GUIDE TO
Information Technology
WRITING

Writing Your Path to Success

Summer 2016
Introduction

Welcome to Hodges University’s Guide to Information Technology (IT) Writing. The document contains straightforward, clear, and concise instructions and examples with regard to IT writing. The framework of the guide is arranged as follows: guidelines, specific example, and helpful hints for each form of IT writing that students will encounter. For instance, the guide establishes Brand Manual as a section. Under that heading, students will see a checklist, an example, and helpful guidelines for composing an effective Brand Manual. However, because this is a living document, some examples are not available at this time and will be provided in later editions. Students will find that their learning experience will be different at each level as shown in Table 1, meaning that they will face various forms of IT writing throughout their college career; however, each type of writing will become more challenging as they work through each level. Finally, students will see a grammar section and a library section. Both sections should be reviewed. Doing so will help each student develop a professional voice informed by appropriate sources. As always, students are encouraged to meet or contact their IT professors to address specific questions or issues with all written assignments.
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Table 1
*Forms of Information and Technology Writing and their Appropriate Course Levels*

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Types of Information Technology Writing

Students in the Fisher School of Technology will have a variety of written assignments. These assignments are designed specifically for each course level. The expectation of faculty is that students reach a proficient level in their written work at each course level. Please note that proficiency will be defined by the rubrics for each assignment.
Academic Honesty

Academic Honesty Policy (rev. 2013).pdf
Application Pitch Proposal

Guidelines:
The purpose of any proposal is to persuade the client that the product you are offering provides a viable solution to fill an identified need. With an Application Pitch Proposal (APP), the product that you are offering is the Application, but you are also selling your expertise and experience to the client. The goal is to clearly and simply connect the product to the need and make a case for why you are the vendor to use.

Example:

- Introduction
- Overview of the Application and its background
- Statement of objectives
- Overview of personnel and schedule
- Expected Results
- Your qualifications and the qualifications needed from prospective team members
- Conclusion

Helpful hints:

- Know the Facts
- Know the Client
- Know the Product
- Get to the Point
- Maximize the Benefits

Checklist before Submitting Written Work:

- Do not submit the first draft of any college-level assignment
- Follow the assignment guidelines, exactly; one of the main reasons students fail assignments is that they do not adhere to the exact assignment requirements
- Read the assignment aloud
- Then, read the assignment aloud to another person and have someone else read the assignment
- If there are confusing elements that cause readers to falter, those are the words and phrases that need to be revised, or, in some cases, omitted
- Run spell check, but do not solely rely on this tool to find grammar and spelling errors
- Check the rubric for the assignment to make sure all assignment requirements are addressed
Brand Manual

Guidelines:
A brand establishes the consistent image that a company projects to the consumer. A Brand Manual is a comprehensive guide that details every aspect of the brand ranging from typography to imagery and merchandise.

Example:
See Appendix A for a brand manual example.

Helpful hints:
A brand manual should include, at minimum, the following elements:
- Logo
- Color
- Typography
- Imagery
- Merchandise

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Case Study

Guidelines:
Students are required to analyze a business scenario. Students will examine proposed cases and exhibit their understanding of a specific company situation. Students will then offer a solution that is supported by data, research findings and the application of business theories. Organization is as follows: identify the issues, identify stakeholder perspectives, determine connections to theoretical and empirical research analyze and evaluate central issues, propose a plan of action, and evaluate the consequences. For further explanation of these elements, see outline below.

Identification of Issues: This section should describe the managerial, financial, marketing, legal, ethical, economic, international, and social responsibility/sustainability issues relevant to the case. The section should also include an executive summary that provides an overview of the key issues and problems that are central to the case.

Stakeholder Perspectives: This section should identify the key stakeholders in the case, and describe and evaluate their differing perspectives and interests.

Connections to Theoretical and Empirical Research: This section should describe the ways in which theoretical and empirical research are related and can be applied to the central issues and problems in the case.

Analysis and Evaluation: This section should present an analysis of the central issues and problems in the case. This analysis should be informed by relevant theory and empirical data and should lead to a set of conclusions that are supported by appropriate evidence.

Action Plans: This section should present plans of action for dealing with the central issues and problems in the case. These action plans should flow from the previous analysis and evaluation and should be appropriately justified.

Evaluation of Consequences: This section should provide a description and analysis of the expected results from implementing the proposed plans of action as previously specified.


Example:

There is no example because each case study is unique; however, there is a required outline. Please refer to the outline above.

Helpful hints:
✓ Be clear and concise
✓ Cite sources
✓ Follow the format
✓ Do not include extraneous information
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Comparison and Contrast Essay

Guidelines:
When presenting multiple, viable IT solutions to clients, it is necessary to clearly show the client how the solutions are similar and how they are different, connect the similarities and differences to the client’s needs, and emphasize the value to the client. One technique for presenting the information is to write up a summary in a comparison and contrast format. Comparison groups similar things together for examination, and contrast is a form of comparison that emphasizes the differences.

Example:
There are two common methods for writing comparison and contrast: Chunking (Blocking) and Sequencing (Point-by-Point). The following outlines are common examples of both and can be found on various writing center websites¹.

**Chunking (Blocking) Method**

**Note that in the Chunking method, the number of body paragraphs is dependent on the number of items that you are comparing. In the example below, the writer is comparing cats and dogs, so there are only two main body paragraphs.

Introduction of general topic
- Specific topic
  - Thesis = areas to be covered in this essay: *Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner’s lifestyle, finances, and household accommodations.*

Body Paragraph 1
- **Topic Sentence – Topic 1**
  - *Cats are easier and less expensive to care for.*
  - **Aspect 1**: Lifestyle
    - Detail: *Don’t have to be watched during the day*
    - Detail: *Easier to get care if owner travels*
  - **Aspect 2**: Cost
    - Detail: *Food and health care are usually less expensive*
    - Detail: *Less likely to cause property damage*
  - **Aspect 3**: House accommodations
    - Detail: *Don’t take up much space*
    - Detail: *Less intrusive*
- **Transition Sentence**

Body Paragraph 2
- **Topic Sentence – Topic 2**
  - *Dogs are active and loyally engaging pets.*
  - **Aspect 1** – Lifestyle

Detail: Pack animals should not be left alone
Detail: Harder to get care when away Need more living space

• Aspect 2 – Cost
  Detail: Food is more expensive
  Detail: Over-breeding causes some health problems

• Aspect 3 – House accommodations
  Detail: Often need yard and fence
  Detail: Require more safety and protective measures

Body Paragraph 3
  ➢ Optional: develop a paragraph to evaluate the comparison made in the essay: Last summer, I was considering adopting a pet, so I visited the SPCA to gather more information about cats and dogs. I am a full time student and work part time in the evenings, so my lifestyle and schedule didn’t seem conducive to owning a dog like I had originally planned. Now that I’ve had my cat Cookie for a few months, I see that she’s the perfect fit and a great companion for me.

Conclusion
  • Summary of main points
  • Evaluation and/or possible future developments
  • Significance of topic to author: When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.

Sequencing (Point-by-Point) Method

Introduction of general topic
  ➢ Specific topic
    Thesis = areas to be covered in this essay: Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner’s lifestyle, finances, and household accommodations.

Body Paragraph 1
  ➢ Topic Sentence - Aspect 1
    Cats make less of an impact on an owner’s lifestyle.
    • Topic 1 - Aspect 1: Cats
      Detail: Don’t have to be watched during the day
      Detail: Easier to get care if owner travels
    • Topic 2 - Aspect 1: Dogs
      Detail: Pack animals shouldn’t be left alone
      Detail: Harder to get care when away

Body Paragraph 2
  ➢ Topic Sentence – Aspect 2
    Cats are less expensive to own and care for.
    • Topic 1 - Aspect 2: Cats
Detail: Food and health care are usually less expensive
Detail: Less likely to cause property damage

• Topic 2 - Aspect 2: Dogs
  Detail: Food is more expensive
  Detail: Over-breeding causes some health problems

• Transition Sentence

Body Paragraph 3

➢ Topic Sentence - Aspect 3
  Cats need few special house accommodations.

• Topic 1 - Aspect 3: Cats
  Detail: Don’t take up much space
  Detail: Less intrusive

• Topic 2 - Aspect 3: Dogs
  Detail: Often need yard and fence
  Detail: Require more safety and protective measures

• Transition Sentence

Conclusion

• Summary of main points
• Evaluation and/or possible future developments
• Significance of topic to author: When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.

Helpful hints:

✓ Determine prior to writing which method will best serve the purpose for which the document is intended
✓ Comparison/contrast method also works well in table format
✓ Make a point or serve a purpose with the information
✓ Keep focus sharp and relevance clear

Checklist before Submitting Written Work:

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✓ Read the assignment aloud
✓ Then, read the assignment aloud to another person and have someone else read the assignment
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✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Creative Brief

Guidelines:
A creative brief informs and guides the work throughout the duration of a project. At the least, the creative brief will include the following information:

- What is the project?
- Who is it for?
- Why are we doing it?
- What needs to be done? By whom? By when?
- Where and how will it be used?

Example:
See Appendix B for Creative Brief Template.

