Vietnamese life to our American life. My siblings and I realize the weak foundation we have to our heritage. The older, more mature we become, we learn that the more “American” we are, the farther away we are pushing our Vietnamese heritage. Even for those of us who are not immigrants, but rather legal Vietnamese-American citizens, (whether we be natural born or a permanent residence with a permit like a green card which many of our parents have), we are forced to assimilate. The more engaged we are with societal norms such as speaking the language fluently, dress according to the conventions, celebrating American holidays, and even being involved in sport activities such as foot ball, the less room there is for us to allow our heritage to be a part of our lives. Our lives are dominated by the American culture because we face it on a day to day basis.

Being American is something we cannot avoid. As much as we want to continue to keep our culture prominent in our lives, the American lifestyle will always have the greater influence. Thus, just like our parents, we are constantly assimilating to the dominant culture. In turn, we are forgetting about our roots and the Vietnamese traditions. The continuance of these practices will only weaken our foundation of our identity of being Vietnamese.

Assimilation causes one to lose his or her culture, roots and traditions, as well as weaken the foundation of the heritage for the next generation. Every immigrant suffers this loss sometime or another. The ripple affects in which it causes are also unfortunate. However, one may not entirely lose touch with their mother land and the heritage they carried with them to their new homes because heritage and culture can still play a role in their lives through oral history. The events can be recorded through stories and can serve as a source in which the generations to follow can keep in touch with their heritage.



THE POINT

Summer 2007

Waiting within my Haven

*Accepting the fact that you are leaving
But knowing that it's not goodbye
Holding you close to my heart
As if you were still by my side
The absolute contentment
Found while being in your arms
The tender feeling of your kiss
Make it seem as if nothing can go wrong
Wanting you to know
That you mean so much to me
The love I feel for you
Is more than I ever thought it could be
Trying hard to be strong
Not wanting you to see
As the tears from missing you
Slowly stain my cheeks
When I lay in bed at night
Enveloped in its soft folds
I close my eyes for comfort
Longing for your touch
Thinking about your gentle caress
Which soothes away my fears
And carries my mind away
To a place of pure complete release
Finding my sweet haven
Within my thoughts of you
I wait for your return
To lie in your loving embrace once more
Longing to remain indefinitely
--Seana McKinstry*

Calming Addiction

*The beautiful and calming images
That you make dance
Through out my head
Helps me to forget
And stops making me wish
That I was dead
With every inhale
That I take
I fall deeper and deeper
Into your embrace
Showing me a glimpse of hope again
When having to look at my face
I hold you so deep inside of me
As you slowly scar me for life
In hopes that you will cover up
The true insecurities I hide inside
My life because of you
Is completely out of control
You continue to take a piece of me
And slowly envelope my soul
They call you an addiction
But you are the facade for my affliction
Come hide me in your haze
That I may rest
In the comfortable state of a daze
--Seana McKinstry*

The Reason That I Live

*God, I know that you're there
And I know that you care
I know I have a purpose in life
And that's why you put me here
I know I need you more
Than life in itself
Please help me to understand this
That I may think not just of myself
Help me to see
Life through your eyes
That I may understand
The reason you died
I don't want to live
As if it is all just in vain
I want to live in your purpose
And do for your Name
God, I know that you're faithful
All sufficient and true
I will find my purpose in life
Living for you
--Seana McKinstry*

A Portrayal of Life

*Life is like a story
Out of the book of our lives
Or is like a play for all the world to see
Everyday, a new chapter is read
Or a new scene emerges
To be played out before our very eyes
The beginning and ending of each day
Is like the opening and closing of a book
On a new chapter
Or is like the lifting and lowering of the curtain
On a new scene
But this is what makes everyday so interesting
Because nobody knows the beginning or end
Or even the in between
Of any life chapter or scene
Each one is different
And one must live their lives to the fullest
For fear of being left unseen
--Seana McKinstry*

