

California State University San Marcos
COLLEGE OF EDUCATION

EDSS 546B—English/Language Arts Methods in the Secondary School
Spring-2007: All cohorts

Erika Wanczuk, M.Ed., NBCT
erika.wanczuk@sduhsd.net
(760) 436-6136 x_____

La Costa Canyon High School: Room 410
Office Hours: Before class and by appointment

Class Meetings: Mondays, 5:00 to 8:00 pm

College of Education Mission Statement

The mission of the College of Education Community is to collaboratively transform public education by preparing thoughtful educators and advancing professional practices. We are committed to diversity, educational equity, and social justice, exemplified through reflective teaching, life-long learning, innovative research, and ongoing service. Our practices demonstrate a commitment to student-centered education, diversity, collaboration, professionalism, and shared governance (adopted by COE Governance Community, October, 1997).

Infused Competencies

Authorization to Teach English Learners: This credential program has been specifically designed to prepare teachers for the diversity of languages often encountered in California public school classrooms. The authorization to teach English learners is met through the infusion of content and experiences within the credential program, as well as additional coursework. Students successfully completing this program receive a credential with authorization to teach English learners. See “Authorization to Teach English Learners Competencies.” (Approved by CCTC In SB 2042 Program Standards, August 2002.)

Special Education: Consistent with the intent to offer a seamless teaching credential in the College of Education, this course will demonstrate the collaborative infusion of special education competencies that reflect inclusive educational practices.

Technology: This course infuses technology competencies to prepare our candidates to use technologies, emphasizing their use in both teaching practice and student learning. Candidates are expected to use technology as part of their professional practice, as well as to research the topics discussed in this course.

Students with Disabilities Requiring Reasonable Accommodations

Students are approved for services through the Disabled Student Services Office (DSS). This office is located in Craven Hall 5205, and can be contacted at (760) 750-4905. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality, in a more private setting.

Course Description

This course is designed in a seminar format to focus intensively on the discipline of English/Language Arts in the secondary school. In this course, students will explore theories and strategies for teaching and blending all recursive facets of language arts: thinking, reading, writing, speaking, listening, and collaborating. We will work on descriptive lesson planning, and analysis and reflection of theories and practices. We will pay particular attention to scaffolding student learning for access and success. Students will be required to apply their learning in related assignments and fieldwork experiences during student teaching and observations.

Course Goals

Credential candidates will:

- Create effective learning environments that support students' growth in all areas of language arts.
- Plan and sequence instruction in English/Language Arts effectively.
- Analyze student work and assessments to develop an instructional profile and plan.
- Use multiple resources to support students in their acquisition of reading, writing, speaking, and listening skills.
- Explain and demonstrate use of questioning strategies that create a spirit of inquiry and critical thinking in the classroom.
- Explain and demonstrate the connections between technology and the English/Language Arts.
- Use reflection as a means of interpreting classroom experiences.

Teacher Performance Expectation Competencies

This course is designed to help teachers seeking the Single Subject Credential to develop the skills, knowledge, and attitudes necessary to assist schools and districts in implementing an effective program for all students. The successful candidate will be able to merge theory and practice in order to realize a comprehensive and extensive educational program for all students. The following TPEs are addressed in this course:

Primary Emphasis

TPE 1B: Subject-Specific Pedagogical Skills for Single Subject Teaching Assignments:
Teaching English-Language Arts in a Single Subject Assignment
TPE 3: Interpretation and Use of Assessments
TPE 4: Making Content Accessible
TPE 6C and 6D: Developmentally Appropriate Practices in Grades 9-12 and Developmentally
Appropriate Practices for Special Education
TPE 9: Instructional Planning
TPE 10: Instructional Time

Secondary Emphasis:

TPE 2: Monitoring Student Learning During Instruction
TPE 5: Student Engagement
TPE 7: Teaching English Learners
TPE 11: Social Environment
TPE 12: Professional, Legal, and Ethical Obligations
TPE 13: Professional Growth

Required Texts

Burke, Jim. *The English Teacher's Companion*. Portsmouth: Boynton/Cook, 2003.
California English-Language Arts Content Standards. Sacramento: California Dept. of Education, 1998.
(download it from www.cde.ca.gov)
Choate, Joyce S. *Successful Inclusive Teaching: Proven Ways to Detect and Correct Special Needs*. 4th Ed., Boston: Pearson/Allyn and Bacon, 2004.
Kirby, Dan and Dawn Latta Kirby and Tom Liner. *Inside Out: Strategies for Teaching Writing*. Portsmouth: Heinemann, 2004.
Peitzman, Faye and George Gadda. *With Different Eyes: Insights Into Teaching Language Minority Students Across the Disciplines*. Boston: Addison Wesley, 1994.

Optional Texts

Allen, Janet. *Words, Words, Words: Teaching Vocabulary in Grades 4-12*. Portland: Stenhouse, 1999.
Noden, Harry. *Image Grammar: Using Grammatical Structures to Teach Writing*. Portsmouth: Boynton/Cook/Heinemann, 1999.
Weaver, Constance. *Lessons to Share on Teaching Grammar in Context*. Portsmouth: Boynton/Cook, 1998.

Other Texts Worth Owning/Reading Early in Your Career

Atwell, Nancie. *In the Middle*.
Burke, Jim. *Writing Reminders*, and *Reading Reminders and Tools for Thought*.
Gallagher, Kelly. *Reading Reasons* and *Deeper Reading*
Keene, Ellin Oliver and Susan Zimmerman. *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop*. Portsmouth: Heinemann, 1997.
Kohn, Alfie. *Beyond Discipline* and *Punished By Rewards*
Palmer, Parker. *The Courage to Teach*.
Tovani, Cris. *I Read It But I Don't Get It* and *Do I Really Have To Teach Reading?*

I also highly recommend that you join (if you have not already done so) the California Association of Teachers of English (CATE), and the National Council of Teachers of English (NCTE); I believe they have reduced membership fees for student teachers. You will be able to get issues of *California English* (from CATE), and *English Journal* (from NCTE), which will keep you up-to-date with practical strategies and issues that other teachers face.

Assignments:

Strategy Presentation (semester 1, 30%): With a partner, you will present a 15-20 minute lesson on reading or writing development. This can include reading comprehension strategies, vocabulary instruction, grammar instruction, writing mini-lesson, etc. This assignment will allow you to practice delivering instruction in front of a class, and we will give you feedback on your delivery. This experience should help to prepare you for your student teaching experience. (TPE 1B, 4, 6C, 9)

Unit and Lesson Plan (created during semester 1 [30%]; teaching, reflection, and revision during semester 2 [30%]): You have a wide variety of ways to tackle this assignment: for example, you may decide to do a genre study, a novel study, or a thematic unit. Regardless of your choice, make sure it is a plan that you CAN and WILL use during your student teaching experience because you will be asked to teach, reflect, and revise the plan during the second semester. Be sure to conference with your cooperating teacher about this plan. You will have opportunities to receive feedback from others as you develop your plan. (TPE 1B, 3, 4, 6C, 6D, 9, 10, 5, 7) The plan will include:

