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# Collaborative and Genre-Based Writing in the L2 Writing Classroom

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University of San Francisco

**Collaborative and Genre-Based Writing in the L2 Writing  
Classroom**

A Field Project Presented to  
The Faculty of the School of Education  
International and Multicultural Education Department

In Partial Fulfillment  
Of the Requirements for the Degree  
Master of Arts in Teaching English as Second Language

by  
Misty Lassiter  
December 2014

# **Collaborative and Genre-Based Writing in the L2 Writing Classroom**

MASTER OF ARTS

in

TEACHING ENGLISH AS A SECOND LANGUAGE

by

Misty Lassiter  
December 2014

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

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Instructor/Chairperson

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Date

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## CHAPTER I INTRODUCTION

### **Statement of the Problem**

In the field of composition, scholars are still identifying the most effective ways of teaching academic writing to multilingual writers because they bring a complex and varied background to the writing process. Raimes states second language (L2) writers typically need additional support with all areas of writing, including vocabulary and grammar and often require more time to complete assignments (as cited in Leki, Cumming, & Silva, 2008, p. 2). One of the most difficult challenges L2 writing instructors face is finding ways to allow students the time they need on projects while simultaneously providing the scaffolding and frameworks necessary for the students to develop their writing skills.

In L2 writing instruction, teachers have used many approaches over the years to help students prepare for using Standard written English (SWE) in the classroom and beyond. Process pedagogy is still the most significant approach in classrooms across the US; this method requires both instructors and students become familiar with how writing occurs and work together to help develop or refine a process of writing. Process pedagogy is often combined with other approaches to help strengthen students' ability to navigate a variety of writing contexts. However, process pedagogy alone does little to address the multifaceted needs of L2 writers.

One major issue writing teachers still grapple with is whether they should force "English-based literacy values," such as avoidance of plagiarism and development of voice, on L2 writers (Leki et al., 2008, p. 3). Matsuda (2001) argues a focus on voice can

be a Westernized notion if it is linked with individuality because this is not a notion all cultural groups embrace. However, he contends if voice or identity is separated from the idea of individualism it should remain a focus in the writing classroom because whether a student comes from an individualist or collectivist society, no student remains voiceless in his or her writing.

However, Bartholomae's (1986) widely-accepted solution to the issue of student voice conflicts somewhat with Matsuda's stance that each individual brings a valid voice to their writing. Bartholomae states that students need to take on the role of university scholar and adopt the voice of authority. This performed identity is, he contends, a voice that is "rooted in scholarship, analysis, research" (p. 6). Many scholars in the field believe that performance of an identity in writing will lead to stronger writing, as it allows students to place themselves in a position of power and be regarded accordingly. However, if teachers ask students to perform an inauthentic identity, the effects will be short-lived unless students are expected to retain this adopted voice throughout their academic careers. Additionally, Elbow (2007) believes L2 professionals in the composition field who ask students to abandon their voice in exchange for the more "powerful" voice of the academy are insistent a student's text does not offer any glimpse at personality or the true self of the writer. Elbow goes further to state scholars like Bartholomae are "scorning sincerity and skewering students and colleagues who were naive or foolhardy enough to defend it" (p. 170). In Elbow's view, asking students to adopt a foreign voice is, in essence, robbing the students of agency and requiring them to

simply reproduce a more acceptable identity, which conveys to the students the message that they are not valued or at least not as valued as those who speak and write SWE.

So the question becomes this: How do L2 writing teachers address writing in such a way that allows students to safely negotiate voice in their newly acquired language while simultaneously preparing them for the different writing tasks they will face in the classroom and beyond? There is no easy answer, as it is a question that writing instructors have grappled with for decades. New ideas in voice state that languages are not restricted to one form or function; instead, they are ever-evolving and influencing each other (Canagarajah, 2013). Other scholars believe it is time for writing instructors to incorporate students' mother tongues and move away from the idea of "wrongness" in writing (Elbow, 2000a). Elbow (2007b) often refers to the "either/or" debate and argues that we should "embrace the contraries" and explore writing that is most beneficial to the students. The solution explored in this project is enriching voice and exploring SWE by asking students to work together, conduct personal investigation, and evaluate the writing they have encountered in the past or will encounter in the future.

### **Purpose of the Project**

In the past, I taught composition at a university that embraces mainstreaming basic writers and L2 writers. In this setting, English language learners (ELL) are placed in writing classes with native English speakers (NES). However, ELL students are often marginalized in the classroom and do not receive the specialized instruction or time needed to become more successful writers of English. I was trained in teaching composition; however, this training did not include adequate preparation about how to

best reach ELLs, especially in a setting in which I could not devote enough time to their varied needs. I felt strongly that I was doing these students a disservice by failing to provide instruction appropriate for their needs. Still, I tried to create an environment in which students felt that their background in writing in their native language was valued. I achieved this goal with varying degrees of success.

At the community college and university level, there is a tremendous amount of pressure to prepare students for academic writing they will encounter in other classes throughout their studies. As a Peace Corps volunteer in the Republic of Cabo Verde, I had the opportunity to work with student writers who were working toward the completion of a thesis. These students had a writing teacher who sought, whether consciously or unconsciously, to stifle student voice and force the students to adopt a Western, authoritative writing style. As a result, the students asked me for advice, as I was their writing tutor and I was training them to become peer-tutors. This experience led to the development of a writing group in which we conducted a round-table reading of each student's work each week. Students contributed their own personal knowledge and helpful suggestions to the student writer whose thesis was the focus of the discussion and from this experience, students' writing flourished. This remains one of the most enriching teaching experiences I have ever had, and this experience contributes to my desire to incorporate collaborative writing in the L2 writing classroom.

The kind of collaborative writing mentioned above is not often found in writing classrooms in the US. The kind of writing done at the college or university level – namely the researched essay and timed essays – rarely ask students to work together



beyond the initial planning stages. Furthermore, assignments often do not extend beyond the classroom into the real world. Training students to write for the academy only serves them in the academy, and when they encounter real-world writing, which is often collaborative and may lack detailed guidelines, students may lack the skills that are necessary to be successful.

It is for the reasons I previously mentioned that I decided to create a resource guide for teaching L2 writing at the community college or beginning university level. It will be a 4-unit guide, and the assignments will be suitable for a transfer-level composition class. The main goals of this project were as follows: 1) to help students negotiate issues of linguistic identity in English while discovering their personal voice in writing; 2) to expose students to different genres of writing and allow them to investigate the conventions of those genres by participating in relevant discourse communities and conducting first-hand research; and 3) to allow students to write collaboratively in order to hear the voices of other students and better prepare for real-life writing tasks.