Unseen Desire

*You've heard it all your life
A voice calling a name
You recognize as your own
It comes as a soft bellied whisper
Sometimes with an edge of urgency
But always it says
Open your eyes my love
And see what you are missing
Remember where you belong
And let your memories envelope you
Taking you home to your beloved
With every longing breathe
Hold tenderly to who you are
Letting a deeper knowledge of life
Color the shape of your humanness
There is no safer place to run too
The sweet haven you search for is here
Open your clenched fist in wanting
And see what you already had in your hand
--Seana McKinstry*

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STUDY FINDS STUDENTS WITH PART-TIME JOBS HAVE HIGHER GPA'S

College students are the key to America's future, and a part-time job just may be the key to their own futures.

A new study released by the University of Denver reports that DU students who held a part-time job during the school year had a higher Grade Point Average (GPA) and studied more often than DU students who did not hold a job.

"From observing our friends who have part-time jobs, we assumed that this would be true, and therefore we were not too surprised at our findings," said Matt Bigelow, one of the three researchers in the study. Matt Bigelow, Nichole Garofalo, and Joel Thomson began their study with a survey of 100 DU students, asking them if they had a part-time job, what their GPA was, and how often they studied and worked. The researchers found that most students with part-time jobs had higher academic performance, based on having a GPA of 3.5 or more on a 4.0 scale, and studied more often, than students without part-time jobs. "I would have thought that the opposite would have been true; that kids would have lower grades because they would not have enough time to do their homework," said Kyle Block, a First-Year student at the University of Denver.

Matt Bigelow, Nichole Garofalo, and Joel Thomson are all First-Year students at the University of Denver, and conducted their research as part of their "Writing and Research" class. They have all had experience balancing part-time work and being full-time students at DU.

Part-Time Jobs and Their Implications on College Students

Matt Bigelow

Nichole Garofalo

Joel Thomson

Writing and Research 1133

Professor Richard Colby

May 15, 2007

Abstract

More and more students at the University of Denver are getting part-time jobs, and at the same time have an expectation to excel in academics on their path to their degree. Students with a part-time job could have the necessary skills to surpass students without a part-time job in the academic arena, despite the clear shortfall of time to work and study. This article addresses this subject in the analysis of surveys given to DU students dealing with questions on work and academics. The research yielded results demonstrating that students with a part-time job do, in fact, surpass students without a part-time job in their GPA, and do not seemingly appear to be affected negatively by the extra workload of having a part-time job while being a full-time student. Implications of these results and future research are also discussed.

Introduction

There is an increasing expectation that college students will have some useful experience before entering their chosen career field. Many students gain this experience through internships or part-time jobs, which help them gain the necessary skills they will use in their career. In addition, from our personal experience as college students, today's increasing cost of college tuition causes many students to seek out part-time jobs that will help them earn the essential money they need to pay their educational expenses. Since part-time jobs are time consuming, they have the possibility of taking away from time spent doing academic work, which may result in negative academic performance. To study the effects of part-time jobs on students' academic performance at the University of Denver, we surveyed students to determine whether part-time jobs adversely affect academics. From our personal experiences of holding part-time jobs during our first year of college, we have noticed that balancing time spent on school-related tasks and time spent on our jobs yielded positive results. Therefore, we hypothesize that part-time jobs do not affect DU students' academic performance negatively. Furthermore, we hypothesize that students with part-time jobs tend to have higher grade point averages and spend more time on their school work than students without part-time jobs.

Method

Based on our hypothesis, we determined to get an accurate reading of our theory we had to survey 100 students if they had a part-time job, how many hours they worked, if they felt their job interfered with their academic success, what their GPA was, and how many hours a week they spent studying. We also decided to ask their class standing and gender to see if there were any other non-hypothesized effects. Out of all these variables, we determined that our final

measurement unit for academic performance would be student GPA's and their work status in order to confirm or refute our hypothesis.