Helpful hints:
- Be consistent
- Include only key information
- Comparison/contrast method
- Make a point or serve a purpose with the information
- Keep focus sharp and relevance clear
- Target audience based on industry standard research

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Critical Analysis

Guidelines:
Critical analysis is a standard form of writing in every professional environment. Also known as client analysis in Information Technology, it is a critical skill that enables the service provider to identify specific client needs and to strategize effective solutions to those needs. Not only does it paint an accurate portrait of the client’s current business situation, but it also projects a picture of the client’s long and short term goals, thus equipping the service provider with specific information required to build a successful path from the current situation to long term goal.

Example:
Information Technology, as a field, incorporates technical writing and creative writing. For this reason, the critical analysis can be approached from either a technical writing or creative writing perspective. It is important to clarify with your professor which perspective should be used for your assignment. The following outline is designed for a technical writing perspective. See Appendix C for an example of creative writing perspective.

Critical Analysis (Client Analysis)³

There are some typical questions that should be asked during a client needs analysis. Some are standard but others should be tailored with that prospect’s business in mind. For example:

- **Company:** How long have you been in business? How did you get started?
- **Products/Services:** Do you consider your products to be average quality? High-end? Low-end? Anything you consider your specialty?
- **Customers:** Who are your current customers (i.e., gender, age, income)? Who would you like your customers to be?
- **Competition:** Who are your biggest competitors? Why do people shop there? What are their primary advantages?
- **Objectives:** What is your primary business image (i.e., low price, large inventory, service)? Could you describe your single biggest sales and marketing challenge?
- **Advertising:** What media do you currently use? Which do you use most often? What do you like best and least about your most often used media?
- **Wrap-up:** Are there any other areas we should discuss before I begin to prepare some detailed analysis and recommendations based on today’s meeting? I’ll have research recommendations ready for your review on (date). Can we meet at (time) to discuss my findings?

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Helpful hints:
✓ Be prepared
✓ Conduct research in preparation for the client
✓ Identify client needs in advance
✓ Ask specific questions based on current trends and market analysis

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Discussion Board—Netiquette

Guidelines:
According to the Hodges University Online Learning Department, Netiquette is a set of rules for behaving and interacting properly online. Postings to course discussion board forums, blogs, wikis, etc., must contribute to the academic atmosphere and, therefore, such postings by students must be consistent with academic excellence.

Example:
Content posted by students in course discussion board forums, blogs, wikis, etc.

Helpful hints:
1. Adhere to the same standards of behavior online that you intend to follow in your future professional career.
2. Respect other individual’s time – so contribute valuable, relevant comments rather than “noise.” Keep paragraphs short and on point.
3. Express yourself clearly online, and respect the diversity of others. When responding, address the ideas, not the person.
4. Use a meaningful subject line to effectively convey what the post refers to.
5. Write complete and coherent sentences with proper punctuation, capitalization, and grammar.
6. Use italics to emphasize a point.
7. Post in a manner that reflects your preparation, motivation, and knowledge of the course content.
8. Do not deviate from the discussion topic.
9. Avoid double-posting.
10. To ensure academic integrity, cite your sources. Proper attribution must be given to the intellectual property of others.

Remember to:
Participate; be patient; be brief; use the proper writing style; cite your sources; not use linguistic shortcuts (emoticons/texting); respect diversity; proofread, revise and rewrite before submitting posts.

Reminder:
The content posted by students in course discussion board forums, blogs, wikis, etc., is used by instructors to determine the level at which a student is achieving and how serious the student is towards their studies. Make every opportunity to give an excellent impression and follow the standards of netiquette as applicable to an academic setting.
Checklist before Submitting Written Work:
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✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Informative Essay

Guidelines:
The purpose of an informative essay is to relay clear and relevant information for a specific purpose. Informative essays may involve any number and combination of the following writing strategies: describe, define, classify, and argue (in the form of recommendations based on the analysis of a specific data). All informative essays should include the following basic features:

- Focused explanation
- Clear, logical organization
- Appropriate explanatory strategies
- Smooth integration of sources

Example:
The following outline is a standard outline for an informative essay. Elements of the outline may be omitted or extended based on the specific assignment instructions for the course.

Informative Essay Outline

I. Introduction: Narrative about______________________
   A. Thesis: _____________________________________

II. List and briefly describe points of relevance
   A. 
   B. 
   C. 

III. Point one: define, example, transition
   a. Introduction of topic
   b. Define topic
   c. Explain topic
   d. Give an example of topic
   e. Transition to Point two

IV. Point two: define, example, transition
   a. Introduction of topic
   b. Define topic
   c. Explain topic
   d. Give an example of topic
   e. Transition to Point three

V. Point three: define, example, transition (Repeat the format as needed for each point.)
   a. Introduction of topic
   b. Define topic
   c. Explain topic
   d. Give an example of topic
   e. Transition to next point or conclusion

VI. Conclusion with recommendations
   a. What purpose does the information provided serve?
   b. Briefly recap key points
   c. Recommendations based on analysis of data.
Helpful hints:
✓ Research and gather key details on the subject prior to writing the outline
✓ Know your purpose
✓ Know your audience
✓ Know your topic

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✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Newsletter

**Guidelines:**
A newsletter is a report that presents information and updates to clients or personnel with specific interest in the issuing organization or concerning the subject covered by the newsletter.

**Example**\(^4\):
While content and subject matter of newsletters may vary, the procedures used to create the newsletters are similar. See Appendix D for a sample newsletter.

1. **Write the body copy:** Newsletters should contain articles of interest and relevance to readers. Some share information, while others promote a product or service.
2. **Organize body copy in columns:** Most newsletters arrange body copy in columns. The body copy in columns, often called snaking columns or newspaper-style columns flows from the bottom of one column to the top of the next column.
3. **Format the body copy:** Begin the feature article on the first page of the newsletter. If the article spans multiple pages, use a continuation line, called a jump or jump line, to guide the reader to the remainder of the article.
4. **Maintain consistency:** Be consistent with placement of body copy elements in the newsletter. If the newsletter contains announcements, for example, position them in the same location in each edition so that readers easily can find them.
5. **Maximize white space:** Allow plenty of space between lines, paragraphs, and columns.
6. **Incorporate color:** Use colors that complement those in the nameplate. Restrict color below the nameplate to drop caps, subheads, graphics, and ruling lines.
7. **Select and format subheads:** Develop subheads with as few words as possible. Use the same format for all subheads.
8. **Divide sections with vertical rules:** Use vertical rules to guide the reader through the newsletter.
9. **Enhance the document with visuals:** Add energy to the newsletter and emphasis to important points with graphics, pull-quotes, and other visuals. Fewer, large visuals are more effective than several smaller ones.
10. **Full content:** Avoid partial pages of content. All pages should be utilized to the full extent of their size.

**Helpful hints:**
- Use active voice
- Check all facts for accuracy
- Confirm that jump-to lines accurately connect to jump-from lines
- Check that text, graphics, borders, and headings are adequately separated
- Be careful not to overuse color
- Check consistency of subhead formats and spacing
- Obtain permission to graphics used and give necessary credit to the creator of the graphic

Checklist before Submitting Written Work:

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  assignments is that they do not adhere to the exact assignment requirements

✓ Read the assignment aloud

✓ Then, read the assignment aloud to another person and have someone else read the
  assignment

✓ If there are confusing elements that cause readers to falter, those are the words and phrases
  that need to be revised, or, in some cases, omitted

✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors

✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Page Layout: Article

Guidelines: Page Layout is an information article that showcases the students’ ability to combine text and imagery in a cohesive layout that reflects the intent of the information and effectively targets the appropriate audience.

Example: Any and all on-line and print based magazine publications/periodicals. While content and subject matter of articles may vary, the procedures used to create the layouts are similar:

1. **Write the body copy:** Newsletters should contain articles of interest and relevance to readers. Some share information, while others promote a product or service.

2. **Organize body copy in columns:** Most newsletters arrange body copy in columns. The body copy in columns, often called snaking columns or newspaper-style columns flows from the bottom of one column to the top of the next column.

3. **Format the body copy:** Begin the feature article on the first page of the newsletter. If the article spans multiple pages, use a continuation line, called a jump or jump line, to guide the reader to the remainder of the article.

4. **Maintain consistency:** Be consistent with placement of body copy elements in the newsletter. If the newsletter contains announcements, for example, position them in the same location in each edition so that readers easily can find them.

5. **Maximize white space:** Allow plenty of space between lines, paragraphs, and columns.

6. **Incorporate color:** Use colors that complement those in the nameplate. Restrict color below the nameplate to drop caps, subheads, graphics, and ruling lines.

7. **Select and format subheads:** Develop subheads with as few words as possible. Use the same format for all subheads.

8. **Divide sections with vertical rules:** Use vertical rules to guide the reader through the newsletter.

9. **Enhance the document with visuals:** Add energy to the newsletter and emphasis to important points with graphics, pull-quotes, and other visuals. Fewer, large visuals are more effective than several smaller ones.