- A multi-week plan
- At least two developed daily lesson plans; use TaskStream, or any of the lesson plan templates at the end of this syllabus
- Multiple opportunities for students to read, write, speak, listen, and think critically
- Clear unit goals and objectives
- Evidence of adherence to the CA state standards/skills: please choose only 3-4 standards to incorporate/write about
- Evidence of adherence to TPE 1B
- A diagnostic assessment tool
- Formative assessments
- One summative assessment
- Use of a core text with supplemental texts (fiction and non-fiction)
- A variety of teaching strategies—direct instruction, guided practice, cooperative/collaborative learning, etc.
- Differentiated instruction for students of all ability levels
- Instruction for second-language learners; evidence of SDAIE strategies
- An overview of how this unit fits with the general plan for the year/semester course
- Opportunities for students to think and write creatively
- Use of technology
- Analysis and reflection of the strategies used in the unit plan; please choose 2-3 main strategies to reflect upon.
- Use of the writing process

Weekly Reading Responses (semester 1, 20%): On the syllabus, you will find a guiding question to help you focus your thoughts about the week's readings. Please respond to this question, incorporating evidence of the reading and your own opinions/thoughts/ideas in your response. Please type your response, 2 pages maximum for each weekly response. (All TPEs)

Literacy Commonplace Book (CB) (semester 2, 20%): **Commonplace books** (or **commonplaces**) emerged in the 15th century with the availability of cheap paper for writing, mainly in England. They were a way to compile knowledge, usually by writing information into books. They were essentially scrapbooks filled with items of every kind: medical recipes, quotes, letters, poems, tables of weights and measures, proverbs, prayers, legal formulas. Commonplaces were used by readers, writers, students, and humanists as an aid for remembering useful concepts or facts they had learned. Each commonplace book was unique to its creator's particular interests.

The purpose of the book is to provide you with a place to reflect, analyze, and question concepts as you embark upon your career as a teacher.

You should have at least three aspects to this book:

1. Thorough, insightful, reflective responses to the weekly readings
2. Recording of your observations and thoughts for your field study.
3. Reflections upon your own student teaching experience, and student artifacts. This journal should help you to become a reflective teacher, to remind you of lessons learned, and to remind you of what happened during the week so you can share with your colleagues during class.
 - A. Some issues to address during observation: the teacher's actions and speech; the students' actions and speech, observe the classroom environment, teacher/student interaction, curriculum and lessons, pacing, transitions between tasks.

B. Issues to address during student teaching: what worked? What did not work? What needs revision to work better? What problems occurred and why? What successes occurred and why? You may want to engage in a dialectical journal with your cooperating teacher. (TPE 13; reflections of all TPEs)

Since Commonplace Books (CB) are quite personal places, I will not ask you to turn them in to me. Also, I don't want to take it away from you, because I would like you think that you will use your CB throughout the summer and your teaching career. Should I deem it necessary, I will conduct random book checks, so please be sure to bring your CB to every class. At the end of semester two, **please submit a three-page reflection of your Commonplace Book**. Please reflect on the three aspects you have written about in the CB, and how you can grow in the future.

Writing Plan (Semester 2, 20%): Teachers will develop a writing plan that demonstrates how students will move through the writing process. The writing plan will include diagnostic, formative, reflective, and summative assessments. It will also include varied teaching strategies to address the instructional needs at each part of the writing process. The plan will also include:

- Opportunities for students to think analytically
- Opportunities for students to think creatively
- Evidence of differentiated instruction to meet the needs of a diverse group of students
- Evidence of SDAIE strategies
- Use of technology to further the goals of the plan
- An overview of the context of the plan (what comes before, what comes after, what overall unit are you using with this writing process)

Written responses to TPEs 1B and 10 (semester 2, 10% each, 20% total).

Instructions for Writing a TPE Response: It is important to recognize that the TPEs are threaded throughout the credential program, as a whole, and are addressed multiple times in each course. Even though we are referencing and seeking to understand many TPEs in this course, you are specifically responsible for writing a response for TPEs 1B and 10 in the TaskStream Electronic Portfolio.

Each assigned response will relate to course assignments, discussions, and/or readings that provide a deeper understanding of the specified TPE. As you write, the goal is to describe your learning as it relates to the TPE, to analyze artifacts (assignments) and explain how they are evidence of your learning, and to reflect on the significance of your learning (the “so what?”) and where you need to go next related to the TPE. A four paragraph structure will help you develop your response:

- 1st paragraph: Introduction to your response that uses the words of the TPE. **DO NOT** restate the TPE; instead, introduce your reader to the focus of your response as it relates to the TPE. This is basically an extended thesis statement related to the TPE.
- 2nd paragraph: Explain how one attached artifact is evidence of your learning related to the TPE. The key here is “evidence.” How does this artifact prove that you have learned something specific related to this TPE?
- 3rd paragraph: Explain how another attached artifact is evidence of your learning related to the TPE.
- 4th paragraph: Reflect upon and summarize the significance of your learning overall (connected to the TPE) and explain what you still need to learn related to this TPE. This addresses the “so what?” of your learning.

Please be succinct in your writing; more is NOT better. State your ideas clearly and keep them grounded in the evidence of your learning as represented by your artifacts. When you submit each TPE response, you will receive feedback from the instructor that asks for revision or says that you are done (see “codes” below). **You will not get full credit for this assignment if you are asked to revise and you do not.** Please continue to check your TaskStream portfolio until the instructor says you are done with each TPE response for the course. More details about using TaskStream will be given in class.

Instructor Response “Codes”:

Done You have provided enough description, analysis of evidence, and reflection to show that you understand the intent of the TPE and can articulate your learning relative to the TPE.

Almost Done You are close to providing enough description, analysis of evidence and reflection to show your understanding and learning related to the TPE. **Additional editing or minor revision still needed.**

Developing You have attempted to demonstrate your understanding and learning, but there is not enough description, analysis of evidence, and/or reflection to fully satisfy this assignment. **Significant revision needed.**

Description Paragraph 1

_____ Did you identify what part of the TPE you are addressing using direct language from the TPE and/or indicators?

_____ Did you give an explanation of how this is important for **you** to be an effective teacher using first person language?

_____ Did you identify three pieces of evidence by name as listed below in the file attachments?

Evidence Paragraph 2

_____ Did you identify each piece of evidence by name as listed below in the file attachments?

_____ Did you explain how this piece of evidence addresses the TPE?

_____ Is it a good representation of the tasks outlined in the TPE?

_____ Did you use first person language?

Analysis Paragraph

_____ Did you address how these pieces of evidence and the learning you encounter by creating/using these pieces of evidence in your teaching makes you an accomplished teacher?

_____ Did you use first person language?

Uploading Evidence

_____ Did you upload 1 piece of evidence that represent the TPE?

_____ Are your attachment names descriptive of the evidence?

_____ Did you write 1-2 sentences to describe each piece of evidence?

Class Attendance, Preparedness, and Participation (semester 1 [20%] and semester 2 [10%]): Since we only meet 10 times per semester, you must attend no fewer than 8 class sessions to pass the course. If you miss any class sessions, you may not be eligible to earn an A. Please be prepared for class: we depend on everyone for a well-rounded, rich discussion.

CoE Policy: Due to the dynamic and interactive nature of courses in the CoE, all students are expected to attend all classes and participate actively. At a minimum, students must attend more than 80% of class time, or s/he may not receive a passing grade for the course at the discretion of the instructor.

Instructor Application of the Policy: If you miss more than 2 sessions you will not pass the course. If you miss 2 sessions you are not eligible for an "A." If extenuating circumstances occur, the student should contact the instructor as soon as possible to make appropriate arrangements.