To make our variables more defined and clear, we characterized a student as having academic success by holding a GPA of 3.0 or higher on a 4.0 scale. To further qualify this, we recognized students with exceptional academic success as having a GPA of 3.5-4.0, average academic success was a GPA of 3.0-3.5, and anything below 3.0 we considered marginal to poor academic success.

We surveyed students during the afternoons and evenings, primarily in the Johnson-MacFarlane Hall, a first-year dorm, with others surveyed in the Driscoll Student Center. Because of this, most of the students surveyed were first-year students. This could play a role in our results because it is more likely for upper classmen to have more time to hold part-time jobs, and have more experience in delegating time.

We defined "part-time job" as working under 30 hours per week. We assumed that no DU students would have full time jobs along with being a full time student, so we didn't feel the need to ask students if they had a full time job.

After administering our surveys, we organized our data in a Microsoft Excel spreadsheet, as illustrated in Table 1. We used the features of Microsoft Excel such as averages, standard deviation, and histograms to further tabulate our results in order to come to a conclusion about our hypothesis.

Results

After administering our surveys to 100 DU students, we determined that our data supported our primary hypothesis, that part-time jobs do not affect DU students' academic performance negatively. Furthermore, our secondary hypothesis, that DU students with part-

time jobs tend to have higher grade point averages, was also supported in our data. In a survey of DU students, participants ($N = 100$) gave their grade point average (GPA) on a 4.0 scale. Those who did not have a part-time job ($n = 51$) had an average GPA lower ($M = 3.5$, $SD = .4$) than those students who had a part-time job ($n = 49$, $M = 3.7$, $SD = .31$). Moreover, the majority of students with a part-time job felt their job did not interfere with their academics ($n = 37$), as opposed to the students who felt their job did interfere with their academics ($n = 12$). These results are illustrated below in table 1.

Those Who do not Have a Part-Time Job		Those Who Have a Part-Time Job	
<i>Number of Participants</i>		<i>Number of Participants</i>	
Male	32	Male	22
Female	19	Female	27
Total	51	Total	49
<i>Mean GPA (on 4.0 scale)</i>	3.5	<i>Mean GPA (on 4.0 scale)</i>	3.7
<i>Standard Deviation of GPA</i>	0.4	<i>Standard Deviation of GPA</i>	0.31
<i>Hours Studying per Week</i>		<i>Hours Studying per Week</i>	
0 to 2	2	0 to 2	0
2 to 5	15	2 to 5	9
5 to 10	21	5 to 10	24
More than 10	13	More than 10	16
Total Number Surveyed	100	<i>Do you feel job interferes with school work?</i>	
		Yes	12
		No	37

Also, we asked the participants how many hours they study per week to help determine whether our hypothesis was proved or disproved. We found that more students with part-time jobs study either five to ten hours a week ($n = 24$) or over ten hours a week ($n = 16$) than those without part-time jobs, ($n = 21$, $n = 13$, respectively). Also, we found that more students without part-time jobs, study fewer hours per week, from two to five hours ($n = 15$) and zero to two

hours ($n = 2$), than those with part-time jobs ($n = 9$, $n = 0$, respectively). This could account for the lower average GPA within the students without part-time jobs than the students with part-time jobs.

Discussion

From the results of our research, and from the confirmation of our primary and sub hypotheses, we have concluded that DU students who work are often times more studious and scholarly than students who do not have a part-time job. Also, we have come to the realization that part-time jobs may help students delegate time more productively, help them gain useful organizational, responsibility, and discipline skills, and help them have a more active, social, and stimulating life. This in turn allows the students to get more quality work done in their college classes in a shorter amount of time, with positive results. Universities can use these results in order to suggest to their students that working during school is not an academic hindrance, and may actually help the student perform better. Parents can use these results to encourage their children to obtain jobs in order to be fully successful in their school work. Students can also use these results in order to falsify the misconceptions about having a job while being a full-time student. Additionally, we did not expect so many DU students, especially first-years, to have part-time jobs, as almost fifty percent of our total participants had jobs. Because of this, many DU students obviously have a positive outlook on having a job and see it useful to be employed while working towards their degree. Also, we did not expect the average GPA of the participants to be so high, as the average GPA of the students with a part-time job is 3.7 and the average GPA of the students with no job is 3.5, putting to shame the “‘C’ Average” standard. These unexpected results did not affect our hypotheses, as the hypotheses related two groups of students within DU, and societal norms would not affect one of these groups without affecting