Helpful hints:

- Use active voice
- Check all facts for accuracy
- Confirm that jump-to lines accurately connect to jump-from lines
- Check that text, graphics, borders, and headings are adequately separated
- Be careful not to overuse color
- Check consistency of subhead formats and spacing
- Obtain permission to graphics used and give necessary credit to the creator of the graphic

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Checklist before Submitting Written Work:

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✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
PowerPoint Presentation

Guidelines:
The purpose of business presentations is to inform or persuade. For example, a manager or human resource specialist may need to present and explain new policies. Using a PowerPoint presentation provides the means to cover the material. In today’s online world, the full oral presentation as well as related written material may be archived, thereby allowing firm members long-term access to training materials linked to specific issues or guidelines. The related written material as well as the written portion of the presentation must be clear, concise and error free. Some presentations may deal with confidential material and, thus, require added security as to access. Student presenters are encouraged to follow the Hodges University Oral Communication Rubric, located in Appendix E, to structure presentations. Students are graded on Content, Organization, Presentation Skills, Vocal Delivery and Visual Aids. Voice over PowerPoints include the use of narrations and timings. See Appendix F for a step-by-step guide for creating voice over PowerPoints.

Example:
See Appendix E for a copy of the Oral Communication Rubric with specific attention to the third section for PowerPoint specific information. See Appendix F for instructions to record a slide show with narration.

Helpful hints:
✓ Condense and simplify information to just a few bullet points
✓ Do not read from the slide show
✓ Make eye contact with the audience
✓ Use graphs, tables, images, audio and video to add interest and communicate more effectively
✓ Do not plagiarize in a PowerPoint presentation
✓ Cite and include references
✓ If the student borrows images, he/she needs to provide the source (Not all images online can be borrowed or copied)
✓ Use notes and details
✓ Avoid being verbose
✓ Use attention-grabbing pictures to visually express your ideas
✓ Have a clear introduction that expresses what you will be covering
✓ Summarize main points in conclusion
✓ Anticipate questions from the audience
✓ Practice, practice, practice: use a friend and/or the mirror

Checklist before Submitting a Final Draft:
✓ Do not submit the first draft of any college-level assignment
✓ Follow the assignment guidelines, exactly; one of the main reasons students fail assignments is that they do not adhere to the exact assignment requirements
✓ Read the assignment aloud
✓ Then, read the assignment aloud to another person and have someone else read the assignment
✓ If there are confusing elements that cause readers to falter, those are the words and phrases that need to be revised, or, in some cases, omitted
✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Professional Portfolio

Guidelines: Professional Portfolio is very similar to Page Layout in that it showcases the students’ ability to combine text and imagery in a cohesive layout that reflects the intent of the information and effectively targets the appropriate audience. Portfolios are generally positioned as an online/interactive publication.

Example: Any and all on-line and print based magazine publications/periodicals. While content and subject matter of articles may vary, the procedures used to create the layouts are similar:

10. **Write the body copy:** Newsletters should contain articles of interest and relevance to readers. Some share information, while others promote a product or service.
11. **Organize body copy in columns:** Most newsletters arrange body copy in columns. The body copy in columns, often called snaking columns or newspaper-style columns flows from the bottom of one column to the top of the next column.
12. **Format the body copy:** Begin the feature article on the first page of the newsletter. If the article spans multiple pages, use a continuation line, called a jump or jump line, to guide the reader to the remainder of the article.
13. **Maintain consistency:** Be consistent with placement of body copy elements in the newsletter. If the newsletter contains announcements, for example, position them in the same location in each edition so that readers easily can find them.
14. **Maximize white space:** Allow plenty of space between lines, paragraphs, and columns.
15. **Incorporate color:** Use colors that complement those in the nameplate. Restrict color below the nameplate to drop caps, subheads, graphics, and ruling lines.
16. **Select and format subheads:** Develop subheads with as few words as possible. Use the same format for all subheads.
17. **Divide sections with vertical rules:** Use vertical rules to guide the reader through the newsletter.
18. **Enhance the document with visuals:** Add energy to the newsletter and emphasis to important points with graphics, pull-quotes, and other visuals. Fewer, large visuals are more effective than several smaller ones.

Helpful hints:

- Use active voice
- Check all facts for accuracy
- Confirm that jump-to lines accurately connect to jump-from lines
- Check that text, graphics, borders, and headings are adequately separated
- Be careful not to overuse color
- Check consistency of subhead formats and spacing
- Obtain permission to graphics used and give necessary credit to the creator of the graphic

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Checklist before Submitting Written Work:
✓ Do not submit the first draft of any college-level assignment
✓ Follow the assignment guidelines, exactly; one of the main reasons students fail assignments is that they do not adhere to the exact assignment requirements
✓ Read the assignment aloud
✓ Then, read the assignment aloud to another person and have someone else read the assignment
✓ If there are confusing elements that cause readers to falter, those are the words and phrases that need to be revised, or, in some cases, omitted
✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed
Storyboard

**Guidelines:** In Information Technology, storyboarding can be used for anything from game design to creating a visual representation of the user interface of an iOS application. The following examples and helpful hints are intended specifically for game design, but the same basic principles apply to creating an application workflow.

**Example:**
See Appendix G for a sample Story Board Game Design Template.

**Helpful hints:**
- First, try to describe the big picture
- Second, write out the backstory to give a history and to contextualize the characters
- Third, write a detailed description. Be creative and specific.
- Fourth, consider your purpose, setting, and end goal of the story.
- Plan out the characters, including names and descriptions.
- Map the game levels, including numbers and descriptions.
- Consider visual details such as color, patterns, recurring themes, etc.

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- Check the rubric for the assignment to make sure all assignment requirements are addressed
Technical Requirements Documentation

**Guidelines:** Technical aspects that your system must fulfill, such as performance-related issues, reliability issues, and availability issues make up the stages of technical requirements documentation. Technical requirements can range in scope from a paragraph description of system requirements that a user may need to run a gaming program successfully to a several page long, detailed technical analysis used to develop and implement an application. Most technical requirements documentation includes a description, an example, a source, references to related technical requirements, and a revision history.

**Example:** Examples will vary and are dependent on the application for which the technical requirements apply and the purpose for which the requirements are written.

**Helpful hints:**
- Keep detailed notes when developing an application
- Determine the purpose for documentation
- Include only the information needed
- Keep it brief
- Use simple language
- Be concise

**Checklist before Submitting Written Work:**
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- Check the rubric for the assignment to make sure all assignment requirements are addressed
Grammar and Word Choice

The fastest, most effective way to reach a large audience is to communicate with the written word. Think about how many people businesses can reach with just a simple, well-written pamphlet, email, or web page. Consequently, students must adhere to a professional voice when effectively communicating to business peers. One of the quickest ways to confuse the audience is to confuse readers with inaccurate word choice, awkward sentence structure, and/or misspelled words. Below, students will find more clear and concise ways to communicate professionalism.

<table>
<thead>
<tr>
<th>Non-professional Voice</th>
<th>Professional Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>I got the information.</td>
<td>I received data from the report.</td>
</tr>
<tr>
<td>This is important.</td>
<td>Please read the document carefully; we have made significant changes.</td>
</tr>
<tr>
<td>I got the job.</td>
<td>I obtained the position with the firm.</td>
</tr>
<tr>
<td>Get back to me ASAP.</td>
<td>Please respond within a week. This issue is time sensitive.</td>
</tr>
<tr>
<td>The meeting went good.</td>
<td>The meeting was productive; we are grateful for the positive energy displayed by all participants.</td>
</tr>
<tr>
<td>We need help on this.</td>
<td>The company needs everyone’s ideas to make this project a success.</td>
</tr>
</tbody>
</table>
The Writing Process

During the writing process, there are several steps which a writer needs to follow. First, no matter what the discipline, whether it is business or philosophy, the writer must plan. Best practices for composition include brainstorming, outlining, revising, editing and proofreading. Students must realize that the first draft is going to be rough. Do not try to write the rough draft perfectly. Put the thoughts on the page.

**Brainstorming**
Brainstorming requires an approach to a topic that is informed by the assignment instructions and the rubric. Brainstorming should focus on developing the themes, issues, or types of analyses required in the assignment guidelines and rubric. One way to approach brainstorming is to think about what you already know and gauge how far apart that knowledge is from what needs to be demonstrated. That gap needs to be covered before you can move forward.

**Outlining**
List the most important points that must be made and the types of the references and/or data that will be needed to support the points. Organize the points in logical order, making sure that all the points defined in the assignment instructions and measured in the rubric are met.

**Drafting**
Business students often develop headings first and, then, use bullet points to rough out the key points under each heading. They also integrate citations and references to support key points realizing at the same time that some of the points and support materials may change. The result is a rough draft. Then, walk away. Students can come back to the draft to check it for completeness and logic in a few hours. Do not submit the first draft of a college-level assignment.

**Revising**
In the revising stage, the student will repeat this process of organizing headings and key points several times before editing. Revising can involve changing citations and references. Students should check that all requirements for the assignment are met and the work will meet the requirements of the rubric.