Teacher education is a professional preparation program and, as an educator in the state of California, you are responsible for shaping the young minds and behaviors of the coming generations. To that end, students of the College of Education will be expected to adhere to high standards of dependability, academic honesty and integrity, confidentiality, and academic achievement: all qualities that should be expected of all students in the state of California. It is important for all teachers to be able to communicate effectively with students, colleagues, parents, administrators, and community members; therefore, writing and speaking that is original, clear, and error-free is a priority in this course. All ideas and words borrowed from other sources **must have** appropriate references to the original sources. Any quoted material must give credit to the source with proper parenthetical and bibliographic notations.

Grading Scale/Rubric:

Students earning a grade of A will:

1. demonstrate serious commitment to learning.
2. complete all assignments thoroughly and thoughtfully.
3. show high achievement of course goals.
4. consistently collaborate professionally and respectfully with their colleagues.
5. consistently complete all class preparation work and will be ready to engage in thoughtful discussion.
6. effectively demonstrate their comprehension of the complexity of language arts by questioning and analyzing theories and practices; effectively demonstrate their comprehension of the complexity of teaching people.
7. demonstrate punctuality and consistent attendance.

Students earning a grade of B will:

1. comply with the course requirements and expectations.
2. complete all assignments adequately, but may show some gaps in thoroughness or thoughtfulness.
3. show adequate achievement of course goals.
4. collaborate professionally and respectfully with their colleagues.
5. complete all class preparation work and are ready to engage in discussion.
6. demonstrate comprehension of the complexity of language arts; demonstrate comprehension of the complexity of teaching people.
7. demonstrate punctuality and attendance.

Students earning a grade of C will:

1. demonstrate an inconsistent commitment to course requirements and expectations.
2. complete all assignments, but with serious gaps in thoroughness or thoughtfulness.
3. show limited progress toward meeting course goals.
4. collaborate with colleagues in ways that are not always professional or productive.
5. inconsistently complete class preparation work, and may come unprepared for class discussion.
6. demonstrate limited comprehension of the complexity of language arts, and limited comprehension of the complexity of teaching people.
7. meet the minimum attendance requirements (see syllabus and CoE attendance policy).

Students earning a grade of D/F will: have failed to meet the minimum requirements of a 'C.' The specific grade will be determined based on rate and quality of assignment completion, attendance, and participation.

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 59% and below

Essential Questions: Generated by the class (during first class)

NOTES:

Tentative Spring Calendar (Subject To Change, As Befits The Class Participants)

Date	Focus	Reading Due	Assignment Due
Jan. 22	<p>Ready or not, here we go!</p> <ul style="list-style-type: none"> No Burning Questions Discuss HW reading/ideas we've generated over the break How do we choose which standards to teach? Standards for 9/10 and 11/12 What standards are "essential"? Start on writing 	<p>Choate, Chapters 14 and 15</p> <p>Burke, Chapter 3</p>	<p>CB Entry: What will literacy look like in your classroom? How will you maintain positive behavior in your classroom?</p>
Jan. 29	<p>Writing Process</p> <p>Announce: Promising Practices Conference April 28; Speakers Cris Tovani and Kelly Gallagher</p> <ul style="list-style-type: none"> Teacher talk: why do we write? How do we clearly express our expectations of student writing? What do we say to help students become effective writers? Homework discussion Remember House metaphor and Play-doh? That's conceptual learning → move to process learning What does your writing process look like? Brainstorming: Drafting: thesis, etc. 	<p>TBA</p>	<p>CB Entry: What has been the most effective lesson/strategy you have used during the writing process? Why was it effective? Conversely, what is the most ineffective lesson/strategy you have used during the writing process? Why was it ineffective?</p>
Feb. 5	<p>Writing Process Continued...</p> <ul style="list-style-type: none"> Finish the writing process: Revising, Editing, Publishing How to move students beyond the formula Homework discussion 	<p>Burke, Chapter 6</p>	<p>CB Entry: Choose a student from your student teaching for whom writing is a struggle. Identify the struggle, and at least three things you might do to support this student.</p> <p>CB Entry: If you aren't teaching yet: Think about a student who has trouble generating ideas to write about. How might you help that student?</p>
Feb. 12	<p>Writing Assessments</p> <ul style="list-style-type: none"> Homework discussion Rubrics: how to write one; how to make user-friendly for both students and teacher How to write effective writing prompts How to create a diagnostic writing assessment 	<p>Kirby, Kirby and Liner, Chapter 14 (also refer back to chapter 9)</p>	<p>CB Entry: BEFORE READING: What were some effective ways your teachers assessed and evaluated your writing throughout your student career? What made them effective? What were ineffective, and what made them ineffective?</p> <p>AFTER READING: Did the reading confirm or disprove your thoughts before you read? How?</p>
Feb. 26	<p>Responding to Student Writing</p> <ul style="list-style-type: none"> T-Chart homework discussion Beyond the rubrics 	<p>Kirby, Kirby, and Liner,</p>	<p>Bring in a class set of student writing assessments</p>

	<ul style="list-style-type: none"> • Teacher talk—effective and ineffective responses • Handling the paper load!!!!!!!!!!!! 	Chapter 8 Peitzman, Chapter 5	CB Entry: BEFORE READING: make a T-chart; on the left-hand side, list ineffective responses to writing; on the right-hand side, list effective responses to writing; AFTER READING: reflect: did some of the ideas on your T-Chart come up in the chapter? If so, how? If not, why not?
Mar. 5	Speaking and Listening and Visual Literacy <ul style="list-style-type: none"> • Look at speaking and listening standards • Homework discussion • How to scaffold speaking and listening • Whole class discussion/small group discussion • Structured discussion strategies • Sentence Stems 	Burke, Chapter 8 Choate, Chapters 6 and 7	CB Entry: How might you teach/have you taught speaking and listening standards throughout your course? How would you define “visual literacy”? Is visual literacy important? If so, how might you teach/have you taught visual literacy in your classroom?
Mar. 12	Grammar <ul style="list-style-type: none"> • Strategies for teaching—Skill and drill can kill the thrill • Resources for teachers and students 	TBA	TPE 10 write-up due; use your experience with student teaching to help you reflect CB Entry: TBA
Mar. 19	Reading Redux; Vocabulary, and assessments, etc. <ul style="list-style-type: none"> • Concrete strategies to scaffold—fiction, nonfiction, poetry • Work with the class set of reading assessment assignments 	Burke, Chapter 5	CB Entry: Choose a student from your student teaching for whom reading is a struggle. Identify the struggle, and at least three things you might do to support this student. Bring in a class set of reading assessment assignments
Mar. 26	Test-taking Skills <ul style="list-style-type: none"> • Standardized tests—CAHSEE, STAR, AP, (PSAT, SAT, PLAN, ACT) etc., etc., etc., on and on and on, <i>ad infinitum</i> • On-Demand Writing 	Choate, chapter 16 Burke, Chapters 19, 21, 23, 24, 26, 27	Revised, taught and reflected, and final copy of writing plan TPE 1B response on TaskStream; think about your unit plan
Apr. 2	Writing Plan Presentations <ul style="list-style-type: none"> • Wrap-up • Evaluations 	Before school starts, please read Burke, Chapter 1 and 22 (If you will be teaching AP, read Chapter 20)	

GENERAL LESSON PLAN FORMAT

CONSIDERATIONS BEFORE THE LESSON

A. Facts about the Learners

1. Who are my students and how do they learn?
2. What forms of communication do my students use?
3. Which students have identified accommodations (in an IEP) and what are the accommodations?