the other equally. Future researchers may also want ask the non-job holders whether or not they feel that a job would affect their academic performance, in order to possibly make any further conclusions about the physiological mindset of working and non-working full-time students.

Appendices

Appendix A: The Survey

Student Research Survey

By completing the following questions, you are also granting consent for this information to be used as part of a research exercise that I am completing for my WRIT class at the University of Denver. Your participation is completely voluntary. The information you provide may be used in a class project. While profile information may be included in my writing project (i.e. your age, sex, class standing, etc.), your name will NOT be used.

- 1) What is your class standing? First-Year Sophomore Junior Senior Graduate
- 2) What is your gender? Male Female
- 3) Do you have a part-time job? (If no, skip to question #6) Yes No
- 4) How many hours per week do you work? 0-5 5-10 10-15 15+
- 5) Do you feel your job interferes with your academic success? Yes No
- 6) What is your GPA? _____
- 7) How many hours per week do you spend on school work and studying? 0-2 2-5 5-10
10+

Appendix B: The Survey Data

Class Standing	Gender	Have PT Job	# Hrs Worked	Do you feel Job Interferes?	GPA	#Hrs Studying
First Year	Female	No			3	5-10
First Year	Male	No			3.3	2-5
First Year	Male	No			3.96	2-5
First Year	Female	No			3.9	10+
Sophomore	Female	No			3.64	10+
First Year	Male	No			3.27	2-5
First Year	Male	No			2.6	5-10
First Year	Male	No			3.65	5-10

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First Year	Male	No			2.93	10+
First Year	Male	No			3.55	10+
First Year	Male	No			3.1	0-2
First Year	Male	No			3.7	5-10
First Year	Female	No			3.5	5-10
First Year	Male	No			3.37	2-5
First Year	Male	No			2.6	5-10
First Year	Male	No			3.2	5-10
First Year	Male	No			3.6	5-10
First Year	Female	No			3.5	2-5
First Year	Male	No			3.9	10+
First Year	Male	No			3	2-5
First Year	Male	No			3.14	5-10
First Year	Male	No			3.3	5-10
First Year	Male	No			3.9	10+
Sophomore	Female	No			3.92	10+
First Year	Female	No			3.9	5-10
Sophomore	Female	No			3.9	5-10
First Year	Female	No			3.81	5-10
First Year	Male	No			3.84	5-10
First Year	Male	No			3.83	5-10
First Year	Male	No			3.5	2-5
First Year	Male	No			3.5	2-5
First Year	Male	No			3.1	10+
First Year	Male	No			3.6	2-5
Sophomore	Female	No			4	10+
First Year	Female	No			4	10+
First Year	Male	No			3	0-2
First Year	Male	No			2.7	2-5
First Year	Female	No			3.96	2-5
First Year	Female	No			3.96	10+
First Year	Female	No			3.93	2-5
First Year	Male	No			3.86	2-5
First Year	Male	No			3.845	5-10
First Year	Female	No			3.83	5-10
Senior	Female	No			3.6	5-10
First Year	Female	No			3.6	5-10
Senior	Male	No			3.5	5-10
Junior	Female	No			3.5	2-5
First Year	Female	No			3.48	2-5
First Year	Male	No			3.47	5-10
First Year	Male	No			3	10+
Senior	Male	No			2.7	10+
Junior	Male	Yes	10-15	No	3.92	10+
Senior	Female	Yes	10-15	No	3.89	5-10
First Year	Female	Yes	10-15	No	3.83	5-10
First Year	Female	Yes	5-10	No	3.8	10+
First Year	Female	Yes	10-15	No	3.8	5-10
First Year	Male	Yes	5-10	No	3.8	5-10
Graduate	Female	Yes	15+	No	3.78	5-10