**Editing**
The last stage is the editing stage. Students need to read their assignment aloud if students stumble upon words or phrases, then those words or phrases need to be revised. After reading the assignment aloud, the student should then read the assignment aloud to someone else. Students may utilize the Hodges University librarians and the Saturday Writing Tutor in this capacity. Successful writers consider recommendations and suggestions from other readers and write numerous drafts of the same assignment. Successful writers also make sure that the citations and references are accurate, complete and formatted in APA style. Please note that every author is responsible for meeting academic honesty standards.
Checklist before Submitting a Final Draft:

✓ Do not submit the first draft of any college-level assignment
✓ Follow the assignment guidelines, exactly; one of the main reasons students fail assignments is that they do not adhere to the exact assignment requirements
✓ Read the assignment aloud
✓ Then, read the assignment aloud to another person and have someone else read the assignment
✓ If there are confusing elements that cause readers to falter, those are the words and phrases that need to be revised, or, in some cases, omitted
✓ Run spell check, but do not solely rely on this tool to find grammar and spelling errors
✓ Check the rubric for the assignment to make sure all assignment requirements are addressed

Check for These Common Errors:

1. Does every sentence have a subject, a verb, and a complete thought?
2. Have fragments and/or run-ons been revised?
3. Are there commas after intro phrases? For example, “In this report, …”
4. Are there commas missing from compound sentences? For example, “The information provided will conclude the assessment process, and the data will depict areas for improvement.”
5. Is the assignment free of tense shifts? All verbs should either be past or present. Right: “We revised and edited the assignment.” Wrong: “We are revising and edited the assignment.”
6. Do not use passive voice. Right: I obtained the data. Wrong: I have obtained the data.
7. Does every “it” and “this” [if used as a pronoun] have an antecedent?
8. Have overgeneralizations and clichés been edited from the paper? For example, “All of society…” and/or “Since the beginning of time…” are phrases that should never be used in a college-level writing assignment because it, simply, is not true, and you want to produce original work, not something that has been said before.
9. Is the quoted material connected to one of YOUR sentences? For example, “According to Dr. Smith, who teaches Business Administration at Harvard University…”
10. Material placed in direct quotes indicates that information is from a source other than the author of the paper. All direct quotes require citations and references.
11. Material that is paraphrased or summarized does not require quotation marks, but it should cite and reference the original source of the ideas.
12. Are there zero contractions? [can’t, won’t, isn’t]

***Finally, before you submit, ask yourself the following questions: Have I done the best possible job I can do? Am I ready for a grade?
Appendix A: Brand Manual
Joffrey's brand manual is designed as a guide to help you use critical components of brand identity correctly and effectively. Elements of this identity and their use are illustrated and described for a range of usages. The effectiveness of this identity, its consistency, and its use depend on following these guidelines in order to convey the message that they are the premium nail art brand to its audience.
Logo Type - Size Recommendations
Logo Type - Construction Grid

A grid is provided as a proportion and measurement guide for this manual when photo reproduction is not an option. A grid helps maintain proportion when working on items like signage.

Each unit is equal to X. The symbol in the Joffrey’s logo is 6X.
Logo Type - Clear Space

An area of clear space is required in order to make the logo type clear and visible and to keep from any distraction or interference.

In vertical and horizontal representations, clear space should be equal to the height of the logo type.
Logo Type - Unacceptable Usage

- No distorting
- No tilting
- No busy backgrounds
- No intrusion of clear space
- No outlining
- No recoloring
Colors - Primary and Secondary

PANTONE 2522 C  PANTONE 7506 C  PANTONE Black 5C  PANTONE 7518 C
PANTONE 7496 C  PANTONE 575 C  PANTONE 377 C  PANTONE 5767 C
PANTONE 245 C  PANTONE 7507 C  PANTONE 4525 C  PANTONE 674 C
PANTONE 577 C  PANTONE 576 C  PANTONE 367 C  PANTONE 583 C
Logo Type - 2 Color
Logo Type - Monochrome
Logo Type - Black & White
Sub Brand Tea
Sub Brand Coffee
Jeffrey’s Charity

The Rainforest Foundation US

Join to support Jeffrey’s cause and help save the Rainforest.

With every $25 donation or more you will receive this free t-shirt

DONATE
Patterns
Bag Mock Ups
Gift Card Mock Ups
Appendix B: Creative Brief Template

Creative Brief Template

Client:

Subject:

Date:

Briefed by (name and job title/responsibility):

Project description:

Requirement: What do you believe you require? For example, a corporate brochure, website, sales literature, sales aid, letter, form, PR, exhibition, TV, radio or print advertisement. (Sometimes, based on the information you provide, it may be that a different or additional approach is recommended.)

Purpose: Why is this wanted? What do you want to achieve in the short-term, in the long-term? For example, to generate immediate enquiries or to explain something. How will you evaluate its effectiveness?

Target Audience: Who do you most want to reach? Qualify and quantify. Describe relevant aspects, both in professional terms — nature of business, position held, etc, and in personal terms - age, sex, etc. Use socio-economic classifications if appropriate (ABC1 etc).

Positioning: The present and, if relevant, the required positioning in the marketplace, both actual and perceived. SWOT analysis (Strengths, Weaknesses, Opportunities, Threats).

Benefits: What is the single most important benefit that will appeal to your target audience? Why is this important to your customer? What are the secondary benefits?

Proposition: What is the key statement that summarizes the main benefit of your product or service?

Rationale: Why should the audience believe what you claim?

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Response: What sort of response are you seeking? To increase general awareness? To change attitudes? To buy? Is there an immediate action required: to email, telephone or to respond in some other way?

Executional guidelines: The use will inform the design/copy approach. For example, will information change frequently? Is there a need to provide different information for different audiences? Give details of any other elements to be included — for example, 24-page booklet rather than loose-leaf binder, color essential. State quantities required. Include any expectations/assumptions you may have.

Tone of voice: What sort of language should be used: casual, formal, authoritative, friendly, humorous, serious, etc? It may be helpful to provide examples of existing material, as well as style guidelines, if they exist.

Distribution: How will this be received? By hand, in person, by email, posted, left behind after meeting?

Other activity: Are there, or will there be, related activities, such as advertising, exhibitions, posters or brochures? Will any subsequent activity be taking place, such as follow up mailings, telephone calls or personal visits?

Background: Assume the agency/designer/writer has no knowledge of your activities. It is all too easy for work to fail because of incorrect assumptions. Supply the essential information they need.

Context: How does this relate to your wider business strategy? What is the competition? Are you aware of any similar activity? Is there anything else you have done, or are planning to do, that is relevant? Where appropriate, supply examples. How does your target audience feel about your product or service in relation to alternatives available to them?

Content: Supply the information you wish to be communicated. In some cases you may have draft text, in others you may only have the germ of an idea — so describe what you want to say. Indicate key phrases/terms relevant to the business. For websites, provide any information already held on keywords. Try to prioritize.

Attachments: List and supply all relevant information.

Next action: Detail who is to do what and by when. For example, client to agree brief by a certain date.
**Estimate/budget:** Before beginning work a budget should be provided and/or an estimate agreed. Any estimate given is based on present assumptions of the nature of the item at this stage. These costs may be subject to revision once concepts have been developed, or if the brief changes substantially. Agree Terms and Conditions of working.

**Timing:** Agree now on the first action required, and by when. Agree a schedule to show stages and dates for each stage: agree brief, initial concepts, detailed design, draft text, artwork, final revisions, to printer, delivery.

Briefing details

**Date** ..............................

**Brief given by** ..............................

**Brief taken by** ..............................

**Brief agreed by** ..............................
Critical Analysis in the Humanities: Visual Arts

This handout is designed for students in the humanities as well as those interested in contemplating the nonliterary arts, specifically those who are concerned with reflecting more deeply on visual art. Intended as a supplement to an instructor’s specific requirements, the following information will give the student some concepts and terms to consider when analyzing the fine and performing arts in writing critical essays for the humanities.

As with any other writing assignment for college course work, a critical analysis should follow standard practices in essay mechanics, form, tone, and style.

VISUAL ART:
An Outline for Analysis

1. **Subject**: What is represented in the work? How is this subject presented: *naturalistically* ("realistically"), or with a sense of *psychological or social realism*, or in an idealized form--*symbolically, abstractly*?

2. **Source**: Is the work modeled upon some previous piece or pieces in the artist’s personal history or in his or her cultural tradition? More broadly, is the artist's work influenced by classical, medieval, renaissance, or some other style? Is this modeling significant? If so, how is it significant?

3. **Medium**: What materials has the artist used in his or her composition?
   a. For example, in the case of painting, is the piece in tempera, fresco, oil, watercolor, pastel, or what other material?
   b. In the case of sculpture, is the statue in bronze, marble, limestone, wood, or what other material?
   c. Does the artist's choice of medium affect the meaning or the expression of the work as a whole?

4. **Visual elements**: How does each aspect of the piece affect the presentation of the subject and impact the viewer?
   a. **Line**: Are the lines in the work *geometric* (abstracted) or *organic* (naturalistic)? How are the lines arranged: horizontally, vertically, diagonally, or are they curvilinear?
   b. **Value**: Is the work, overall, light or dark?
      i. **Chiaroscuro**: Is there a distinctive pattern of light and shadow?
   c. **Color**: What hues, values, and intensities of color are utilized in the piece?
   d. **Texture**: What sort of tactile impression does the surface of the work suggest to the senses?
   e. **Volume**: Are the figures in the work represented as dimensional and solid, or are they stylized and flattened? Does the volume impact expression or meaning?
   f. **Proportion**: Are figures and parts of figures in the piece related naturally or realistically to one another?
i. For example, is the head in realistic proportion to the body, are human figures realistically sized to one another?

ii. Are buildings and human figures presented in natural proportions? If they are not realistically delineated, how are they presented? Are they abnormally related?—is there foreshortening, elongation?

iii. What do the proportions indicate? Do the proportions suggest meanings, or are they merely stylistic—specific to the artist's style or to the style of a particular cultural movement?

g. **Space:** Is the space of the work flattened into a particular place, or is it extended into depth by means of linear or aerial perspective? Is the space open or closed? Does this depiction of space have significance or suggest meaning? How? Why?