B. Content/Context

1. What is my content area/grade level/unit topic?
2. At what point in the sequence of the unit is this lesson (beginning, middle, end)?
3. How will the content of the lesson connect to the content of the preceding and subsequent lessons?
4. Which state academic standards for students will I address?
5. What are my learning objectives (cognitive, affective, psychomotor, and language)?

C. Product/Assessments

1. How will I assess prior knowledge and skills before entry into the lesson (diagnostic)?
2. In what varied authentic ways will students demonstrate accomplishment of the objectives (formative and summative)?
3. What criteria will I use to judge students' success for each objective?

D. Management/Discipline Considerations

1. What materials and resources are needed?
2. How will technology enhance learning in meaningful ways?
3. How will I handle the room arrangement?
4. How will I handle student grouping?
5. How will I handle transitions and misbehavior?

OPENING THE LESSON (INTO)

A. Anticipatory Set

1. How will I motivate and focus students?
2. What activities will I use to tap into prior learning and knowledge and engage ALL students?

PROCESS/STEPS OF INSTRUCTION AND ASSESSMENT (THROUGH)

A. Teacher Input

1. How will I describe and model skills?
2. How will I provide examples and non-examples, demonstrations, or experiential activities?
3. How will I teach to the objectives?
4. How will I actively involve all students?

B. Guided Practice/Progress Monitoring

1. How will students practice with my guidance: alone, with a partner, or in cooperative groups?
2. How will I check for students' understanding and use formative assessment tools?

C. Independent Practice/Summative Assessment

1. How will students practice alone?
2. What kind of "product" will students produce as a culminating demonstration of their learning?

D. Closure

1. How will I have students summarize and make meaning of their learning?

AFTER THE LESSON (BEYOND)

A. Transfer

1. How will I structure opportunities for students to continue practice and transfer learning?

B. Reflection

1. What went well with the lesson and was it relevant and worthwhile for the students?
2. What evidence do I have that the lesson was effective for student learning?

3. Based on what happened today, what will I do tomorrow?
4. What changes will I make to enhance learning the next time I teach this lesson? Why?

LESSON PLAN OUTLINE

- I. Context (class, grade, lesson focus, lesson # in unit):
- II. Student facts (specific student characteristics to keep in mind for this lesson (focus of differentiation) :
- III. Lesson objectives (cognitive, affective, psychomotor, language):
- IV. State content standards addressed:
- V. Assessments for each objective (diagnostic, formative, summative):
- VI. Steps of Instruction:
[As instructional steps are identified also include: estimated time, methods of transition and grouping, questions to be asked.]
 1. INTO (accessing prior knowledge, creating a hook)
 2. THROUGH (supporting students' learning with varied and focused instructional strategies; consider how you'll structure teacher input, guided practice, independent practice/demonstration, etc.)
 3. Lesson closure
 4. Where the timing is appropriate, strategies to help students move BEYOND the lesson.
- VII. Materials needed for the lesson:

California State University Task Force on Expository Reading and Writing

EXPOSITORY READING AND WRITING ASSIGNMENT TEMPLATE Teacher Version

This template presents a process for helping students read, comprehend, and respond to non-fiction texts. At the beginning of the course, we recommend that students be guided through each step of the process. As students become familiar with the reading and writing strategies and internalize some of the basic processes, some of the steps can be left for them to do on their own. By the end of the course, students should be able to read an appropriate text on their own without elaborate preparation and write coherently about it. For these assignments, we recommend that students read contemporary essays, newspaper and magazine articles, editorials, reports, memos, voting materials and assorted public documents, and other non-fiction texts.

Template Overview

READING RHETORICALLY	
	<ul style="list-style-type: none">• PREREADING• READING• POSTREADING
Prereading	<ul style="list-style-type: none">• Getting Ready to Read• Surveying the Text• Making Predictions and Asking Questions• Introducing Key Vocabulary
Reading	<ul style="list-style-type: none">• First Reading• Looking Closely at Language• Rereading the Text• Analyzing Stylistic Choices• Considering the Structure of the Text
Post-reading Activities	<ul style="list-style-type: none">• Summarizing and Responding• Thinking Critically
CONNECTING READING TO WRITING	
	<ul style="list-style-type: none">• WRITING TO LEARN• USING THE WORDS OF OTHERS
WRITING RHETORICALLY	
	<ul style="list-style-type: none">• PREWRITING• WRITING• REVISING AND EDITING• EVALUATING AND RESPONDING

<p>Prewriting</p> <ul style="list-style-type: none"> • Reading the Assignment • Getting Ready to Write • Formulating a Working Thesis
<p>Writing</p> <ul style="list-style-type: none"> • Composing a Draft • Organizing the Essay • Developing the Content
<p>Revising and Editing</p> <ul style="list-style-type: none"> • Revising the Draft • Editing the Draft • Reflecting on the Writing
<p>Evaluating and Responding</p> <ul style="list-style-type: none"> • Grading Holistically • Responding to Student Writing • Using Portfolios

EXPOSITORY READING AND WRITING ASSIGNMENT TEMPLATE

<p>READING RHETORICALLY</p> <ul style="list-style-type: none"> • PREREADING • READING • POSTREADING 	
<p>Prereading</p> <ul style="list-style-type: none"> • Getting Ready to Read • Surveying the Text • Making Predictions and Asking Questions • Introducing Key Vocabulary 	
<p>Language Arts Standard: Writing Applications 2.3 Write brief reflective compositions on topics related to text, exploring the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).</p>	<p style="text-align: center;">Getting Ready to Read</p> <p>As students approach a reading assignment, you can engage them with the text through quick writes, group discussions, brainstorming, or other activities to achieve the following goals:</p> <ul style="list-style-type: none"> • Help students make a connection between their own personal world and the world of the text. • Help students activate prior knowledge and experience related to the issues of the text. • Help students share knowledge and vocabulary relevant to the text. • Help students ask questions that anticipate what the text is about. <p><i>Quick write (5 minutes)</i> <i>Before a discussion or a reading: What do your students know about this topic? What do they think about it? You might have students volunteer to read their responses or discuss them with a partner or in a group.</i></p>
<p>Language Arts Standard: Reading Comprehension 2.1 Analyze the features and rhetorical devices of texts and the way in which authors use those</p>	<p style="text-align: center;">Surveying the Text</p> <p>Surveying the text gives students an overview of what the essay is about and how it is put together. It helps students create a framework so they make predictions and form questions to guide their reading. Surveying involves the following tasks:</p> <ul style="list-style-type: none"> • Looking for titles and subheadings.