The resource guide I created is useful for teachers at the introductory college level who would like to explore various writing genres intrinsic to the needs of their students while also working to strengthen their students' confidence and voice in academic writing and beyond. The guide serves college-aged students whose mother tongue is not English and who are staying in the US on a more long-term basis (more than 4 years). The guide helps them negotiate personal voice in writing while exploring the conventions of SWE as used in a university setting. It also focuses on preparing them for the various writing tasks they will face both in and out of the classroom.

## Theoretical Framework

L2 students come to the classroom with knowledge of writing in a language other than English, and that writing is often very different from the writing expected in many U.S. universities. As such, L2 writers cannot be assumed to be familiar with the genres of writing that are used in the US. Hyland (2003) argues without studying genres in the composition classroom we are assuming L2 students are as familiar with the key writing genres used in U.S. universities as is the teacher, which he negates by saying that “L2 learners commonly do not have access to this cultural resource and so lack knowledge of the typical patterns and possibilities of variation within the texts” (p. 20). It is then the teacher’s responsibility to provide that missing genre knowledge through readings and structured lessons, which will allow students to explore different genres and the conventions of each. Additionally, the concept of Discourse Community (DC) is one that, while familiar to NES students, can be difficult for L2 writers to grasp; however, if students are to be treated as real writers they must understand that real writing is done for real audiences, and those audiences are part of distinct discourse communities. Again, Hyland argues that students must understand DC because it is a key concept when analyzing genre in the writing classroom, and it is central to understanding that writing is “a powerful metaphor joining writers, texts and readers in a particular discursive space” (Hyland, 2003, p. 25). This project incorporated intercultural rhetoric theory, genre theory, and collaborative writing practices in a way that will be beneficial to students and prepare them for future writing tasks.

Casanave (2004) defines IR as the theory that “each language is characterized by a set of rhetorical conventions unique to it and [...] these rhetorical conventions influence how people in those cultures think and write” (p. 29). IR allows students to analyze the structure of writing in their original language and see the techniques and “framework” present in their writing. It is then up to the teacher to provide writing opportunities in which the student can explore their past writing experiences in order to try and understand the characteristics of the genres they have used. Later in the writing process, writing teachers may choose to explore new genres and look closely at the frameworks present in those new writing tasks. IR can be linked to genre theory in that they both stress the importance of analyzing the structure of written language through an exploration of writing itself.

In genre theory, Hyland (2003) argues, teaching genre presents both students and teachers with a different perspective on writing, and it also gives them strategies that will lead to success in writing. Hyland (2003) further argues genre-based pedagogies support learners by providing a “contextual framework for writing which foregrounds the meanings and text-types at stake in a situation” (p. 27). The methods that are in place when using a genre-based framework allow writers to build up their skills by providing a deeper understanding of how texts are structured in different writing tasks for different audiences. In order to be successful writers, a learner must understand the patterns and expected characteristics of the writing task that he/she is approaching. This awareness is developed throughout the genre-based writing class.

In addition to IR and genre theory, it is also useful to allow students to write collaboratively. Some theorists argue that collaborative writing comes with more problems than benefits. Their arguments are that collaborative writing takes a long time, leads to disagreements among group members, leads to writing that is not good, and that it forces students to produce writing that lacks energy (Elbow, 2007b). However, other scholars argue that collaborative writing is a way to get students talking out loud about writing techniques and the choices that real writers make. Elbow (2007b) states, “the process of collaborative writing forces students to become more conscious and articulate about rhetorical decision making” (p. 261). When combined with IR and genre theory, both of which have students analyze conventions of writing and language choice, collaborative writing will allow students to work together using the techniques that have been learned and internalized.

### **Significance of the Project**

Composition and ESL instructors can benefit from an exploration of voice, collaboration, and genre-based writing in the L2 writing classroom. The issue of exploring linguistic identity through metacognitive writing research is at the forefront of L2 writing studies. Writing teachers who utilize these theories in the classroom gain additional techniques for addressing the many needs of L2 writers, which often go unacknowledged or unresolved. Teachers who use genre-based writing will be better able to help their students address the real audiences and purposes in writing because they will ask students to analyze past and future writing tasks and engage in primary research about discourse communities and writing conventions. In addition, collaborative writing

allows teachers to convey the importance of team work in the classroom, and it gives them the opportunity to extend the role of “expert writer” beyond himself or herself.

L2 writers also stand to benefit from a curriculum that asks them to evaluate the writing tasks they will be asked to engage in and the moves they make as writers in specific communities. In the writing classroom, educators sometimes fail to acknowledge the purposes of writing in the university and how it is to be approached. Additionally, we often neglect to approach real-world writing and issues of audiences beyond the instructor. Students often produce “canned writing,” where the only expected or anticipated audience is the teacher. However, when L2 students are asked to investigate a discourse community, evaluate the language, writing tasks, purposes, and audiences for writing, they come away with a greater knowledge of how writing is done for different situations. Further, by engaging in collaborative writing, students are able to hear the varied voices of student writing and provide useful feedback. When students are labeled as “experts” in the writing classroom, they are better able to negotiate voice and increase confidence, which better prepares them for writing inside and outside of the classroom.

### **Definition of Terms**

**Intercultural rhetoric (IR):** Intercultural rhetoric has been variously known as contrastive rhetoric or cross-cultural rhetoric. IR replaces these other terms and functions as an umbrella term for these theories.

**Discourse community (DC):** A group of people who share a set of linguistic functions within a discourse. Members of a discourse community understand the same basic assumptions and use language in similar ways.

**Standard Written English (SWE):** The variety of English accepted at universities as the most correct for of writing.

**Voice:** Commonly referred to as linguistic identity in writing studies; in writing, voice can be defined as the personal style or personality of the writer as it is conveyed in writing.

## CHAPTER II REVIEW OF THE LITERATURE

### **Introduction**

The purpose of this project was to develop resource guide for teaching L2 writing at the community college or beginning university level which focuses on voice or linguistic identity in L2 writing and the benefits of collaborative and genre writing in the L2 classroom. As such, this literature review focuses on the following topics: the idea of voice in L2 writing and why it is an important focus in the writing classroom; the ways in which a focus on voice will lead to improvement in SWE; the theory behind collaborative writing and how it has been received by scholars; and the theories behind genre pedagogy and intercultural rhetoric and how these have been received by scholars. In addition, the review of literature discusses the benefits of each theory with regards to strengthening student voice in writing.

### **Voice and Linguistic Identity**

Identity, or voice as it is commonly referred in compositions studies, is difficult to define and even more challenging to achieve in the writing classroom. Voice in writing is commonly seen as an exploration of self and self-representation, and it has been the topic of much debate in L2 studies. Some researchers believe that students merely “perform” an identity expected of them by the professor or the academy; others believe that students invent and reinvent themselves through writing.