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Sophomore	Female	Yes	10-15	No	3.76	5-10
First Year	Female	Yes	10-15	No	3.7	5-10
Sophomore	Female	Yes	10-15	No	3.7	2-5
First Year	Female	Yes	15+	Yes	3.58	10+
First Year	Female	Yes	10-15	Yes	3.56	5-10
First Year	Female	Yes	15+	No	3.5	10+
First Year	Female	Yes	5-10	No	3.5	5-10
First Year	Male	Yes	0-5	No	3.5	2-5
First Year	Male	Yes	5-10	No	3.5	5-10
First Year	Male	Yes	5-10	Yes	3.35	10+
Senior	Male	Yes	5-10	No	2.81	2-5
First Year	Female	Yes	0-5	No	2.25	5-10
First Year	Female	Yes	10-15	No	3.93	5-10
First Year	Female	Yes	10-15	No	3.9	5-10
First Year	Female	Yes	0-5	No	3.99	10+
Junior	Female	Yes	15+	Yes	3.95	10+
First Year	Male	Yes	5-10	Yes	3.4	10+
Sophomore	Female	Yes	5-10	Yes	3.8	2-5
Junior	Male	Yes	10-15	No	3.82	5-10
First Year	Female	Yes	10-15	No	3.8	10+
First Year	Female	Yes	5-10	No	3.8	10+
Sophomore	Female	Yes	15+	Yes	3.8	10+
First Year	Male	Yes	5-10	No	3.1	2-5
Sophomore	Male	Yes	5-10	Yes	3.3	10+
Sophomore	Female	Yes	5-10	Yes	3.7	5-10
Sophomore	Male	Yes	15+	No	3.6	2-5
First Year	Female	Yes	0-5	No	3.5	2-5
Sophomore	Male	Yes	10-15	No	3.9	10+
First Year	Male	Yes	5-10	No	3.91	2-5
First Year	Male	Yes	15+	Yes	3.9	5-10
First Year	Male	Yes	10-15	No	3.63	5-10
First Year	Female	Yes	10-15	No	3.67	10+
First Year	Female	Yes	5-10	Yes	3.48	5-10
First Year	Female	Yes	10-15	No	4	5-10
First Year	Male	Yes	10-15	No	3.87	5-10
Junior	Male	Yes	10-15	No	3.82	5-10
First Year	Male	Yes	5-10	No	3.9	10+
First Year	Male	Yes	5-10	No	3.7	5-10
First Year	Female	Yes	5-10	No	3.6	5-10
First Year	Male	Yes	15+	Yes	3.9	5-10
First Year	Male	Yes	15+	No	3.52	10+
First Year	Male	Yes	5-10	No	3.9	2-5

The Valet Tipping System

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The Valet Tipping System

There is little doubt that we live in an age of convenience and service. In the 21st century, most people are willing to pay a lot of extra money for services that make their lives easier. For example, Netflix makes millions of dollars from people who do not wish to leave their homes to rent movies. Furthermore, online dating services such as E-Harmony charge fees in exchange for the taking the guesswork out of finding that special someone. However, despite all of these new services raking in millions of dollars, there is one industry that has seen little or no improvement in pay. The industry mentioned is that of valet parking.