<p>features and devices.</p>	<ul style="list-style-type: none"> • Looking at the length of the reading. • Finding out about the author through library research or an Internet search and discussing the results with the class. • Discovering when and where this text was first published. • Noting the topics and main ideas.
<p>Language Arts Standard: Reading Comprehension 2.1 Analyze both the features and rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and how authors use these features and devices.</p> <p>Language Arts Standard: Reading Comprehension 2.3</p> <p>Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.</p>	<p style="text-align: center;">Making Predictions and Asking Questions</p> <p>Ask questions to help students make predictions about the text based on textual features noted in the survey process. Help them notice textual features that are relevant to this genre and this rhetorical situation. Have them think about the character and image of the writer, the nature of the audience, and the purpose of the writing. Be sure to ask students to explain how they formed their predictions, making them give evidence from the text that they surveyed. You could ask questions like the following:</p> <ul style="list-style-type: none"> • What do you think this text is going to be about? • What do you think is the purpose of this text? • Who do you think is the intended audience for this piece? How do you know this? • Based on the title and other features of the text, what information/ideas might this essay present? <p>You might also create an Anticipation Guide (or a study guide) for the reading selection that helps students navigate through the issues in the text. The best Anticipation Guides call upon the students to bring their experience to their reading and create a tutorial for the selection.</p> <p>Have students read the first few paragraphs of the text (depending on where the introduction ends) and the first sentence after each subheading or the first sentence of each paragraph if the text is short. Then have your students address the following questions:</p> <ul style="list-style-type: none"> • What is the topic of the text? • What is the author’s opinion on that topic? • What do you think the writer wants us to do or believe? How did they come to this conclusion? • Turn the title into a question [or questions] to answer as you read the essay.
<p>Language Arts Standard: Word Analysis and Systematic Vocabulary Development 1.0 (as well as 1.1 and 1.2) Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.</p> <p>These activities are also designed to develop the kinds of vocabulary skills assessed by college placement exams such as the CSU English Placement Test and the UC Subject A exam. Students should be able to</p> <ul style="list-style-type: none"> • Recognize word 	<p style="text-align: center;">Introducing Key Vocabulary</p> <p>Before students start reading the text, give them several key words to look for as they are reading. Choosing key words and then reinforcing them throughout the reading process is an important activity for students at all levels of proficiency. The following are options when introducing key vocabulary.</p> <ul style="list-style-type: none"> • Provide the meanings of key words for the students. • Ask students to record the meanings of key words from the context of their reading in a vocabulary log. • Have students work in small groups to look up key vocabulary words. • Go through key words as a class project.

<p>meanings in context.</p> <ul style="list-style-type: none"> Respond to tone and connotation. 	
<p>Reading</p> <ul style="list-style-type: none"> First Reading Looking Closely at Language Rereading the Text Analyzing Stylistic Choices Considering the Structure of the Text 	
<p>Language Arts Standard: Reading Comprehension 2.1 Analyze both the features and the rhetorical devices of texts and the way in which authors use those features and devices.</p> <p>Language Arts Standard: Reading Comprehension 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of main ideas, syntax, and word choice in the text.</p>	<p style="text-align: center;">First Reading</p> <p>The first reading of an essay is intended to help the students understand the text and confirm their predictions. This is sometimes called reading “with the grain” or “playing the believing game.” Ask your students questions like the following:</p> <ul style="list-style-type: none"> Which of your predictions turned out to be true? What surprised you? <p>The following metacognitive activities are especially effective at this stage. (See Appendix A for a brief explanation of each of these strategies.)</p> <ul style="list-style-type: none"> Book Marks and Trouble Slips Chunking GIST Graphic Organizers Quick Writes Reciprocal Teaching Rereading or Repeated Reading Say, Mean, Matter SQP2RS Talking to the Text/Annotating the Text/Highlighting Think Aloud
<p>Language Arts Standard: Word Analysis, Fluency, and Systematic Vocabulary Development 1.0 Students apply their knowledge of word origins both to determine the meaning of new words encountered in reading materials and to use those words accurately.</p>	<p style="text-align: center;">Looking Closely at Language</p> <p>Looking closely at language is meant to build on the vocabulary work we started with key words. You might begin by selecting a list of words from the text that may be unfamiliar to students, and do one of the following activities.</p> <ul style="list-style-type: none"> Vocabulary self-assessment worksheet Vocabulary log Predictions from context; look up to confirm
<p>Language Arts Standards: Research and Technology 1.7: Use systematic strategies to organize and record information (e.g. anecdotal scripting, annotated bibliographies).</p>	<p><i>Rereading the Text</i></p> <p>In the initial reading, students read “with the grain” playing the “believing game.” In the second reading, students should read “against the grain,” playing the “doubting game.” Having students reread a text develops fluency and builds vocabulary, both of which are integral to successful comprehension.</p> <p>As students reread the text, you might consider having them make marginal notations (i.e., ask questions, express surprise, disagree, elaborate, and/or note any moments of confusion). Here is one way to structure marginal notations:</p>

<p>Language Arts Standard: Reading Comprehension 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of main ideas, syntax, and word choice in the text.</p>	<p>(1) Have students label what the author says in the left-hand margin:</p> <ul style="list-style-type: none"> • The introduction • The issue or problem the author is writing about • The author’s main arguments • The author’s examples • The conclusion <p>(2) In the right hand margin, have students write reactions to what the author is saying.</p> <p>Initially you may want to do this activity collaboratively as a class. Later, you could have students exchange their annotations and compare their labeling and responses in small groups or in pairs.</p>
<p>Language Arts Standards: Literary Response and Analysis 3.3. Analyze how irony, tone, mood, style, and "sound" of language are to achieve specific rhetorical and/or aesthetic purposes.</p> <p>These activities are also designed to develop the kinds of close reading skills assessed by college placement exams such as the CSU English Placement Test and the UC Subject A exam. Students should be able to</p> <ul style="list-style-type: none"> • Draw inferences and conclusions. • Respond to tone and connotation. 	<p style="text-align: center;">Analyzing Stylistic Choices</p> <p>This particular line of questioning is offered to help the students see that the linguistic choices writers make create certain effects for their readers. These questions are divided into two categories: Words and Sentences.</p> <p>Words:</p> <ul style="list-style-type: none"> • What are the denotative and connotative meanings of key words? How do the specific words the author chooses affect your response? • What words or synonyms are repeated? Why? • What figurative language does the author use? What does it imply? <p>Sentences</p> <ul style="list-style-type: none"> • Is the sentence structure varied? • What effects do choices of sentence structure and length have on the reader?
<p>Language Arts Standard: Reading Comprehension 2.1 Analyze both the features and the rhetorical devices of texts and the way in which authors use those features and devices.</p> <p>Language Arts Standard: Reading Comprehension 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of main ideas, syntax, and word choice in the text.</p>	<p style="text-align: center;">Considering the Structure of the Text</p> <p>These activities have students map out or graphically represent different aspects of the text so that they can gain a clearer understanding of the writer’s approach to the essay’s content itself. They lead up to more questions that will help students analyze what they have read.</p> <p>Mapping the Organizational Structure: Have students map the text’s organization by following these directions:</p> <ul style="list-style-type: none"> • Divide the text into sections. • Draw a line where the introduction ends. Is it after the first paragraph, or are there several introductory paragraphs? • Draw a line where the conclusion begins. <p>Clustering or Webbing: Have students cluster the text’s ideas by following these directions:</p> <ul style="list-style-type: none"> • Draw a circle in the center of a blank page, and label it with the text’s main idea. • Record the text’s supporting ideas on branches that connect to the central idea. <p>Mapping the Content: Have students map the text’s content by following these directions:</p> <ul style="list-style-type: none"> • Ask how the ideas are related to one another. • Draw a picture of the argument. Map the sequential flow chart of the text verbally or graphically.