For example, Ouellette (2008) asserts identity is defined by our self-image, the image of ourselves in the eyes of others, as well as how we choose to represent ourselves to others. Ouellette (2008) goes further to state that identity in writing depends on the

individual choices we make based within the particular social context in which we might find ourselves. Similarly, Tardy (2006a) states that writers “ventriloquize, re-voice, or re-accentuate the words of others,” and this mediation leads to the creation of an individual voice and identity in writing (p. 62). Both authors agree identity in writing is a complex subject that must be negotiated within a context.

However, voice is not considered mere fluency in the language or adoption of correct linguistic functions; researchers can agree that linguistic identity depends on a number of factors, including educational background and socioeconomic status, to name a few. The issue of linguistic identity is complicated by the politics of English in the US, as L2 students are often held to impossible standards of fluency and correctness. With such focus on correctness in L2 students’ writing, linguistic identity often takes a back seat, forcing L2 students to “perform” an adopted voice. Perhaps the ideal situation is for students to form a hybrid identity that is fused of their L1 and L2 selves, thus allowing them to negotiate and renegotiate their voice in writing as they encounter other student and academic voices and contexts.

Ramanathan and Atkinson (1999) have criticized the focus on linguistic identity in L2 writing studies, asserting the belief that identity too closely linked to Western individualism. Similarly, Matsuda (2001) noted exploration of written voice is problematic for L2 students because people from different cultures view the notion of the individual in differing ways. Also, Matsuda stated this difference can be a complicated subject to investigate in the L2 writing classroom and individualism and voice should not be conflated. While individualism may be a concept valued by mostly Western cultures,



human individuality is universal. Voice, according to Matsuda (2001), exists in writing in all cultures; however, the construction of voice is not universal, as it is navigated differently in individualistic and collectivist cultures. It is then important to allow students to explore their linguistic identity in writing by providing the relevant framework within the writing classroom.

While there are differing opinions about whether the main focus in the writing classroom should be on teaching SAE or linguistic identity, the majority of authors agree that it is important to build on students' prior knowledge. By doing so, an emphasis on voice is crucial in helping students channel past experience and education into the writing they produce in the new environment. The composition and L2 scholars mentioned above agree that emphasizing voice in the L2 classroom will help L2 students build confidence in their English writing, which will allow them to confront new writing situations with self-assurance.

### **Collaborative Writing**

The idea of collaboration in the writing classroom is not a new one, but it is not the most popular among writing teachers. Pair work and group work is not uncommon in most ESL classrooms, but in the individualistic U.S., students are often taught writing is a solitary act. Often, collaboration in writing is limited to the prewriting stages, in which students are asked to brainstorm ideas together. Later in the writing process, students may again collaborate for review and revision, but this is the extent of most collaboration. Providing more collaborative writing tasks in the classroom leads to greater cooperative resolution of many linguistic problems and co-construction of language knowledge in

order to mediate L2 learning (Dobao, 2012). Trimbur (1989) stated the aim of collaborative learning is to begin with an in-depth conversation, first in pairs or small groups, next between groups in class, and later between the class and the teacher. More recent studies in collaborative writing build on this framework and point to a form of collaboration that might be useful in helping students better understand the writing process and how to approach it.

### **Basic Principles of Collaborative Writing.**

Bruffee (1984) maintained writing is a socially constructed act in that thought is an internalized version of conversations had publicly and socially, which means that writing “is an internalized social talk made public and social again” (p. 641). So using collaborative principles in the classroom is a way to for students to make meaning together in order to be better able to understand the processes. As such, collaboration in language learning is seen as essential to the development of communicative competence. While it is often limited to the early and late stages of writing, Dobao (2012) argued collaboration should extend further into the writing process so that students may develop better communication and understanding of the task and language. The impact of collaboration is such that students are able to be simultaneously experts and novices in the writing process, leading to higher cognitive processing (Dobao, 2012).

Collaborative writing may include a collage approach, which is advocated by Elbow (2007b). In this approach, students equally contribute personal knowledge on a topic by writing separately, sharing the work produced, making suggestions, and finally choosing which pieces work well together and sequencing them (Elbow, 2007b). Elbow

sees the collage as a bridge that will allow greater perspective on writing and will help guide them to both full collaboration and solo writing in the future.

In Storch's (2005) approach, students worked in pairs and engaged in dialogues in order to synthesize information gathered from two sources. In this dialogue, students engaged in task clarification, deliberated over lexical or grammatical choices, discussed structure, parsed reading, and made choices to negotiate the co-authored text (Storch, 2005). Dobao (2012) focused not on pair work but instead on group work, having students engage in a jigsaw activity leading to the writing of a story. All of these tasks involve varying levels of collaboration, and the tasks include dialoguing, negotiating, and synthesis. These appear to be the basic tasks involved in the collaborative process.

### **Perspectives**

Elbow (2007b) stated when writers write alone, they make decisions that they often do not acknowledge; however, when writers engage in collaboration with others, they are forced to discuss the many dimensions of writing that they usually take for granted, such as transitioning, word choice, and appealing to an audience. Elbow (2007b) did not ignore the difficulties of collaboration in writing, which can be many. The work produced in collaborative projects may take an extended amount of time, may be bland due to the compromise that must take place, and it may lead to disagreements (Elbow, 2007b). Elbow (2007b) proposed the collage approach in order to combat some of these difficulties, stating that the process still allows writer autonomy but encourages dialogue and non-standard research and writing, which can help guide students toward full collaboration.

Dobao (2012) argued another benefit of collaborative writing is the focus on reflection; the activity itself forces students to reflect on language, discuss the choices made, and collaborate on a solution to problems that they encounter. Storch (2005) discussed studies that show that students who engage in collaborative writing beyond the early or late stages tend to focus not solely on grammatical problems, but on issues of vocabulary and discourse, as well. This process has been referred to as “collective scaffolding” (Donato, as cited in Storch, 2005). Scaffolding in L2 instruction leads to greater comprehension and retention of information learned.

Shehadeh (2011) focused on students’ perspectives on collaboration in writing, which were positive and mentioned that they were happy to write in a situation in which the teacher was not the sole purveyor of knowledge. The students mentioned that the process of collaborating enhanced their self-confidence, as well as speaking and communication skills (Shehadeh, 2011). Enhanced communication abilities along with confidence in writing can both lead to greater self-assurance in personal voice, along with more willingness to engage in future writing tasks.

One criticism of collaborative learning is that there may be too great a focus on consensus, a word that indicates that student individuality or voice is not appreciated. Trimbur (1989) mentioned the potential danger of collaboration is its tendency to stifle creativity and enforce conformity. Trimbur (1989) acknowledged group collaboration may have real problems; however, he contends that rather than inhibiting individuality, collaborative learning enables students to “realize their own power to take control of their situation by collaborating with others” (p. 604). This means by encouraging consensus in

collaborative writing, students are engaging in social activity which allows them to empower each other and make the class more egalitarian instead of authoritarian, as non-collaborative classrooms can be.