Valet parking has been around for decades and is popular across the United States. Many bars, restaurants, hospitals, nightclubs, and businesses employ valets to save their customers time and frustration. Despite the prevalence of valet parking, many people are unsure of the appropriate amount to tip a valet. In fact, some people are unsure as to whether a tip is necessary at all. Even sources on proper tipping etiquette make vague recommendations. The consensus is that \$2 is an appropriate tip for most situations (Sardone; Dave & Dee; “Parking Garage; “How much to tip”). However, this has been the consensus since the 1980’s, and \$2 has a lot less purchasing power today. Furthermore, this number is too static to be effectively applied to all situations. Most forms of tips are directly calculated based on the exact circumstance. For example, suggested tips for food servers are 15-20% of the bill’s total. In addition, bellhops and coat-checkers receive about \$1 for each item handled. Knowing the appropriate amount to tip for every situation ensures prompt and pleasant service. Not to mention it portrays the person being served as more intelligent and successful to both the valets and the surrounding guests. Due to the advantage of knowing the proper amount to tip, a new system must be developed that deals solely with valet parking.

This newly developed system is based on expectations from both valets and the customers whose cars are being parked. Prior research has shown that tips increase when customers are complimented in some way (Seiter, 2007, p. 481). In Seiter's experiment, food servers were asked to compliment their customers on their menu choices. The servers who did this earned, on average, 13% more in tips than those who did not offer compliments. This system backs the position that tipping should work in this way. Tips should directly correlate to the service and work done by the tipped employee. It is for this reason that this valet tipping system takes into account several service factors. More specifically, it bases tips on several valet-specific factors that must be taken into consideration when calculating a tip. The system separates tip amounts into three categories. These categories are appropriately named low, medium, and high. Tips totaling \$0-\$5 are considered low tips. Medium tips consist of amounts ranging from \$5 to \$10 dollars. Any amount over \$10 is considered a high tip. Refer to Figure 1 for a visual representation of this system. The system utilizes these categories by stating an appropriate dollar range based on each of the three factors of valet parking. These factors include distance between valet stand/podium and parking lot, time spent waiting for car, and quality of service.

Before each factor is explained in great detail, it is important to note the several taboos of valet tipping. These taboos are essentially rules that cannot be broken no matter the situation the customer is faced with. The first rule is never, under any circumstances, tip a total of just \$1. If the customer is thinking about tipping \$1, he or she should either make it \$2 or shouldn't tip at all. In the words of veteran valet supervisor John Hull, "In a valet's eyes, \$1 represents a total lack of satisfaction" (J. Hull, personal correspondence, April 29, 2007). It is for this reason that not tipping at all would be just as effective for sending this message. Next, it is never appropriate

to give a tip in coins. Coins are cumbersome in a valet's pocket and will just fall out when he or she sits in the next car. Also, they have a tendency to disappear in the valet's podium. "Having change in my pocket is more of a punishment than a reward," states Hull. Third, do not tip the valet before he or she returns the car unless he or she is working alone or a special service is requested. Special services will be covered in more detail later on, but a good example is a request to be parked near the front of the establishment. Other than these two situations, it is not effective to tip beforehand because chances are a different valet will return the car than the one who parked it. Lastly, it is important never to base the tip on the amount of cars being parked by the valets. "It is a common misconception that it is appropriate to tip less on busy nights," says long time valet runner Tommy Ellis (T. Ellis, personal correspondence, April 28, 2007). "But, we work harder on busy nights, so tipping less doesn't really make much sense," Ellis goes on to explain. By avoiding these simple taboos, both the customer and valet are able to avoid confusion and frustration at the valet stand.

Avoiding a tipping taboo is important, but it is even more important to know from what criteria to base a tip on. The three factors mentioned above are the criteria from which to base a tip. Once again, these are as follows: distance between valet stand/podium and parking lot, time spent waiting for car, and quality of service. Depending on the degree of each factor, it is possible to determine a correct tip ranging from low to high.

The first factor is fairly simple to analyze. The distance between where you pull up the car and where it is actually parked directly correlates to the amount of physical work required by the valet. For this reason, a tip should reflect this distance. Cones, ropes, or some sort of sign usually indicate the location of the valet parking lot. Sometimes it is difficult to determine where the cars are parked. In this case, casually asking a valet where he or she parks the cars is

appropriate. In fact, this is the one of the most popular questions asked to a valet. If the valet stand is roughly 25 yards or less away from the parking lot, then a tip in the low range is acceptable. Any distance covered between 25 and 50 yards constitutes a medium sized tip. If the valet is running over 50 yards to get each car then a high type is appropriate.