	<p>Descriptive Outlining: Have students write brief statements describing the rhetorical function and content of each section.</p> <ul style="list-style-type: none"> ○ How does each section affect the reader? What is the writer trying to accomplish? ○ What does each section say? What is the content? ○ Which section is most developed? ○ Which section is least developed? Does it need more development? ○ Which section is most persuasive? Least persuasive? ○ From your chart of the text, what do you think is the text’s main argument? Is it explicit or implicit? <p>Graphic Organizers: Create a partially blank chart that students can fill in with key elements, such as main ideas, arguments, evidence, key quotations, and responses. You will need to supply clear prompts on the chart so students know what they are to fill in.</p> <p>Analyzing their Findings:</p> <ul style="list-style-type: none"> ● Discuss with the class how the text is organized (text structures). ● In pairs or small groups, have students discuss what the major parts of the text and their purposes are.
<p>Post-reading Activities</p> <ul style="list-style-type: none"> ● Summarizing and Responding ● Thinking Critically 	
<p>Prerequisite 7th Grade Language Arts Standard: Writing Application 2.5 Write summaries of reading materials, including main ideas and most significant details. Use own words. Reflect-explain underlying meaning.</p> <p>Language Arts Standard: Writing Application 2.2a Demonstrate a comprehensive understanding of the significant ideas in works or passages.</p>	<p><i>Summarizing and Responding</i> Summarizing is a very important strategy that students need to learn. It involves extracting the main ideas from a reading selection and explaining what the author says about them. Here are some options for teaching this complex strategy:</p> <ul style="list-style-type: none"> ● Use the “mapping” activity to help students construct summaries. Show students how to construct a summary, using knowledge about the author’s structure of the text, and then how to respond to the text, based on the reader’s own experience and opinion. ● SQP2RS and GIST are two effective approaches for teaching and reinforcing summaries. ● Instead of writing a response, students can summarize a text and then write questions that can be the basis for discussion in class. ● Alternatively, students in groups can summarize one of the main parts of the text and then work together as a class to create a coherent paragraph that summarizes all the main points of the text.
<p>Language Arts Standard: Reading Comprehension 2.4 Make warranted and reasonable assertions about the author’s arguments by using elements of the text to defend and clarify interpretations.</p> <p>Language Arts Standard: Reading</p>	<p style="text-align: center;">Thinking Critically</p> <p><i>The following questions move students through the traditional rhetorical appeals. Using this framework, help students progress from a literal to an analytical understanding of the reading material.</i></p> <p><i>Questions about Logic (Logos)</i></p> <ul style="list-style-type: none"> ● Locate major claims and assertions and ask, “Do you agree with the author’s claim that..?” ● Look at support for major claims and ask “Is there any claim that appears to be weak or unsupported? Which one and why?” ● Can you think of counter-arguments that the author doesn’t consider? ● Do you think the author has left something out on purpose? Why?

Comprehension 2.5

Analyze an author’s implicit and explicit philosophical assumptions and beliefs about a subject.

Language Arts**Standard: Reading Comprehension 2.6**

Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).

These questions are also designed to develop the kinds of skills assessed by college placement exams such as the English Placement Test and the UC Subject A exam.

Students should be able to

- Identify important ideas.
- Understand direct statements.
- Draw inferences and conclusions.
- Detect underlying assumptions.
- Recognize word meanings in context.
- Respond to tone and connotation.

Questions about the Writer (Ethos)

- Does this author have the appropriate background to speak with authority on this subject?
- Is this author knowledgeable?
- What does the author’s style and language tell your students about him or her?
- Does this author seem trustworthy? Why or why not?
- Does this author seem deceptive? Why or why not?
- Does this author appear to be serious?

Questions about Emotions (Pathos)

- Does this piece affect your students emotionally? What parts?
- Do your students think the author is trying to manipulate their emotions? In what ways? At what point?
- Do their emotions conflict with their logical interpretation of the arguments?
- Does the author use humor or irony? How does this affect your students’ acceptance of his or her ideas?

Other Questions to Develop Critical Thinking

- Questions to identify important ideas
- Questions to identify the meanings of direct statements
- Questions that require students to draw inferences and conclusions
- Questions to get at underlying assumptions
- Questions about the meanings of words and phrases in context
- Questions about tone and connotation

Quick writes (5 minutes):

At the beginning of class to get students thinking about the topic: What is this essay’s main topic? What do you think the writer is trying to accomplish in the essay?

You can then read several quick writes to the class to get the discussion started or the students can read their own.

When a discussion bogs down or gets unfocused: What are the main issues here? What does this writer want us to believe? What different perspectives are represented in the text?

At the end of a session: What did you learn from this discussion? How might you be able to use this new information?

CONNECTING READING TO WRITING

- WRITING TO LEARN
- USING THE WORDS OF OTHERS

Writing to Learn

Although the writing process can be divided into stages, writing, like reading, is essentially a recursive process that continually revisits different stages. Much of the pre-writing stage has already been accomplished at this point because students have been “writing to learn” while reading. They have been using writing to take notes, make marginal notations, map the text, make predictions, and ask questions. Now they are ready to use what they have learned to produce more formal assignments.

<p>Prerequisite 9th-10th Grade Language Arts Standard: Reading Comprehension 2.4 Synthesize the content from several sources or words by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.</p> <p>Prerequisite 9th-10th Grade Language Arts Standard: Writing Strategies 1.5, 1.6, and 1.7 1.5 Synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiches, news sources, in-depth field studies, speeches, journals, technical documents).</p> <p>1.6 Integrate quotations and citations into a written text while maintaining the flow of ideas.</p> <p>1.7 Use appropriate conventions for documentations in the text, notes, and bibliographies by adhering to those in style manuals (e.g., <i>Modern Language Association Handbook, the Chicago Manual of Style</i>).</p> <p>Language Arts Standard: Writing Strategies 1.7 Use systematic strategies to organize the record information (e.g., field studies, oral histories,</p>	<p><i>Using the Words of Others</i></p> <p>One of the most important features of academic writing is the use of the words and ideas from written sources to support the writer’s own points. There are essentially four ways to incorporate words and ideas from sources.</p> <ul style="list-style-type: none"> • Direct quotation: Jeremy Rifkin says, “Studies on pigs' social behavior funded by McDonald's at Purdue University, for example, have found that they crave affection and are easily depressed if isolated or denied playtime with each other” (15). • Paraphrase: In “A Change of Heart about Animals,” Jeremy Rifkin notes that McDonald’s has funded studies on pigs that show that they need affection and playtime with one another (15). • Summary: In “A Change of Heart about Animals,” Jeremy Rifkin cites study after study to show that animals and humans are more alike than we think. He shows that animals feel emotions, reason, make and use tools, learn and use language, and mourn their dead. One study even shows that pigs need affection and playtime with one another, and enjoy playing with toys (15). <p>What citation format should I teach?</p> <p>This is not an easy question to answer, because most students will end up using at least two formats in their college work. The two most common documentation styles used are Modern Language Association (MLA), which is used mainly by English departments, but is also used sometimes in business, and the American Psychological Association format (APA), which is common in the social sciences. In this template, we demonstrate the MLA format in Appendix A and the APA format in the introduction. It is probably best for high school teachers to teach the MLA format, because the freshman composition instructor is likely to require it. Other formats that students may encounter are CBE (Council of Biology Editors), used in the sciences, and Chicago, based on <i>The Chicago Manual of Style</i> published by the University of Chicago Press. The popular <i>Manual for Writers of Term Papers</i>, originally written by Kate Turabian, is based on Chicago style. When your students are in college, their instructors will tell them what format is required.</p> <p>Whatever format they use, students need to learn to record all of the necessary information and to get in the habit of documenting sources. For print material, at a minimum they need to record the author, title, city of publication, publisher, date, and page number.</p> <p>MLA Style</p> <p>Here is the “Works Cited” format for a typical book in MLA style:</p> <p style="padding-left: 40px;">Bean, John C., Virginia A. Chappell, and Alice M. Gilliam. <i>Reading Rhetorically: A Reader for Writers</i>. New York: Longman, 2002.</p> <p>Here is the bibliographic information for the article quoted above, in MLA format. The fact that it was published in a newspaper changes the format and the information a bit:</p> <p style="padding-left: 40px;">Rifkin, Jeremy. “A Change of Heart about Animals.” Editorial. <i>Los Angeles Times</i>. 1 Sept. 2003: B15.</p> <p>Students often want to incorporate material from websites. To document a website, they need to give the author (if known), the title of the site (or a description like “Homepage” if no title is available), the date of publication or update (if known), the name of the organization that sponsors the site, the date of access, and the web address (URL) in angle brackets. For example:</p> <p style="padding-left: 40px;"><i>University Writing Center</i>. 26 June 2003. University Writing Center, Cal Poly Pomona. 26 May 2004 <http://www.csupomona.edu/uwc/>.</p> <p>The author is unknown for the above site and so is left out. This entry would appear in the “Works</p>
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<p>interviews, experiments, electronic sources).</p>	<p>Cited” section alphabetized by “University.”</p> <p>MLA style also requires “in text” documentation for every direct quotation, indirect quotation, paraphrase or summary. Many students are confused about this, believing that documentation is only necessary for direct quotations. If the author is given in the text, the page number should be given in parentheses at the end of the sentence containing the material. For example, here is a paraphrase of material from the Rifkin article. Because the author is not named in the text, the last name goes in the parentheses:</p> <p style="padding-left: 40px;">It is well established that animals can learn to use sign language. A long-term study at the Gorilla Foundation in Northern California shows that Koko, a 300-pound gorilla, can use more than 1,000 signs to communicate with her keepers and can understand several thousand English words. She also scores between 70 and 95 on human IQ tests (Rifkin 15).</p> <p>An academic paper is most often a dialogue between the writer and his or her sources. If students learn to quote, paraphrase, summarize and document sources correctly, they are well on their way to becoming college students.</p> <p>This short introduction presents only the basic concepts of MLA documentation. Students need access to some kind of handbook that covers the system in more detail.</p> <p><i>Writing Assignment: An exercise that can help students learn to incorporate material from other sources is “Quote, Paraphrase, Respond.” Have students choose three passages from the text they are reading that they might be able to use in an essay. First, they write each passage down as a correctly punctuated and cited direct quotation. Second, they paraphrase the material in their own words with the correct citation. Finally, they respond to the idea expressed in the passage by agreeing or disagreeing with it and explaining why, again with the correct citation. It is easy to see if the students understand the material by looking at the paraphrases. Later, they can use this material in an essay.</i></p>
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<p>WRITING RHETORICALLY</p> <ul style="list-style-type: none"> • PREWRITING • WRITING • REVISING AND EDITING • EVALUATING AND RESPONDING 	
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<p>Prewriting</p> <ul style="list-style-type: none"> • Reading the Assignment • Getting Ready to Write • Formulating a Working Thesis