Collaborative learning enables students to work together toward a common goal, and although scholars often approach collaborative writing differently, the basic principles are agreed upon. Students engage in conversation, produce a written text that represents all group members, and come to consensus before making changes to the group document. Collaborative writing relies on cooperation on the part of both the students and the teacher, so the classroom becomes one in which all voices have equal merit and everyone learns together.

### **Genre Theory**

A focus on genre in the L2 writing classroom encourages students to explore the discourse communities they belong to and the forms of writing that are valued within those communities. Johns et al. (2006) defined genre as the ways people use language to accomplish specific tasks in particular contexts through use of language. Indeed, genre is negotiated constantly within a discourse community, whether in oral or written form. Additionally, guiding oneself through a new discourse community requires intimate knowledge of the genres used. Using genre pedagogy in the classroom has become increasingly popular in recent years, as it offers teachers a way to ensure students can think critically about the writing situations they will approach in future situations. Furthermore, this ability to analyze genre will increase transfer skills from courses beyond the writing classroom. The most popular genre explored in the L1 or L2

classroom is the academic essay; however, allowing students to explore genre invites a greater understanding of the practical knowledge necessary for survival in the communities in which students belong or wish to join, both inside and outside of the university.

### **Basic Principles of Genre Pedagogy**

Genre pedagogy has come to be an important part of ethnographic research in the writing classroom. Hyland (as cited in Johns et al., 2006), stated genre-based pedagogies have as a goal the creation of “a conscious understanding of target genres and the ways language creates meanings in context” (p. 240). When used effectively, it can be seen as a more pointed version of ethnography in which students identify a community that they will be asked to join or are hoping to join in the future, and they look closely at the frameworks present in the written genres of that community (Hyland, 2007).

However, according to Belcher (2013), genre theory has the potential to place the majority of focus on the “formal features” of genre, more specifically on researched essays rather than how to raise awareness of genre characteristics (p. 438). The goal of a genre approach then becomes instilling greater genre awareness in students, which will allow them to approach writing situations and determine how to succeed in those situations by following or disobeying the rules (Belcher, 2013). Genre writing should help students become more autonomous writers who have agency and use that agency to accomplish goals with strength of voice. Indeed, the current direction of L2 writing seems to be moving toward a focus on learner autonomy, which will lead students to pay

greater attention to the processes involved in writing and how those processes can be applied to the world outside of the classroom.

In the research of Johns' et al. (2006), the researchers used ethnography and genre pedagogy together as a way to prepare graduate student for the academic setting in which they were entering. Students conducted ethnographic research about the genres they would be asked to use in their chosen field, as well as the reasons for using those genres, and from this investigation they gained a deeper understanding of the written discourse they would be entering. Genre-based pedagogies often utilize many of the same tools as ethnographic research: students as participant-observers, interviews as a means of discovery, collection of primary linguistic materials, evaluation of the rules of a group's linguistic functions and contexts in which they are used, and so on.

Genre pedagogy includes an understanding that particular cultures utilize different genres, which means that L2 students may not have the schema necessary for most academic writing in the US. This knowledge, then, urges teachers to go further in writing instruction and challenge students to explore the specific contexts in which the genre is most often used. Such exploration allows students to see not only how texts are structured within the student's chosen discourse community but also to investigate why they are written as they are (Hyland, 2007). In order to be successful writers, a learner must understand the patterns and expected characteristics of the writing task that he/she is approaching. This awareness is developed throughout the genre-based writing class.

## **Intercultural Rhetoric**

Tied to ethnography and genre pedagogy is intercultural rhetoric (IR), which incorporates the belief that each language carries a unique set of rhetorical conventions which influence how users of that language communicate through spoken and written discourse (Casanave, 2007). In its modern form, IR scholars conducted textual analysis of genres of writing from different languages. A criticism of this approach is that scholars neglect to look at sociolinguistic elements writers' background, and ideological factors that influence the reasons people write and/or topics chosen have also been ignored. However, Casanave (2007) pointed out Connor's research "has consistently found differences in how L1 and L2 speakers organize their texts and achieve different rhetorical purposes" (p. 41). Many scholars claim that IR is underutilized because it fails to incorporate the multidimensional backgrounds of student writers. Nevertheless, when IR is combined with other approaches, such as genre pedagogy or ethnography, it becomes a better-rounded tool for L2 writers because it allows students to draw on L1 writing experiences as a means of exploring their own linguistic tendencies as well as those conventions expected in new discourses they may enter into.

## **Perspectives**

Criticism of a genre approach includes its prescriptive nature and failure to urge students to go beyond the formulaic. Kubota and Lehner (2004) believed using a genre approach in the classroom can lead to assimilation of linguistic identity because teachers and students do little to challenge the frameworks of their chosen genres. Indeed, linguistic identity is easily lost in the shuffle of genre-based pedagogies if approached



from a prescribed standpoint. Johns et al. (2006) stated L2 writers often find academic genres intimidating because they are frequently forced to abandon their personality and write objectively or neutrally, which the authors rightfully claim to be nearly impossible. The authors go on to state that “all writing...is an act of identity in which people take positions, engage their readers, and represent themselves in different ways” (Johns et al., 2006, p. 237). So when students explore writing in a genre-based classroom, it should be combined with another approach that encourages exploration of the self, as in ethnography, autobiography, or IR.

Kubota and Lehner (2004) agreed genre-based pedagogies provide students with an opportunity to go beyond the stale writing of the 5-paragraph essay. The authors explored a Freirean connection in that students may be able to “reclaim [their] marginalized voices” by engaging acquiring and appropriating the dominant language and genres explored in their studies (Kubota & Lehner, 2004, p. 14). As such, when teachers present genre theory as a way to access and develop an academic voice, one recognized by the greater academic and social community, they are strengthening their linguistic identity, which Kubota and Lehner (2004) believe that can lead to greater social mobility. Yasuda (2011) contributes to Kubota and Lehner’s discussion by stating that genre-based pedagogy can help students become more aware of audience, context, and genre-specific language choices. When students are exposed to genre for an extended period of time, they are better able to understand how language is used, which contributes to greater communicative competence in writing (Yasuda, 2011).

Students who effectively investigate and participate in the genres of their chosen discourse communities are thus developing the tools they need to succeed in those communities, which may include academic or real-world audiences. Hyland (2007) supported this notion by stating that as teachers are allowed to base their courses on the texts that students will necessarily encounter in academic, social, or vocational contexts, learners are then guided to become effective participants in the world beyond the L2 classroom.