5. **Organization:** Is the design *symmetrical* (balanced) or *asymmetrical* (unbalanced)? Is the design organized in a radial, pyramidal, vertical, or horizontal fashion? Does the design of the piece seem formally arranged, naturally arranged, or both? Does the work seem disorganized, perhaps intentionally? Does it accept or reject traditional or commonsensical ideas of order?

   a. How do all these elements of organization—the answers you gave to the items above—contribute to the artist's expression and to the meaning of the work itself as a whole?

6. **Theme:** In your judgment, based on the overall analysis detailed above, what is the artist attempting to express or suggest? Is the attempt successful? If so, why is it a success; if not, why is it not a success?

**TERMS**

- **Chiaroscuro:** of or relating to the technique of representing light and shadow in pictorial representation
- **Curvilinear:** descriptive of lines that are curved, rounded in contrast to straight
- **Fresco:** of or relating to the art of painting with colors mixed in water and applied to fresh plaster
- **Pastel:** of or relating to pictures or sketches drawn with a crayon made of a paste of ground and mixed pigment
- **Tempera:** of or relating to painting done with pigment mixed with egg yolk or a similar water-soluble material
Your Turn (2002) by Katherine A. Strause
Approximately 6' x 4'
Oil, Silkscreen, Mixed Media on Canvas

"Katherine A. Strause: American Trees in Summer"
at University of Arkansas at Little Rock, Gallery 1

The artwork, which is vertical in its organization, is made up of six strips of color and
floral fabric running in a vertical direction. On the left three squares, each with a different
subject, line up again in a vertical fashion each with a different background color which
are (in descending order) orange, green and red. The orange square contains a
revolver/gun, the green square contains a sporting event scene, and the red contains a
rose, all of which are line drawings in black. Overlapping the lower portion of the orange
square is a smaller square canvas representing what looks like a still life of lemons and
other fruit with a pink background. On the green square Strause has again placed a
smaller canvas with a fruit-like composition, this one with a blue background. Above the
orange square appear four red circles beginning at the top and extending horizontally
stopping at the mid-point. Taking up the entire right side of the work is a still life of a
flower arrangement sitting on a stool. Throughout the piece, Strause has used a wide
range of bright colors.

In the flower arrangement, Strause has used an intense blue line which outlines the
flowers and the stool, perhaps this use of color in the line is intended to push the subject
forward on the two-dimensional space, making it stand out. The line looks to have been made with a pastel medium, with its less than solid appearance. The flowers themselves are depicted using organic shapes to give the illusion of an iris and other flowers. The overall use of color and shape is simplistic, yet true to the nature of each particular flower. The flowers seem to reach out past the squares at the left, which seem to be on the top of the flowers since one just sees the stems on the other side. Mass doesn’t seem to be important to Strause, as she has used the indication of three-dimensionality only sparingly with a hint of highlight on a few flowers and on the clear glass vase holding them. Another effect used to show three-dimensionality is the shadow left by the arrangement, green in color, and the stools legs receding by being higher than the legs in the foreground. Again, the attempt seems to be a crude one, as though a naturalistic portrayal was not important. The large vertical panel of the floral fabric gives a sense of texture to the background of the flower arrangement, as does the energetic application of the paint in both the fruit and the flowers. Balance is achieved, although asymmetrical, by the large flower arrangement on the right and the squares on the left. Although the left side of the artwork has more geometric shapes and the right side has more organic shapes, indicating variety, Strause has achieved a sense of unity with her use of color. The orange, green and red of the squares are utilized in the colors of the flowers and also the shadow of the vase. This use of a wide range of colors is another sign of variety in the piece. The focal point in the work is the flower arrangement, which is quite large on the canvas and is "pushed" forward in space by the use of the intense blue line emphasizing the contours of shapes of the flowers, vase and the stool.
There is a wide range of media used in this artwork, including: oil paint, silk screen, fabric, and pastel. This shows the adeptness of the artist in a variety of media. The subjects inside the squares on the left of the painting are applied using a silkscreen method. The use of line here appears more carefully planned, showing the precision of the artist. The backgrounds of both the red and green squares are more carefully applied, in that the boxes are filled by the color, than that of the orange square with its unfinished appearance. The four red circles arranged horizontally across the tops of the left side of the painting are also painted as if left unfinished. The silk screen shows Strausse’s accuracy in drawing, while truthfully creating the likeness of a rose. Her technique in applying the oil paint varies in the artwork. At times, the paint is carefully applied leaving no spaces, such as within the red and green squares. In other cases, Strausse’s application of the paint seems more erratic and quick such as the orange square and the flowers. This gives a feeling of action and enthusiasm, unlike the feeling of easiness in carefully applied paint.

As I sit and stare at Strausse’s work of art, I ponder the title: *Your Turn*. Looking at the colors used in the square panels on the left (red, green, orange), I notice that these colors are like the colors of a stoplight. The orange being seemingly unfinished suggests quickness in the paint’s application, perhaps implying the quickness at which people speed through an orange light. Also, the color orange is synonymous with “caution” and inside the orange square is a gun. This combination is a powerful suggestion of warning. In the green square, there is a scene of men running with a ball, which exemplifies motion. Both the green color and the action of the scene suggest “go”. The red square
contains a rose, of which most people associate with the color red. Where Strause has used items in the previous squares that go along with the stoplight theory, the rose seems to be a different matter. It doesn’t overtly suggest “stop” as would the red of a stoplight. However, red is also symbolic of “love”, which could mean a stopping point in the search for love or red symbolizes blood which when lost in great quantities could mean the stopping of life. The four red circles at the top left arranged horizontally stopping at the middle, can also go along with the stop light theory. The circles seem to be a representation of blinking lights, which is another type of stoplight. The vertical stripes in the background could possibly convey roadways. All of this traffic signal symbolization leads us back to the title of the piece—Your Turn. At stoplights, people take turns moving across the intersection perhaps that is the reason for the title. However, the flower arrangement, colossal in size, takes up most of the space and seems to be the most important subject of the piece. The blue line used to outline the shapes appears neon-like forcing the arrangement to move forward in space and to gain the attention of the viewer. These two aspects alone imply that it is the focus of the artist’s intent.

All said, I believe that Strause is conveying her concept of life. She shows us the “traffic signals” and “highway” verticals as a way of portraying the fast paced life most of us lead. As life is being represented in the squares, Strause is suggesting that this life we lead does indeed produce a product (i.e. the fruits of our labors) in the fruit laid on top of the underlying squares. The intense flower arrangement is what she is really trying to convey as a thought, with its immense size and bright colors. It is, perhaps, her way of
saying that we should stop and smell the flowers making sure we are enjoying life as we journey through existence.
Sample Paper #2

[Student Name]
[Assignment Name]
[Date]
[Instructor's Name]

_Statue of Liberty_ (1962) by Andy Warhol
Approx. 80 x 61 in.
Silkscreen ink and spray paint on linen

Viewed at Arkansas Arts Center Andy Warhol exhibition (October 26, 2008)

A Formal Analysis of Andy Warhol’s _Statue of Liberty_

Andy Warhol created his silk screen painting _Statue of Liberty_ in 1962 using silkscreen ink and spray paint on linen. Just as the title suggests, the painting’s subject is the Statue of Liberty, repeated in a pattern twelve times (not including the right side of the painting where the image repeats four additional times, but is cut off). The painting is currently being exhibited at the Arkansas Arts Center, but it belongs to the Andy Warhol Museum in Pittsburgh, Pennsylvania. It is relatively large at 80 by 61 inches (that’s bigger than me!). One must look up at the painting if not standing far enough away to view it in its entirety.

The image that repeats twelve times in the painting is that of the Statue of Liberty standing face on, and we view her from her legs up. We are able to see her torch, or at least most of it, and the horizon in the background. The painting is mostly in the cool hue of blue, but not in its normal value; it may have some green mixed in with it. In contrast to the blue, there is the warm hue of red visible in the top right quarter of the painting. The painting is not centered on the linen, but rather somewhat aligned to the right, so there is a significant amount of unused or unpainted space on the left side. The repetition
of the statue's image gives the work a sense of unity, while the differences between the twelve images in the pattern (and there are many) offer variety.

It appears as though the image of the statue itself is not painted for the most part, but it must be to some degree or it would not be distinguishable, so it must be a significantly lighter value than the blue that colors in the ocean. The sky in the background is the color of linen. The blue and/or red paint (depending on which rectangle it is) fills in the ocean in the bottom two thirds of each rectangular image. In about three fourths of the rectangles there is a cloud of blue in a darker value than that used on the statue that shrouts the statue's face and/or torch, preventing us from seeing the entire image clearly. There are two rectangles at the top right corner of the work in which red paint is used, if you do not count the rectangles to the far right that are cut off. Because the painting is aligned to the right, and because the red paint is only used in the rectangles in the top right corner, there appears to be more weight on the right and less on the left, more weight on the top and less on the bottom. It looks like someone is pulling the painting up and away by its top right corner, like a tissue being pulled out of a tissue box. The torch the statue holds, though it is certainly an implied line, surprisingly does not direct my eyes elsewhere. A grid of six implied lines is created by the repetition of the image. They are in between the four columns and four rows, unpainted and the color of linen. A line is created where the bluish ocean and the linen-colored sky meet. There are subtle, unstable lines that imply motion in the water behind the statue, more subtly in some rectangles than in others.