<p>Language Arts Standard: Writing Strategies 1.1 Demonstrate understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, informational, or descriptive writing assignments.</p>	<p style="text-align: center;">Reading the Assignment</p> <p>Many students have trouble with writing assignments because they don’t read the assignment carefully. Here are some strategies that might help students overcome this problem:</p> <ul style="list-style-type: none"> • Read the assignment carefully with students. Many problems with student work, particularly in timed, high-stakes writing situations, arise because students fail to completely understand what the writing assignment asks them to do. The explanations in Appendix B can help clarify some key assignment words. • Help students specify the subject of the essay they are going to write. Is the subject specified for them? Do they have choices to make about the subject? • Discuss the purpose of the assignment. Are they informing or reporting? Are they persuading their readers of something? Help students recognize how the purpose of the assignment affects the type of writing they will do. • Read the assignment for information about process and deadlines. Teachers may want to help students sketch out a timeline for completing the assignment in reasonable steps. • Ask students to examine the assignment for information about how they will be graded.
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	<p>Upon what criteria will their written work be evaluated? Do they understand each criterion?</p> <ul style="list-style-type: none"> • Look for information in the assignment about the audience to whom the writing will be addressed (see “Getting Ready to Write”).
<p>Language Arts Standard: Writing Strategies 1.0 Students write coherent and focused texts that convey a well-defined perspective and tightly-reasoned argument. The writing demonstrates students’ awareness of the audience and purpose and progression through the stages of the writing process.</p>	<p><i>Getting Ready to Write</i> The following activities help students move as smoothly as possible from reading to writing. Students may want to refer to their reading notes before engaging in these activities:</p> <ul style="list-style-type: none"> • Invention strategies designed to generate ideas, points, and arguments. Typical strategies include brainstorming, informal outlines, quick writes, “webbing” or “clustering.” (Appendix C contains descriptions of several prewriting options.) • Strategies to help students consider the audience for the essay. Students should think about what most people know and think about the topic of their paper. If students want to change the opinions of the audience, they need to think about persuasive techniques, both logical and emotional. Discussions in groups and pairs can be helpful at this point.
<p>Language Arts Standard: Writing Strategies 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.</p>	<p><i>Formulating a Working Thesis</i> Most students will find it helpful to formulate a working thesis statement at this point. Students can go through their “invention” work to decide what statement or assertion they might be able to support. Although students can be successful with different approaches to writing, a strong, focused thesis statement can keep the writer on track.</p> <p>Students may want to think about or write the answers to the following questions:</p> <ul style="list-style-type: none"> • What is your tentative thesis? • What support have you found for your thesis? • What evidence have you found for this support? For example, facts, statistics, authorities, personal experience, anecdotes, stories, scenarios, and examples. • How much background information do your readers need to understand your topic and thesis? • If readers were to disagree with your thesis or the validity of your support, what would they say? How would you address their concerns (what would you say to them)? <p>After students formulate a working thesis, giving them feedback, either individually or as a class activity, before they begin to write is important. Potential writing problems can be averted at this stage before the students generate their first drafts.</p>
<p>Writing</p> <ul style="list-style-type: none"> • Composing a Draft • Organizing the Essay • Developing the Content 	
<p>Language Arts Standard: Writing Strategies 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.</p>	<p><i>Composing a Draft</i> The first draft of an essay provides a time for students to discover what they think about a certain topic. It is usually “writer-based,” the goal of which is simply to get the writer’s ideas down on paper. Students should start with their brainstorming notes, informal outlines, freewriting, or whatever other materials they have and write a rough draft of their essay.</p>
<p>Language Arts Standard: Writing Strategies 1.3 Structure ideas and</p>	<p><i>Organizing the Essay</i> The following items are traditional parts of an essay. The number of paragraphs in an essay depends upon the nature and complexity of the student’s argument.</p>