### **Summary**

Linguistic identity is undeniably important as it represents the students' background in their L1 and gained knowledge in their L2. Teachers are in a unique position to encourage L2 students to critically examine the communities to which they belong and discover new discourse communities. The methods L2 students use to explore these new communities can help with the negotiation of identity in this adopted language. L2 students are often marginalized or seen as weak or unable to communicate with power, and professors or employers often hold L2 students to impossibly high standards and ask them to produce native-like texts, tasks that are difficult for even those who have lived in English-speaking countries for decades. It is for these reasons that L2 students are often asked to abandon their previous writing or linguistic experiences and adopt or "perform" the voice of the Western academy. It is easier to teach formula writing and ask students to perform based on a model than it is to challenge students to find a voice of their own and strengthen it over time. However, by utilizing IR, genre pedagogy, and collaborative writing practices, students are better able to strengthen their voice, negotiate

old and new identities, and construct meaning with other students while participating fully in the academy and beyond.

## CHAPTER III THE PROJECT AND ITS DEVELOPMENT

### **Description of the Project**

I have developed a resource guide for teaching second language writing with a focus on student voice, genre writing, and collaboration. The guide consists of four units, and it is intended for a college-level audience, including transfer-level L2 Composition classrooms. It primarily serves instructors of those courses, and it functions as a guide to using genre, personal writing, and collaboration in an effective way. Each writing assignment is explained in detail and an assignment description is included that can be presented to the students. Additionally, each unit contains an outline of lesson plans that are scaffolded to provide adequate preparation for each writing assignment. The exercises include readings, questions, journal and freewriting prompts, and lesson expansion ideas. In addition to the lesson plans, each unit contains handouts, which range informational handouts to reading questions.

The guide is designed to allow instructors to personalize the assignments and supplement readings and exercises to better suit the needs of their class. The exercises that make up each unit can be expanded or compressed to fit the timeframe set by the instructor, although suggested timeframes are given for each unit and lesson plan. Each unit may be used separately, in the order that they appear in the guidebook, or as a full semester outline; however, certain units are meant to complement each other and should be combined in order to be fully successful. The units, as they appear, build genre analysis skills and collaboration gradually, so that by the final unit, students are well versed in these concepts before the final portfolio.

### **Development of the Project**

The idea for this project came from a personal interest in encouraging L2 writers to explore personal voice in writing while also helping prepare them for the writing tasks they will face in a university setting and beyond. As a composition instructor, both at home and abroad, I struggled to find a balance between teaching Standard English and supporting students' personal and creative exploration in writing. I was also inspired by Elbow's idea that teachers must embrace the contraries we find in teaching pedagogies in order to better serve our students. I found that utilizing a genre approach is useful in helping to prepare students for academic writing situations, while also allowing room for creativity.

I came to value collaboration when I witnessed its ability to build community in the classroom and student confidence in their writing abilities. Creating trust and camaraderie in the classroom emboldens students, strengthens student voice, and creates rich pieces of writing. In my teaching experience, I have successfully used collaboration as a tool for brainstorming and peer review. However, I am eager to utilize this tool for the creation of larger texts.

The project begins with personal exploration in writing, utilizing collaborative writing techniques and evaluation of genre. It continues with a genre manipulation task that has students look closely at genre conventions, purpose, and audience. After this, the outline continues into the academic realm by asking students to participate in the academic genres of proposal and essay writing. The final task in the project is an entirely

collaborative assignment, which utilizes the skills students have developed in collaboration, research, and genre writing.

### **The Project**

The project is located in the Appendix.

## CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

### **Conclusions**

In the field of L2 composition, there is a constant debate about whether students should be encouraged to develop a personal voice or adopt a standard academic voice for writing in the academy. Teachers are expected to provide L2 students with all of the necessary tools to help them produce high-level texts in the writing classroom and beyond. However, this task is more difficult than it seems at first glance. L2 students bring a plethora of knowledge to the writing classroom; their major hindrance is that the bulk of this knowledge exists in a different language. Helping students access that knowledge and apply it in an English setting without causing them to lose their sense of self is a difficult task, and there is no easy solution to this problem.

Teachers who place an emphasis on strengthening student voice in writing are basing their teaching strategies on the notion that this approach emboldens students and nourishes students' ability to write with passion and approach new writing situations with confidence. In addition to focusing on voice, teachers must also place genre analysis at high importance. Negotiating genre is a task that students will face in all college classes and most employment situations. A genre focus allows students to analyze their own writing process, as well as forcing them to consider the discourse community and characteristics of a piece of writing before participating in that genre and community. Furthermore, to complement voice and genre approaches, collaboration in writing should be used in the L2 classroom as a means of creating community among classmates and encouraging authority in writing.

By combining collaborative learning, genre theory, and an emphasis on voice, the L2 writing classroom becomes a place where students feel valued, gain personal authority, learn to navigate unfamiliar writing situations, and carry on self-assurance in their abilities. Although these methods are not absolute solutions to all problems L2 students will face in the classroom, they provide a framework that teachers can use to de-emphasize the instructor's authority and promote agency and buy-in on the part of the students. L2 students face the seemingly insurmountable task of writing like native speakers, and while this may be an unrealistic expectation, students can feel confident in their abilities and write with passion after having a writing class that encourages them to care more deeply about their own ideas.

### **Recommendations**

The resource guide featured in the appendix is meant to be used as a customizable tool for L2 writing instructors. The lesson plans outline methods for implementing a genre approach, which relies on personal exploration and discourse community investigation, which is complemented by reflective writing exercises that encourage students to personalize their learning. Teachers are encouraged to take what they need from the resource guide and alter it based on the needs of their students and the context in which they teach.

It is recommended that all units in this guide be used in the order that they are presented. This is due to the purposeful scaffolding of the assignments. Beginning with a personal literacy narrative, students explore past experiences and investigate current communities and their genres. After this, the second unit focuses exclusively on genre,



building on the knowledge of the first unit and asking students to recreate a genre as something new and different. The third unit builds on the knowledge of discourse community and genre, asking students to enter the academic community and write within a very confining style. The final unit is entirely collaborative, building on the collaboration students have participated in during previous units.

For the final unit, the lesson plans are less structured because of the experimental nature of the assignment. For this reason, the teacher and students should negotiate the assignment and their needs to agree upon a proper schedule for the class. The exercises can be further customized, becoming highly structured rather than seemingly isolated.

The four units found in this resource guide are extensive, but they do not represent a complete curriculum for a semester-long class. Left out are assessment forms, ideas for instructor feedback, and strict guidelines for journals and freewriting exercises. This is due to the customizable nature of the guide. It is recommended that students develop these areas based on the specific needs of their students. It is also recommended that assessment forms be created collaboratively with the students as another means of collaboration and genre analysis. Students should be asked to contribute ideas about how they should be assessed, and these ideas must be based upon what they have learned about expectations in the classroom and the academy.