The second factor deals with the time waited for the vehicle to be returned. To be more specific, the wait referred to is the time between when the valet ticket is handed to the runner (valet) and when the vehicle is pulled up to the podium. This is a direct function of the first factor. Obviously, if the valet's podium is a long distance from where the cars are actually parked, the wait may be longer than if the podium were right next to the valet lot. Therefore, an appropriate wait time is more subjective and depends on several variables. These variables include the number of valets working, number of people at the establishment, weather, and traffic. However, there is a general guideline for appropriate wait time. Anything below 3 minutes is considered speedy and warrants a high tip. Any wait time between 3 and 5 minutes is average and deserves a medium tip. Any time spent waiting over 5 minutes makes a low tip appropriate. However, some leniency is required if one the above variables clearly impacts the valets' ability to speedily return vehicles.

The last factor that needs to be considered when determining a tip amount is the overall quality of service. This cannot be as strictly defined as the first two factors. The problem with defining the quality of service is that each person has his or her own definition of good service. Not to mention, service can take many forms depending on the situation. However, there are certain things to look for when interacting with the valet that are marks of genuine good service. The valet should always open and close the driver's side door on both the pick-up and return. Furthermore, all available valets should assist any passengers with their respective doors as well.

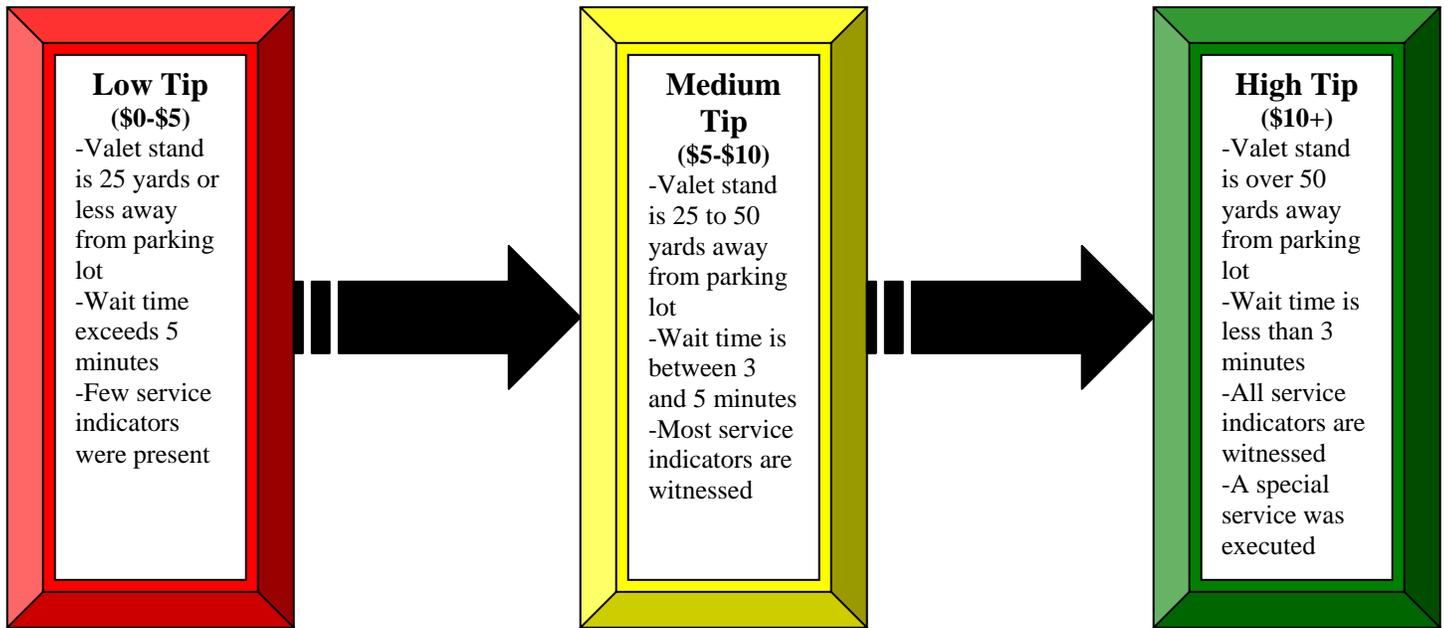
The valet should offer an umbrella during inclement weather and ensure that all windows are rolled up before parking. The valet should have the headlights on for the passenger upon return when poor visibility demands extra lighting. Of course, the valet should be kind, courteous, and, above all, respectful. The car should be in the exact form when returned as when it was dropped-off. This means seating positions should not be adjusted if possible. If only a few of these service indicators are met, then a low tip can be appropriately given. If most are met, then a medium tip is warranted. If all of these indicators are performed, a high tip is well deserved and appreciated. In addition to these indicators, a high tip should always be given if the valet executes a special request for the guest. There are many types of requests but popular ones include: asking to be parked up front; requesting a special parking space; having the valet carry goods from the vehicle; asking for the valet to run an errand (forgotten gifts are a popular one); and requesting the car to be tidied up a bit. Although these are just a few of the possible requests, the golden rule is that a high tip is greatly appreciated when the valet is asked to do anything outside his or her assumed duties.