Besides the shapes I have already described in the painting, the screen printing technique has left some areas of unpainted linen, particularly in the top row, where you
find what is almost a perfect right triangle on the right side of the statue. Also, in the third row you find an organic but otherwise indistinguishable shape which slightly resembles a jagged mountain range. There is light in each rectangle illuminating the statue and the ocean and modeling the statue’s three dimensions. The color value of the repeated image changes from rectangle to rectangle, very clouded in some and extremely clear in others.

Because the face of the Statue of Liberty varies between clearly visible, somewhat visible and entirely covered from rectangle to rectangle, the presentation changes with each second your eyes moves across the painting. The statue is fixed, providing unity, because regardless of what we are able or not able to see in any given rectangle, we know it is the Statue of Liberty. It’s the movement (or the complete disappearance) of the cloud that gives the pattern its variety.

If symmetrical balance is used to express order, then this work is slightly unbalanced in that regard because of the tissue box effect I mentioned earlier. The empty space on the left side of the painting is somewhat balanced by the red paint in the upper right corner, but not to the degree that I would consider asymmetrically balanced.

You might think the cloud-like shape that covers the face of the statue is an effort to either emphasize or subordinate the statue’s face or the torch she holds, but I think it’s not her face we are suppose to care about so much as the fact that she is covered or uncovered in various ways in an inconsistent manner.

The Statue of Liberty is gigantic (I presume, because I have not seen it myself), but here its image is presented in a shrunken size and then multiplied by twelve. The
rectangles are all in correct proportion to one another, and the movement of the cloud of blue creates an overtly even rhythm that envelops the whole piece.

The Statue of Liberty represents more than I can fully explain in this paper. The label next to Statue of Liberty mentioned that Warhol was an immigrant and used the term "generic" to describe the terms in which Warhol or others may have thought about immigration to America (I don't remember the exact wording. I think the repetition of the image in twelve different rectangles represents the wide variety of experiences that people have when immigrating to this country, and the movement of the blue cloud represents the differences among experiences. The empty space on the left side of the painting implies that the ideal America—the America that immigrants dream of going to—is not as all-encompassing as some people might think. In other words, the greatness of the dream falls a bit short in reality. Warhol has taken the Statue of Liberty, with its hard, smooth surface, shrunk it significantly, multiplied it by twelve, and made it hard and gritty in every single repetition. His screen printing technique leaves a kind of blob covering the statue in different areas, and this gives the painting a quality of elusiveness. This elusiveness lends itself to the idea that the general perception of immigration to America is a generic one, and yet it could turn out to be so many different things, depending on how much money you have and who you know.
A Pathway to Presidency
New Website
Hodges University unveiled its new website on March 19. The redesign took three to four months, and the site was designed to make it easier for students, faculty, and staff to navigate. The new website includes a fully responsive design that optimizes for access across all devices, including smartphones and tablets. Visit www.hodges.edu today.

Meet Our New Employees
Gretchen Guerard is the Administrative Assistant in the Obitahog and Academic Support. She works on the Obitahog Management and Academic Support team, providing support and coordination for Obitahog students.

New Employee Spotlight
Nathan Simonow has joined Hodges University in the Office of Strategic Planning and Institutional Research. He will be responsible for providing support and coordination for Obitahog students.

Alumni Spotlight
Dr. George Saratoni is the newest faculty member in the School of Health Administration. He joins the Hodges University team as an assistant professor.

Business
Robert Johnson is the new director of Facilities Management. He will be responsible for overseeing all aspects of the facilities operation.

IT Support
Hodges University technology support has increased its services to students, including:

- Remote Access
- Online Orientation
- IT Support

A Fond Farewell to Dr. Borislin
As Hodges University celebrated the retirement of Dr. Borislin, the university said goodbye to a beloved member of the community. Borislin was a faculty member for 20 years and had a profound impact on the university and its students.

As he prepared to retire, Borislin shared his thoughts on his time at Hodges University and his career in education.
Graduation Celebration
You are invited to attend the 2016 Graduation Celebration. The event will take place from 11:30 a.m. to 2:00 p.m. on April 28 (Wednesday) and April 29 (Thursday). The highlight of the year is the Graduation Ceremony at the University of Wisconsin-Madison. For more information, see the announcement below.

- Student will wear their cap, gown, and hood
- Personalized commencement pins will be available to everyone present
- Graduates will have the opportunity to join the Alumni Association
- Student and employer ports available
- Dinner tickets can be purchased at the Alumni Association
- Refreshments, including cupcakes, will be served
- Photos will be available for photography

For more information, contact the Office of the Registrar at registrar@uwsp.edu or 608-757-1314.

Employee Expo
The Employee Expo is for Employers to connect with students. The event will take place on April 28. It is an opportunity to meet with students in your fields, explain your opportunities, and learn about the University of Wisconsin-Stout. This event is open to all students, faculty, and staff.

Fort Myer Campus:
March 28, 2016 - 9:00 a.m. to 2:00 p.m. Building 118, Room 100

Naples Campus:
April 4, 2016 - 1:00 p.m. to 4:00 p.m. Building 118, Room 100

For more information, contact Cameron Shillingsworth at cshillingsworth@uwsp.edu or 608-757-4550.

Equal Pay Day
Join us on April 7th from 11:30 a.m. to 1:00 p.m. in the Education Building. This is a day to recognize and celebrate the progress we have made in closing the gender pay gap. We will also discuss strategies for creating a more inclusive campus environment. This event is open to all students, faculty, and staff.

Art Display on Campus
A display of artwork by students and faculty is open for viewing. The display features a variety of media including paintings, sculptures, and photographs. The exhibition is open to all students, faculty, and staff.

March 2016 Student of the Month
Name: Ashley Coban
Program of Study: Early Childhood Education/Elementary Education
Semester of Anticipated Graduation: Spring 2016
Career Goal: I would like to work in the field of early childhood education. I plan to become a teacher and have been working towards my goal since high school. I am interested in working in an early childhood education program, where I can help young children develop their skills and abilities. I believe that teaching is a rewarding career and I am excited to be a part of it.

What are your hobbies/interests outside of school?
I enjoy reading, writing, and spending time with my family and friends.

What has been your favorite class at UWS?
I have enjoyed all of my classes, but my favorite has been the course on human development. I found it fascinating to learn about the different stages of development and how they affect a child's learning. It was also rewarding to be part of a class that focused on helping children reach their full potential.
Counselling

How to Handle Stress

In stress format to your health? According to Dr. Kelly McDonnell, author of "The Art of Stresses," research has shown that the belief that stress negatively affects your health does not have negative consequences. Would it improve your health if you viewed stress to change your mind about stress, you also change how your body responds to stress, it is all about perception. To begin to change your thinking patterns, start thinking that stress is affecting your body to respond. The best thing is that you are a stressed to stress or overwhelmed. Start to think about your daily activities and how you feel after doing them. This is how it's better to leave your active to a way to relax and feel happy, thinking that your body is being stressed. Your system is moving your body to relax and feel good. For example, the best way to improve your health and stress is changing your thoughts from stress to stress or overwhelmed. It allows you to enhance efficiency and change your body to work better from being overwhelmed to being productive.

For more information about stress and stress management, please visit the Health and Wellness website at https://www.naples.edu or call us at 239-252-7774.

Vet Services Center

Veteran Services Center

Connect with us

Have you connected with your Veterans Services Center (VSC) on Facebook yet? If not, do it now.

Your VSC works for your benefit in many ways. Check out their Facebook at https://www.facebook.com/naples/veteranservices/.

Winter 2013-14 Challenge

The winter 2013-14 push-up challenge continues. Stop by the VSC office daily and take a picture of you performing a push-up. Submit your push-up counts to one of the VSC work study students who are up chalking the "VSC contributions to Zeta Phi" contributions to Zeta Phi.

Casino Night

Free students enjoyed a casino-themed evening through the Heritage Foundation's Veterans Assistance Program. The evening had a great turnout. The VSC was proud to continue its partnership with Heritage Foundation, and we hope to bring you more opportunities to connect.

Library

Join us for success and the finish line at the Library!

The Library homepage features a new virtual library that is designed to help you succeed in the classroom. It features interactive learning tools and resources to help you improve your skills. Visit the Library homepage at https://www.naples.edu/library/ for more information.

Study hard and succeed!
Captain by Day and Student by Night

Mia Rodgers

When Rodgers decided to pursue a career with the Los Angeles County Sheriff's Office in 2017, she started attending the law enforcement academy in Fontana, a process that lasted for eight years. She credits her mentors and others for their support along the way.

"I love the diversity of the position," Rodgers said. "I love the work, I love the people."

In July 2017, Rodgers was offered a position in the academy, an opportunity that she had been working towards for years. She joined the academy as a trainee and spent two years there, before being promoted to the position of captain with the Corrections Bureau.