The primary area deserving of further development in this resource guide is the area of teacher feedback. Commenting on student writing is crucial in helping L2 students develop their writing skills and gain confidence in their abilities. The units include peer review, which allows students to assume the role of authority and give

constructive criticism to their peers. However, the instructor can also provide ideas for growth, and teacher feedback is essential for helping students build fluency, reduce errors, and build confidence in their ability to analyze genre and discourse community.

The teacher is not meant to assume the singular role of authority in the classroom; as such, dialoguing with students about their progress and areas for improvement will allow students to feel valued, and it will put students in the position of co-learner.

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## APPENDIX

### Collaborative and Genre-Based Writing:

A Resource Guide for the L2 College Composition Classroom

**Using Genre Analysis and Collaboration  
in the L2 Writing Classroom: A Resource Guide**

## **Introduction**

When teaching writing, it is important to create an environment in which students feel that their background in writing in their native language is valued. For this reason, the following guide includes assignments and exercises that encourage L2 students to access prior knowledge and build on that information while engaging in this new culture. Students are encouraged to make moves as writers and determine audience, purpose, discourse community, and genre for each piece of writing they produce. Each unit features one or two main pieces of writing and focuses on exploration of personal voice and genre analysis. Each unit builds on the knowledge gained in the previous unit, so that the final units can be seen as a culmination of knowledge gained. Each unit is designed to be customized by the instructor, and materials are included that will allow the instructor to easily expand on the given exercises.

The major assignments in this resource guide rely on portfolio-based assessment focusing on process, which means that students are asked to collect their written work over time and present it together with the final product. Portfolio-based assessment is useful when using a genre approach in teaching writing because it allows students to reflect on the genres they have studied. As well, Hyland (2007) contends that multi-genre portfolios containing narrative and expository elements will allow students to see the ways that “texts are organized differently to express particular purposes” (p. 162). In addition, portfolio assessment allows students to see connections between the information being studied in class and the method of assessment (Hyland, 2007). For teachers, portfolios allow for evaluation of students’ performance based on the final product as well as their growth throughout the writing process. By focusing on both process and product, instructors are able to more fully support their students



In the portfolios featured in this resource guide, students are asked to gather materials and create a reflection on the process of writing, which includes creating an additional document for the portfolio. The following exercises and assignments are used throughout the resource guide.

### **Journaling**

Journaling is a private and personal process, and it is a tool that is sometimes used to help students gather thoughts or reflect on prior experience. In this resource guide, journaling is a valuable tool that will help students strengthen their writing while exploring identity and interest. Students are encouraged to keep a journal in whatever form is most useful for them, which may include hand-written or typed entries. This guide states that journals will not be collected or evaluated by the instructor. The reason for this is that by allowing students privacy in their journaling process, they are encouraged to explore their personal learning and growth throughout the class in a non-intimidating way. For each portfolio, however, students are asked to reflect on their journaling process, and this reflection contributes to the assessment of their overall growth. This reflection can include excerpts from the student's actual journal, or it can include one or two reflective paragraphs about what the student has learned through the journaling process. The instructor may use his or her own discretion as to whether collecting and evaluating journals is a more effective method.

### **Freewriting**

Freewriting has many definitions and uses. In this guide, freewriting can be described as focused writing on a given topic in which students are instructed to disregard notions of correctness and instead focus on writing continuously for a particular amount of time. In most instances, this guide uses freewriting as a warm-up activity aimed at accessing prior knowledge and priming students to begin thinking about the topic or task at hand. As with journaling,

freewriting is meant to be a non-intimidating tool that students utilize while exploring ideas and negotiating voice in their writing. The designated freewriting prompts complement the topic of study for the unit, though these prompts may be altered to better fit the instructor's needs.

Additionally, instructors may decide to give students freewriting topics that are less defined than those suggested in this guide.

### **Reflective Overview**

Reflection is a vital part of intellectual growth, especially in a classroom that encourages collaboration in writing. Higgins, Flower, and Petraglia (1992) argue that reflection in writing allows students to “assess and adapt their thinking as they carry out intellectual tasks” (p. 49). They further argue that it encourages independence in the learning process, which leads to greater transfer of learned classroom material to situations outside of the academy.

In the portfolios featured in this guide, the Reflective Overview (R.O.) has students explain the moves they made in the writing process and how they have applied knowledge of genre, discourse community, and elements of writing. The R.O. blends personal and academic writing, which will expose students to a new genre while allowing them to analyze the writing processes (and genres) they have engaged in.

Reflection on the writing process is also a key tool that helps the instructor assess student growth. The reflection that occurs in the R.O. allows students to evaluate their own learning and report the challenges they faced when engaging in academic or other genres explored throughout the course.

### **Expansion Ideas**

Throughout the guide, the instructor is provided with ideas for expanding on the given topic. These ideas include out-of-class ideas, which provide opportunities for students to

continue their learning out in the real world or the academic world in which they engage every day. Creating these connections serves to encourage learning beyond the classroom and to promote the creation of connections between real life and their academic studies. Additionally, the Expansion Ideas section of each unit may include grammar ideas, writing activities, study skills, or critical thinking activities. These ideas can be used to replace activities in the unit or to lengthen the unit and emphasize skills not currently featured within the unit.

### **Parts of the Portfolio**

Each major assignment is to be turned in as a portfolio in which students gather their process materials and structure them in a way that allows the instructor to view the students' process through the students' eyes. Each portfolio consists of the following parts:

#### **The Final Document**

The final document is the culmination of work for each unit. It is a well thought out, polished document that represents the student's best work. This document should represent roughly half of the grade for the entire portfolio, as it

#### **Drafts**

For each portfolio, students are advised to turn in at least 3 drafts that led to the final document. A draft includes all versions of the document completed before the final draft is turned in. Drafts may include freewriting, journaling, or in-class writing that contributed to the final draft, though formal drafts should also be included.

#### **Evidence of Journaling**

Although students are not required to turn in journals, they should include evidence that they have engaged in the journaling process. This may be sample journal entries or a typed document reflecting on the journaling process.

## **Reflective Overview**

See above for a description of the R.O.'s purpose. The R.O. is one document, usually between 2-3 pages, in which the student describes the writing process that he/she engaged in. Additionally, the R.O. serves as a roadmap for the contents of the portfolio. In this document, the student should explain what is in the portfolio, how each document contributed to his/her learning, and how the full portfolio should be assessed.

## **Major Assignments**

There are four units in this guide, and each unit is centered on a specific piece of writing. The major writing assignments are: Literacy Narrative, Genre Switch, Proposal and Annotated Bibliography, Argumentative Essay, and Collaborative Collage. Each unit features genre analysis, collaboration, and some emphasis on student voice. Below are assignment descriptions for each major writing assignment.

### **Literacy Narrative**

For the first writing assignment, students will write a literacy narrative. They will explore their personal literacy experiences and determine the best shape for an autobiography discussing this literacy (or literacies). Each person brings to the class individual experiences and knowledge about literacy, and this can take many shapes depending upon which discourse communities each student belongs to. The first piece of writing begins with a piece of writing that explores a discourse community that the student belongs to, what kinds of composing this community employs, and how someone in this community learned the language of these compositions.