After each factor is analyzed and an appropriate tip range is determined, the final tip must be calculated. This calculation is quite simple. From the tip range that has been figured out for each factor, the final tip is calculated when the average is taken of these three. For example, say the valet returns the car in under three minutes with most of the service marks present, but the valet stand is only 25 yards away from the parking lot. In this case, each tip range comes into play. A high tip could be considered appropriate because of the speedy delivery. Furthermore, a medium tip might be appropriate because most of the service indicators were present. Lastly, a low tip could be given as a result of the distance between the podium and parking lot. Despite these varying ranges, the most appropriate tip in this instance would be one falling in the

medium range. Similarly, if two factors suggest a medium tip, but one factor suggests a low tip, the most fitting tip would be one in the medium range. This average can be determined for any combo of suggested ranges. This system of final tip calculation guarantees the most accurate tip is given.

Tipping in general can be quite confusing at times. Due to the overwhelming number of service industries, it is often hard to establish guidelines for all of them. Often this confusion can lead to an awkward situation and/or frustration. The valet industry sees a lot of this awkwardness due to lack of proper tipping models. However, with this system in place, every situation can be analyzed and assigned an appropriate tip amount. This minimizes awkwardness and contempt on the part of the valet. Not to mention, knowing how to properly tip projects the image of refinement and sophistication. Being a refined and sophisticated person is valued within society, and with this system the person being served will never find themselves being viewed as anything less.

Figure 1: The Valet Tipping System



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Writing in the Sciences: Resources for Students

Linda Tate

General Sites

[Writing Guidelines for Engineering and Science Students](#) (Virginia Tech)

Includes guidelines for writing lab reports, design reports, progress reports, proposals, instructions, presentation slides, and scientific posters.

Scientific Abstracts

[Writing Scientific Abstracts](#) (Ohio State)

Scientific Reports

[Scientific Reports](#) (U of Wisconsin)

Lab Reports

[LabWrite](#) (North Carolina State University)

Poster Presentations

[Creating Effective Poster Presentations](#) (North Carolina State University)

[Design of Scientific Posters](#) (Virginia Tech)

[Expanded Guidelines for Giving a Poster Presentation](#) (American Society of Primatologists)

[How To Create a Poster That Graphically Communicates Your Message](#) (U of Michigan)

Journal Articles

[How to Write a Paper in Scientific Journal Style and Format](#) (Bates)

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