As a captain, Rodgers oversees the probationary period for incoming new officers, referred to as "gray uniform". She works closely with them, providing guidance and support as they transition into their new roles.

"I love being able to help others," Rodgers said. "I find it rewarding to see people grow and succeed.

"Because this is predominantly male, I want to help build up strong females. I want them to be able to stand up and hold their own and tell them to know your job and own your position."

-Mia Rodgers

Rodgers attended the police academy while working full-time as an agency employee. She attributes her success to the support of her family and mentors along the way.

"Receiving support from law enforcement professionals, I was able to get through the program."

Rodgers encourages others to follow their dreams and pursue their passions, even if it means taking a different path.

"I want to encourage others to follow their dreams, to pursue what they want to do. It's not easy, but it's worth it."

Rodgers' story is a testament to the importance of mentorship and support in achieving one's goals.
A Pathway to Presidency

A woman in higher education is not new. Dr. Donald Worthington is the first African American woman to serve as associate vice president for undergraduate studies. Before taking this position, she was the dean of liberal studies and assistant dean of the arts and sciences. Worthington, who earned her doctorate in educational administration, is the first African American woman to hold this position.

During her time at the University of Wisconsin, she served as the dean of student affairs. She credits her success to the support of her family and mentors. She also credits her passion for education to her time as a student at Tuskegee Institute, where she first discovered her love for education.

In 1983, Worthington became the first African American woman to hold the position of chancellor at Western Illinois University. She credits her success to the support of her family and mentors. She also credits her passion for education to her time as a student at Tuskegee Institute, where she first discovered her love for education.

"Hodges truly mirrors the world, and you can tell the people in this area are committed to its success." - Dr. Donald Worthington

Since graduating with his doctoral degree from the University of Wisconsin-Madison, Worthington has devoted the last seven years as the vice chancellor of student affairs at the University of Wisconsin-Madison. He credits his success to the support of his family and mentors. He also credits his passion for education to his time as a student at Tuskegee Institute, where he first discovered his love for education.

Worthington has served as the dean of student life and director of student affairs at the University of Illinois at Urbana-Champaign. He credits his success to the support of his family and mentors. He also credits his passion for education to his time as a student at Tuskegee Institute, where he first discovered his love for education.

Worthington was a recipient of the 2000 National Association of Student Personnel Administrators' Excellent New Leaders Award. He credits his success to the support of his family and mentors. He also credits his passion for education to his time as a student at Tuskegee Institute, where he first discovered his love for education.

Worthington is a member of the Association of Higher Education Administrators, the National Association of Student Personnel Administrators, and the National Association of State Universities and Land-Grant Colleges. He credits his success to the support of his family and mentors. He also credits his passion for education to his time as a student at Tuskegee Institute, where he first discovered his love for education.

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Making Career Professionals Out of Adult Learners

In today's world careers are defined by one's ability to adapt to the job market's ever-changing landscape. This means having a well-rounded education that prepares students for a variety of careers. In the interdisciplinary studies program at Hodges University, students can choose from a wide range of majors, including business, communications, and criminal justice. This program is designed to help students develop the skills and knowledge necessary to succeed in today's job market.

"The interdisciplinary studies program at Hodges focuses on degree completion. It is for the adult learner who is interested in professional studies and skills that can be translated into the workplace."

— Gail Sato

For more information about the interdisciplinary studies program at Hodges University, please visit our website at http://www.hodges.edu/interdisciplinary-studies.
**Career Events**
For more information, contact Jamie driveway at jharrman@hodges.edu or (888) 390-7615.

**Interacting Tips and Professional Image Workshop**
9:00-9:30 a.m. April 6 - Naples I-149
4:30-5:30 p.m. April 18 - Fort Myers A-226

**Employer Expo**
11 a.m. April 15 - Fort Myers
4 p.m. April 29 - Naples
This event is open to all graduates, alumni and current students. Discover and explore various job opportunities and meet top employers in the area. Make sure to bring your resume and dress for success.

**Counseling Events**
**Healthy Mind Workshop**
9:30 a.m. April 7 - Fort Myers
Building H (2nd floor)
Naples - Building G (2nd floor)
For more information, contact April Brown at abrown@hodges.edu or (239) 980-7544 or call her at (239) 980-7544.

**Hodges Events**
**Hodges at the Everblades**
April 1
Tickets can be purchased in the Office of Student Development for $5. Contact Judie Fox at JFox@hodges.edu for more information.

**2016 Scholarship Gala and Spring Golf Classic**
April 8-9 - The Club at Everglades in Estero
Contact April Bray at abray@hodges.edu for more information.

**Equal Pay Day**
April 15 - 2:30-4:30 p.m. in the Alumni Lounge Sponsored by AAVV and Student Development

**Sigma Delta Delta Installation Ceremony**
April 15 - 9:30-10:30 a.m. in the Alumni Lounge
Sponsored by the Johnson School of Business.

**Movie Night on the Lawn**
April 15 - Naples campus
Sponsored by the Hodges Alumni Association.

**Orientation Volunteers Needed**
April 18-20 - Port Myers I-175
Sign-ups are at the Welcome Table in the lobby of the I-175 meeting area.

**Veterans Services Events**
American Legion Meeting
March 30 - Port Myers I-175
Winter 2016 Push-up Challenge
The deadline to submit a photo of yourself performing push-ups is April 21, 2016. Submit your photos to Michael@hodges.edu.

**Become a Volunteer!**
Are you interested in learning about the benefits of volunteering? Here are a few reasons:
- You can build a network of friends, mentors and professionals.
- Helping others lends itself to establishing a positive attitude.
- By showing pride in your school, you serve as a representation to others interested in Hodges.
- You are making a difference!

Participate in the president’s call to service and volunteer at one of our many upcoming events! Help us reach our goal of 5,000 hours in 2016.
2016 Humanitarian of the Year

On March 22, Hodges University recognized Alan R. Koresk as its 2016 Humanitarian of the Year during the award luncheon at the Naples Grande Beach Resort. Friends, former colleagues and past Humanitarians attended the special event to honor Koresk for his years of service to the Collier County community.

## Appendix E: Oral Communication Rubric

### Hodges University

**Oral Communication Assessment Rubric**

**Student Name:** ______________________________________ **Term:** _______

**Course:** ______________________________

**Presentation Title/Instructions:** ______________________________________

<table>
<thead>
<tr>
<th>Exemplary</th>
<th>Competent</th>
<th>Developing</th>
<th>Unacceptable</th>
<th>Score/Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

### Assignment Requirements

- ☐ Fully meets assignment requirements.
- ☐ Mostly meets assignment requirements.
- ☐ Partially meets assignment requirements.
- ☐ Does not at all meet assignment requirements.

### Attribution

- ☐ The speaker verbally identifies credible sources at all appropriate points within the presentation.
- ☐ The speaker verbally identifies a non-credible source or fails to identify a source at one point when indicated.
- ☐ The speaker verbally identifies more than one non-credible source or fails to identify a source at more than one point when indicated.
- ☐ The speaker does not verbally identify any type of source.

### Language

- ☐ Language is concise and precise. The speaker does not use jargon.
- ☐ Language is occasionally vague or imprecise, or overly wordy. The speaker uses jargon on occasion.
- ☐ Language is sometimes concise or precise. Jargon is used frequently.
- ☐ Language is entirely vague or imprecise, or jargon is used throughout.

- ☐ There are infrequent errors in grammar and syntax.
- ☐ There are several errors in grammar and syntax.
- ☐ There are errors in grammar and syntax throughout the presentation.

- ☐ The speaker used no offensive language, derogatory comments or stereotypes, or personal attacks.
- ☐ The speaker used offensive language, derogatory comments or stereotypes, or personal attacks at any point.

### Organization

- ☐ Introduction is strong and presented with confidence; captures the audience’s attention with a “hook”.
- ☐ Introduction is discernible and appropriate; captures attention of the audience.
- ☐ Introduction weak, but discernible; presented without confidence and/or does not capture the audience’s attention.
- ☐ There is no discernible introduction to the presentation.

- ☐ Ideas are presented in a way that flows logically and coherently. The audience has no difficulty following the speaker’s train of thought.
- ☐ There is minor disjointedness in the flow of ideas. The audience may have trouble following the speaker’s train of thought on occasion.
- ☐ The flow of ideas is somewhat disjointed. The audience may have frequent trouble following the speaker’s train of thought.
- ☐ There is no logical flow to the presentation of ideas. The audience is unable to follow the speaker’s train of thought.
**Conclusion**
- □ Conclusion is compelling. Speaker finishes decisively and confidently.
- □ Conclusion is clearly identifiable. Closing statement is definitive but not compelling.
- □ Conclusion is identifiable but not definitive.
- □ Presentation ends with no identifiable conclusion.