Throughout this unit, students will read about language learning experiences of others, as well as other kinds of literacy learned in specific discourse communities. Students are encouraged to think about their language learning experiences, the strengths and weaknesses of

their writing, and some other significant literacy experience that they have had. Students may wish to develop an overview of their literacies, focus more deeply on a few, or reflect on one that impacted them the most. The students, themselves, must make this decision, and it may be determined by what their pre-writing and freewriting reveals to them.

### **Genre Switch**

The second assignment in the project is the genre switch. In this unit, students are asked to draw upon the genre/discourse community knowledge they gained from their literacy narrative and readings. Starting with a piece that has already been written, presumably something published by a noted author, students will choose a different genre and discourse community and rewrite the text to suit this new audience. Students may choose any text they want to begin with (with professor approval), but they must make sure to cite the original text. Students should be encouraged to select a text that they really enjoy and have significant prior knowledge of.

### **Argumentative Essay**

For the third writing assignment, students are asked to participate in the academic discourse community to which they belong or wish to join. The aim of this unit is to initiate students into their field by asking them to engage in academic research. The topic of this research will be based upon the themes or issues explored in class thus far. When they have decided upon a topic, students will conduct academic research (from library or web-based sources) in order to write a well-supported argumentative essay. In this essay, students will investigate an issue that we have explored in this class, such as cross-cultural communication, racial and cultural discrimination, literacy and education, etc. Alternatively, students may choose to investigate another issue that they would like to learn more about.

This argumentative essay requires that students read a variety of sources in order to discover the wide-ranging perspectives on the issue. The purpose of this essay is to offer some resolution of a problem or answer a question. The purpose is to answer a question or offer a solution to a problem. To accomplish this goal, students will need to build on the existing research by incorporating material from published sources, including recent scholarly articles and books.

Students will, again, draw upon the genre/discourse community knowledge they have gained through previous assignments and readings. For this assignment, the objective is to practice using a preselected genre and discourse community to create an argument about a selected topic. Students will practice researching and employing the conventions adopted by the academic discourse community to which they are contributing.

### **Collaborative Collage**

This writing assignment will allow students to collaborate with their peers, developing a piece of writing that reflects each group member's knowledge of a topic, and allowing them to make decisions as writers. Students will produce a collage of writing, each person contributing an individual piece. As a group, students will come together to make decisions about content, organization, and revision.

This assignment will require students to meet with group mates often, discussing the choices that they are making in order to produce a finished product that reflects an informed, well-rounded piece of writing. In addition to creating a collage with your group mates, you will also prepare a presentation in which you present your collage, explain the choices you made as a group of writers, and discuss what you learned through the process of creating this document.

## Unit 1 Overview: Literacy Narrative

### Unit Summary

In this unit, students explore their personal literacy experiences from childhood to adulthood and select one narrative to further explore in writing. Students will also investigate the ideas of genre and discourse community, and the literacy narrative they produce is situated within a discourse community to which the student belongs and has intimate knowledge. Students read texts related to literacy and discourse, and they have the opportunity to engage in discussions and exploratory writing to prepare them for their narrative. Lessons are scaffolded to promote student learning, and the unit utilizes collaborative and individual activities that help strengthen their reading and writing skills.

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### Target Proficiency Level

Advanced community college or university students

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### Unit Objectives

- Employ the writing process from pre-writing strategies to drafting and revision.
- Use pre-writing strategies, such as brainstorming and outlining.
- Write collaboratively with classmates.
- Explore narrative and personal writing to construct a literacy narrative.
- Identify discourse communities and the genres appropriate for those communities.
- Determine subject, purpose, and audience for writing in different genres.

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### Assessment

Students will produce a portfolio that presents their writing process and the final product of the unit's major writing assignment, the Literacy Narrative. The portfolio will include the following:

- Final Draft of Literacy Narrative
- Evidence of Drafting: at least 3 drafts
- Evidence of Journaling
- Reflective Overview

Students will receive a grade based on all aspects of the portfolio. The following grade breakdown is recommended:

- Final Draft: 40%
- Reflective Overview: 25%
- Drafting: 25%
- Journaling: 10%

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### Lesson Plans

Lesson	Suggested Timeframe
Lesson 1: Defining Literacy	1 week
Lesson 2: Defining Discourse Community & Genre	2 weeks
Lesson 3: Creating a Narrative	1.5 weeks

## Lesson Plan 1: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from specified books.

Title	Author
“So You Want To Be A Writer” (poem)	Charles Bukowski
“Barriers” (short essay)	Rolando Niella
“Waiting In Line At The Drugstore” (short essay)	James Thomas Jackson
Literacy Handouts	M. Lassiter

### Unit 1 Literacy Narrative, Lesson Plan 1

**Lesson Title:** Defining Literacy

**Suggested Timeline:** 1 week (2-3 classes)

**Supplemental Materials:** Literacy Handout, “Barriers” by Rolando Niella (*Guidelines*, p.), “Waiting in Line At The Drugstore” by James Thomas Jackson

Aim	Procedure	Interaction
Warm-up	Read “So You Want to be a Writer” by Charles Bukowski <ul style="list-style-type: none"> <li>• Pair or small group questions:                             <ul style="list-style-type: none"> <li>○ What is the main theme in his advice?</li> <li>○ Consider your own experience: How did you learn to write? Do you enjoy it?</li> <li>○ Can you add to the advice given? What does someone need to do in order to become a writer?</li> </ul> </li> <li>• Share as a class.</li> <li>• Class Poem: How to Live in San Francisco.                             <ul style="list-style-type: none"> <li>○ Each small group begins a poem, writes advice about how to live in San Francisco. This can take any shape the group determines.</li> <li>○ Each group then passes the poem they began to the next group, who then adds more advice.</li> <li>○ Continue until the class decides the poem is complete.</li> </ul> </li> <li>• Read the poems aloud.</li> </ul>	Pair, small group, whole class
Activating Prior Knowledge	<p><b>Journal Writing</b></p> Think about an experience you’ve had learning how to do something. This does not have to relate to writing – it can relate to learning a particular skill, to play an instrument, your first day of little league practice, etc. It can even relate to what we have already discussed today. Try to recall as much as you can about your experience(s).	Individual
Preteaching	<p><u>Literacy</u></p> <ul style="list-style-type: none"> <li>• Pairs or small groups: Let’s define literacy.</li> </ul>	Pairs, small group,