<p>arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.</p>	<p>Introduction</p> <ul style="list-style-type: none"> • Students might want to include the following in their introductory paragraph(s): <ul style="list-style-type: none"> ○ A “hook” to get the reader’s attention ○ Background information the audience may need ○ A thesis statement, along with some indication of how the essay will be developed (“forecasting”). A thesis statement often states the topic of the essay and the writer’s position on that topic. Students may choose to sharpen or narrow the thesis at this point. <p>Body</p> <ul style="list-style-type: none"> • Paragraphs that present support of the thesis statement, usually in topic sentences supported with evidence (see “Getting Ready to Write,” above) • Paragraphs that include different points of view or address counter-arguments • Paragraphs or sentences where the writer addresses those points of view <ul style="list-style-type: none"> ○ by refuting them ○ by acknowledging them but showing how the writer’s argument is better ○ by granting them altogether but showing they are irrelevant • Evidence that students have considered the values, beliefs, and assumptions of their audience, students’ own values, beliefs, and assumptions, and whether they have found some common ground that appeals to the various points of view <p>Conclusion</p> <ul style="list-style-type: none"> • A final paragraph (or paragraphs) that includes a solid argument to support the thesis and indicates the significance of the argument—the “so what” factor
<p>Language Arts Standard: Writing Strategies 1.1 Demonstrate understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, informational, or descriptive writing assignments.</p>	<p><i>Developing the Content</i></p> <p>Students need to understand that body paragraphs explain and support their thesis statements as they move their writing from writer-based to reader-based prose.</p> <ul style="list-style-type: none"> • Most body paragraphs consist of a topic sentence (or an implied topic sentence) and concrete details to support that topic sentence. • Body paragraphs give evidence in the form of examples, illustrations, statistics, etc. and analyze the meaning of the evidence. • Each topic sentence is usually directly related to the thesis statement. • No set number of paragraphs make up an essay. • The thesis dictates and focuses the content of an essay.
<p>Revising and Editing</p> <ul style="list-style-type: none"> • Revising the Draft • Editing the Draft • Reflecting on the Writing 	
<p>Prerequisite 9th and 10th Grade Language Arts Standard: Writing Strategies 1.9 Revise writing to improve the logic and coherence of the organization and controlling perspective, the provision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.</p>	<p><i>Revising the Draft</i></p> <p>Students now need to work with the organization and development of their drafts to make sure that their essays are as effective as possible.</p> <ul style="list-style-type: none"> • Students should produce the next drafts based on systematic feedback from others. These drafts will be more “reader-based” than the first draft because they will naturally take into consideration the needs of the readers as they respond to the text. <p>Peer Group Work: In groups of three or four, each student can read his or her essay aloud to other members of the group. They should then complete the Revising Evaluation Form (Appendix D, Part I) for each essay.</p> <p>Paired Work: Students can work in pairs to decide how they want to revise the problems that group members identified.</p>

<p>Language Arts Standard: Writing Strategies 1.4, 1.5, and 1.9</p> <p>1.4 Organization and Focus: enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g. graphs, tables, pictures); and the issuance of a call for action;</p> <p>1.5 Organization and Focus: use language in natural, fresh, and vivid ways to establish a specific tone;</p> <p>1.9 Evaluation and Revision: revise text to highlight individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.</p>	<p>Individual Work: Students can then revise the draft based on the feedback they have received and the decisions they have made with their partners. You might also direct them to these additional questions for individual work.</p> <p>Revision Guidelines for Individual Work:</p> <ul style="list-style-type: none"> • Have I responded to the assignment? • What is my purpose for this essay? • What should I keep? What is most effective? • What should I add? Where do I need more details, examples, and other evidence to support my point? • What could I get rid of? Did I use irrelevant details? Was I repetitive? • What should I change? Are parts of my essay confusing or contradictory? Do I need to explain my ideas more fully? • What should I rethink? Was my position clear? Did I provide enough analysis to convince my readers? • How is my tone? Was I too overbearing, too firm? Do I need qualifiers? • Have I addressed differing points of view? • Does my conclusion show the significance of my essay?
<p>Prerequisite 9th and 10th Grade Language Arts Standard: Written and Oral English Language Conventions 1.1, 1.2, and 1.3</p> <p>1.1 Identify and correctly use clauses (e.g., main and subordinate), and phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semicolons, colons, ellipses, hyphens).</p> <p>1.2 Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).</p> <p>1.3 Demonstrate an</p>	<p>Editing the Draft</p> <p>Students now need to work with the grammar, punctuation, and mechanics of their drafts to make sure that their essays conform to the guidelines of standard written English.</p> <ul style="list-style-type: none"> • In this case, students will benefit most from specific instructor or tutor feedback rather than from peer evaluation. • This work can be preceded by mini-lessons on common grammar, usage, punctuation, and mechanics. <p>Individual Work: Students can edit their drafts based on the information they received from an instructor or a tutor. Appendix D, Part II offers them some helpful Editing Guidelines. The suggestions below will also help them edit their own work.</p> <p>Editing Guidelines for Individual Work:</p> <ul style="list-style-type: none"> • If possible, set your essay aside for 24 hours before rereading to find errors. • If possible, read your essay out loud to a friend so you can hear your errors. • Focus on individual words and sentences rather than overall meaning. Take a sheet of paper and cover everything except the line you are reading. Then touch your pencil to each word as you read. • With the help of your teacher, figure out your own pattern of errors—the most serious and frequent errors you make. • Only look for one type of error at a time. Then go back and look for a second type, and if necessary, a third. • Use the dictionary to check spelling and confirm that you’ve chosen the right word for the context.

<p>understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.</p> <p>Language Arts Standard: Written and Oral English-Language Conventions 1.1, 1.2, and 1.3</p> <p>1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.</p> <p>1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.</p> <p>1.3 Reflect appropriate manuscript requirements in writing.</p>	
	<p>Reflecting on the Writing</p> <p>When you return essays to your students, a good practice is to ask them to reflect in writing about the process of writing the essay, what they learned that they can apply to their next assignment, or how they feel about the comments that you gave them on the essay.</p>
<p>Evaluating and Responding</p> <ul style="list-style-type: none"> • Grading Holistically • Responding to Student Writing • Using Portfolios 	
	<p>Grading Holistically</p> <p>Reading student papers holistically is also called “general impression” grading. It allows you to give a student a single score or grade based on your impression of his or her management of the entire writing assignment. The basis of this type of evaluation is a rubric or scoring guide, which is used, along with sample papers, to "norm" the readers before they read student papers. In the "norming" process, readers score sets of sample essays. The leader asks how many readers gave each score on each paper, and those who gave a certain score raise their hands when it is announced and are counted. This process is repeated for each score point for each essay. The process continues until almost all the hands are consistently going up at the same time. In a holistic reading, readers then read and score papers very quickly, without marking errors or making comments. You might consider using the adapted version of the English Placement Test scoring guide printed in Appendix E as your grading criteria for this exercise.</p> <p>Grading a set of papers holistically with other faculty members lets you discuss the grading criteria and “norm” yourselves to a single set of scores. This is an excellent exercise to keep a conversation going among department faculty about grades and assessment.</p> <p>Having students grade a set of papers holistically gives you the opportunity to have the students</p>

work in groups to explain why a paper received a certain grade. Then you might have your students revise their papers based on their group's assessment.

Responding to Student Writing

Responding to your students' writing is the final stage of the writing process. You have several ways to respond:

- Use a preprinted evaluation form to respond to your students' writing. (See Appendix D.) Make sure you include notes in the margin to support the marks on the evaluation form.
- Annotate the paper, and make a summary comment at the end of the paper. In this case, make sure the marks on the paper explain the comment at the end.
- Meet one on one with each student and review the strengths and weaknesses of the paper. In this situation, you might keep an index card on each student with your personal notes on each paper.

Using Portfolios

Having students keep all their writing in a folder so you can discuss it throughout the term is a very good way to get the students to see their own progress as writers. You might even consider assigning some portfolio activities:

- Have students explain their progress through the course, using pieces of their own writing to support their claims.
- Have students find their best and worst paper and explain the difference between the two pieces of writing.
- Have students revise their worst paper and summarize the pattern of their changes.