**Presentation Skills**

<table>
<thead>
<tr>
<th>Consistently uses eye contact to maintain rapport with audience and/or camera.</th>
<th>□ Maintains eye contact through majority of presentation, but occasionally looks down or away from audience and/or camera. Online student maintains eye contact with camera through majority of presentation.</th>
<th>□ Eye contact is sporadic. Online student makes sporadic eye contact with camera.</th>
<th>□ No eye contact with audience or camera.</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Consistently uses eye contact to maintain rapport with audience and/or camera.</td>
<td>□ Maintains eye contact through majority of presentation, but occasionally looks down or away from audience and/or camera. Online student maintains eye contact with camera through majority of presentation.</td>
<td>□ Eye contact is sporadic. Online student makes sporadic eye contact with camera.</td>
<td>□ No eye contact with audience or camera.</td>
</tr>
<tr>
<td>□ Gestures, facial expressions, and posture are consistently natural and enhance the verbal message.</td>
<td>□ Gestures, facial expressions, and posture are occasionally stilted, but support the verbal message.</td>
<td>□ Gestures, facial expressions, and posture are frequently stilted, but are not inconsistent with the verbal message.</td>
<td>□ Gestures, facial expressions, and posture create separation from audience, and/or are contrary to the verbal message.</td>
</tr>
<tr>
<td>□ Speaking pace is effective. Volume is neither too loud or too soft. Tone is appropriate to topic and purpose – e.g., upbeat, somber, informal, or formal.</td>
<td>□ Speaking pace is occasionally too fast or slow. Volume is occasionally too loud or too soft. Tone is mostly appropriate to topic and purpose.</td>
<td>□ Periods of pacing that are too fast or slow (e.g., slow start, rush to finish). Volume fluctuates. Tone is occasionally inappropriate.</td>
<td>□ Rate of speech too fast or slow throughout; volume consistently too loud or too soft. Tone is inappropriate for topic or purpose, or monotone throughout.</td>
</tr>
<tr>
<td>□ Pronunciation is accurate, speech is absent of long pauses or “ums” and other verbal fillers. Words clearly enunciated, without mumbling.</td>
<td>□ Pronunciation is mostly accurate, and/or speech is mostly absent of long pauses or “ums” and other verbal fillers. Most of the presentation was clearly enunciated, without mumbling.</td>
<td>□ Pronunciation is sometimes inaccurate, and/or speech includes occasional use of long pauses or “ums” and other verbal fillers. There were some problems with enunciation, with some mumbling or lack of clarity at times.</td>
<td>□ Words are mispronounced throughout; pauses and verbal fillers used to point of distraction. Most or all of the presentation was mumbled or poorly enunciated.</td>
</tr>
<tr>
<td>□ The presentation was within time requirements while still fully achieving purpose and maintaining even pacing.</td>
<td>□ The presentation was slightly under or over time requirements.</td>
<td>□ The presentation was moderately under or over time requirements.</td>
<td>□ The presentation was significantly under or over time requirements.</td>
</tr>
</tbody>
</table>

**Presentation Aids**

- □ Presentation aids added significantly to the interest and impact of the presentation, and were appropriate for the presentation without being distracting.
- □ Presentation aids added marginally to the interest and impact of the presentation without being distracting.
- □ Presentation aids did not add to the interest and impact of the presentation. They were somewhat distracting.
- □ No presentation aids were used.
and were appropriate for the content. distracting at times, or not relevant to the content.
<table>
<thead>
<tr>
<th>Optional/Course-Specific Components</th>
<th>Competent 3</th>
<th>Developing 2</th>
<th>Beginning 1</th>
<th>Lacking 0</th>
<th>Score/Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer-Generated Slides/Digital Aids (e.g., PowerPoint)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ The fonts are easy-to-read and point size varies appropriately for headings and text. Italics, boldface, or underline are used sparingly (if at all) and appropriately for emphasis. Text is appropriate in length for the target audience and to the point. The background and font colors enhance the readability of text.</td>
<td>□ Fonts are mostly easy-to-read, with only one or two slides displaying disproportionate font size. Italics boldface, or underline are occasionally used to excess. Text is occasionally excessive. The background and font colors are neutral or complimentary.</td>
<td>□ Fonts are sometimes difficult to read because of sizing or spacing. Italics boldface, or underline are sometimes overused, giving cluttered appearance. Text is sometimes excessive. The background and font colors lack sufficient contrast for readability.</td>
<td>□ Fonts are often difficult to read because of sizing or spacing. Italics boldface, or underline are often overused, giving cluttered appearance. Text is often excessive. The background and font colors lack sufficient contrast for readability, or are jarring to the eye.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ All graphics are attractive (size and colors) and support the topic of the presentation. Sizing and placement of graphics are proportionate to text.</td>
<td>□ A few graphics are not attractive but all support the topic of the presentation. A few graphics are sized or placed out of proportion to text.</td>
<td>□ All or most graphics are attractive, but several do not support the topic of the presentation.</td>
<td>□ Several graphics are unattractive AND detract from the content of the presentation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. The theme used (background/template) supports the content.</td>
<td>□ The layout uses horizontal and vertical white space appropriately. It is visually nondescript or neutral. The theme used is appropriate for the content.</td>
<td>□ The layout has some structure but also some uneven spacing or placement. In places it appears cluttered or has large gaps. There are inconsistencies in the theme used.</td>
<td>□ The layout is chaotic, with unnecessary inconsistencies in spacing or alignment. The theme used is discordant with the content, or too busy, or unattractive.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other Course-Specific Components

□

□

□

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□

□
Appendix F: Record a slide show with narration, ink, and slide timings

Audio narrations and timings can enhance a Web-based or self-running slide show. If you’re planning to create a video with your presentation, using narrations and timings is a great way to make it less static. You can use audio narration to archive a meeting, so that presenters or absentees can review the presentation later and hear any comments made during the presentation.

Using narration in a slide show:

You can either record a narration before you run a slide show or record a narration during a slide show and include audience comments in the recording. If you don't want narration throughout the presentation, you can record comments only on selected slides or turn off the narration so that it plays only when you want it to play.

When you add a narration to a slide, a sound icon appears on the slide. As with any sound, you can either click the icon to play the sound or set the sound to play automatically.

To record and hear a narration, your computer must be equipped with a sound card, microphone, and speakers.

Before you start recording, PowerPoint 2010 will prompt you to record either just the slide timings, just the narrations, or both at the same time. You can also set the slide timings manually. Slide timings are especially useful if you want the presentation to run automatically with your narration. Recording slide timings will also record the times of animation steps and the use of any triggers on your slide. You can turn the timings off when you don't want the presentation to use them.

Record a narration before or during a slide show:

1. When you record a narration, you run through the presentation and record each slide. You can pause and resume recording any time.
2. Ensure your microphone is set up and in working order prior to recording your slide show.
3. On the Slide Show tab, in the Set Up group, click Record Slide Show.
4. Select one of the following:
   - Start Recording from Beginning
   - Start Recording from Current Slide
5. In the Record Slide Show dialog box, select the Narrations and laser pointer check box, and if appropriate, select or deselect the Slide and animation timings check box.
6. Click Start Recording.

Tip: To pause the narration, in the Recording shortcut menu, click Pause. And to resume your narration, click Resume Recording.

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7. To end your slide show recording, right click the slide, and then click **End Show**.
8. The recorded slide show timings are automatically saved and the slide show appears in Slide Sorter view with timings beneath each slide.

**Preview a narration:**

1. In Normal view, on the slide, click the sound icon .
2. On the ribbon, under **Audio Tools**, on the **Playback** tab, in the **Preview** group, click **Play**.

**Record comments on a slide:**

1. In Normal view, click the slide that you want to add a comment to.
2. On the **Insert** tab, in the **Media** group, click the arrow under **Audio**, and then click **Record Audio**.
3. To record the comment, click **Record**, and start speaking.
4. When you are finished recording, click **Stop**.
5. In the **Name** box, type a name for the sound, and then click **OK**.

A sound icon appears on the slide.

**Set the slide timings manually:**

PowerPoint 2010 will automatically record your slide timings when you add narration or you can manually set the slide timings to accompany your narrations.

1. In Normal view, click the slide that you want to set the timing for.
2. On the **Transitions** tab, in the **Timing** group, under **Advance Slide**, select the **After** check box, and then enter the number of seconds that you want the slide to appear on the screen. Repeat the process for each slide that you want to set the timing for.

**Tip:** If you want the next slide to appear either when you click the mouse or automatically after the number of seconds that you enter — whichever comes first — select both the **On Mouse Click** and the **Automatically After** check boxes.

**Turn the slide timings off:** Turning off the slide timings does not delete them. You can turn the timings back on at any time without having to recreate them. However, when the slide timings are turned off, your slides will not automatically advance when you record a narration, and you will need to manually advance the slides.

1. In Normal view, on the **Slide Show** tab, in the **Set Up** group, click **Set Up Slide Show**.
2. Under **Advance slides**, click **Manually**.

**Tip:** To turn the timings back on, under **Advance slides**, click **Using timings, if present**.

**APPLIES TO:** PowerPoint 2010
<table>
<thead>
<tr>
<th>Name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Role</td>
<td></td>
</tr>
<tr>
<td>Game Name</td>
<td></td>
</tr>
<tr>
<td>Big Picture</td>
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</tr>
<tr>
<td>Back Story</td>
<td></td>
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<tr>
<td>Detailed Description</td>
<td></td>
</tr>
<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>Setting/Location</td>
<td></td>
</tr>
<tr>
<td>End Goal</td>
<td></td>
</tr>
<tr>
<td>Characters (names and descriptions)</td>
<td></td>
</tr>
<tr>
<td>Levels (#'s and descriptions)</td>
<td></td>
</tr>
<tr>
<td>Colors</td>
<td></td>
</tr>
</tbody>
</table>