	<ul style="list-style-type: none"> <li>○ What kinds of things can we be “literate” in?</li> <li>○ How do the experiences you just wrote about relate to the idea of “literacy”?</li> <li>○ Write a definition of literacy.</li> </ul> <ul style="list-style-type: none"> <li>• Share definitions, experiences, etc. with the whole class.</li> </ul>	whole class
<b>Reading 1: Barriers, Rolando Niella</b>		
Preteach Vocabulary	<p>The following vocabulary may be reviewed before the reading:</p> <ul style="list-style-type: none"> <li>• Comparable</li> <li>• Conscious</li> <li>• Encounter</li> <li>• Confront</li> <li>• Distinguish</li> <li>• Connotation</li> <li>• Awkward</li> <li>• Vague</li> </ul>	Teacher to Students
Predicting	<p><b>Freewriting</b> T writes “Barriers” on the board. Ss freewrite for 5-10 minutes about whatever comes to mind related to that word.</p> <p><b>Brainstorming</b> Class clustering on the board. T asks for one-word responses about “Barriers” and what students think about when they hear that word. T creates a cluster on the board with “Barriers” at center and Ss contributions branching off.</p> <p>T explains clustering and its usefulness.</p> <p><b>Relate brainstorming to the reading</b> T explains that the reading is titled Barriers and asks students what they think it may be about. Sts work in pairs to predict the content.</p>	Individual, pairs, whole class.
Reading	Sts read “Barriers” by Rolando Niella ( <i>Barriers</i> handout)	Individual
Gist Task	<p>As they read, Sts answer the gist questions on the <i>Barriers</i> handout.</p> <p>After answering the questions, students should compare their answers with a partner before the Teacher reviews the answers with the whole class.</p>	Individual, Pairs, whole class
Detailed Task	<p>T asks Sts to read the text again, this time searching for specific information (on the <i>Barriers</i> handout). T discusses the importance of skimming a text for details.</p> <p>Sts. work individually to find the information, and then share their answers and where they found the information.</p>	Individual, pairs

Critical Thinking	<p>With a small group, Sts adopt the following roles:</p> <ul style="list-style-type: none"> <li>• Group Leader: Leads discussion and asks the group questions.</li> <li>• Recorder: Takes notes on what each member of the group contributes to discussion.</li> <li>• Reporter: Speaks for the group when the class regroups as a whole.</li> <li>• Encourager: Asks additional questions and gives praise to students who have contributed ideas.</li> </ul> <p>In small groups, Sts. discuss the group discussion questions on the <i>Barriers</i> handout.</p>	Small groups, whole class
Writing	Individually, each student chooses one of the group discussion questions and writes 2-3 paragraphs in response.	Individual
<b>Reading 2: Waiting In Line At The Drugstore</b>		
Warm-up	<p>Arrange the class in rows and place a recycling bin at the front of the room. Have all students take out one sheet of paper and write his/her name on it, then instruct them to crumple it up. T tells the students that whoever can make their ball into the bin while remaining seated will receive a pencil (or other prize).</p> <p>After the students have attempted to throw their ball into the bin, ask them what was fair or unfair about the exercise. Discuss.</p>	Whole class
Activating Prior Knowledge	<p><b>Journal:</b> Write for several minutes about the exercise and how it relates to inequality or racism. The students may also choose to write about experiences they have had with inequality or racism and how it made them feel.</p>	Individual
Preteaching	<p><b>Review &amp; Discuss:</b> Group discussion – What is literacy, and how does someone become “literate” in racism and inequality? How is this learned? Make a list on the board about:</p> <ul style="list-style-type: none"> <li>• how racism/inequality begins</li> <li>• how racism/inequality ends</li> <li>• how to cope with racism/inequality</li> </ul>	Whole class
Preteaching Vocabulary	<p>The following vocabulary may be reviewed before the reading:</p> <ul style="list-style-type: none"> <li>• nondescript</li> <li>• to smack of (something)</li> <li>• to buoy</li> <li>• to bug (someone)</li> <li>• inferiority</li> <li>• alluring</li> <li>• ghetto</li> </ul>	T-Sts
Predicting	The title of the story is “Waiting In Line At The Drugstore.” Have students pair up and make predictions about what happens.	Whole class

Reading	Sts read “Waiting In Line At The Drugstore” by James Thomas Jackson ( <i>Waiting In Line</i> handout)	Individual
Gist Task	As they read, Sts answer the gist questions on the <i>Waiting In Line</i> handout.  After answering the questions, students should compare their answers with a partner before the Teacher reviews the answers with the whole class.	Individual, pair
Detailed Task	T asks Sts to read the text again, this time searching for specific information (on the <i>Waiting In Line</i> handout). T discusses the methods of skimming a text for details.  Sts. work individually to find the information, and then share their answers and where they found the information.	Individual, pair
Critical Thinking	With a small group, Sts adopt the following roles: <ul style="list-style-type: none"> <li>• Group Leader: Leads discussion and asks the group questions.</li> <li>• Reporters: Speaks for the group when the class regroups as a whole.</li> </ul> Each person in the group will report on one of the discussion questions.  In small groups, Sts. discuss the group discussion questions on the <i>Waiting In Line</i> handout.	Groups
Writing	Individually, write 1-2 pages about how <i>Barriers</i> and <i>Waiting In Line At The Drugstore</i> relate to the definition of literacy. Consider the following questions: <ul style="list-style-type: none"> <li>• What did Niella and Jackson learn from their experiences?</li> <li>• How do their experiences relate to the definition of literacy we agreed upon in class?</li> <li>• Compare your own experiences to those discussed in the readings, specifically thinking about becoming literate in something new.</li> </ul>	Individual

### Literacy Narrative Lesson One: Expansion Ideas

Note-taking Activity	<p>Introduce Marginalia</p> <ul style="list-style-type: none"> <li>• T introduces symbols that can be used to mark a text while reading.</li> <li>• T explains the benefits of underlining, highlighting, and backward outlining while reading.</li> </ul>
Writing Activity	<p>Practice Paraphrasing.</p> <ul style="list-style-type: none"> <li>• T chooses several short excerpts from the readings and asks Sts to paraphrase the main ideas found in each excerpt.</li> </ul>
Critical Thinking Activity	<p>Making Inferences</p> <ul style="list-style-type: none"> <li>• T writes several assertions about the readings that are not explicitly stated in the reading. Sts determine whether these assertions can be inferred by the information given in the reading.</li> </ul>
Out of Class Activity	<ul style="list-style-type: none"> <li>• Interview someone from at least 3 of the following communities: art, music psychology, engineering, education, math, theater, science.</li> <li>• Ask: what is literacy? how does someone become literate in your field?</li> </ul>

### Lesson Plan 2: Readings, Videos, and Supplemental Material\*\*

\*\*All Handouts are located following each Lesson Plan.

\*\*Readings/videos are located online or from specified books.

Title	Author
“Phoebe with “posh” accent” (youtube video) ( <a href="https://www.youtube.com/watch?v=Cc7quH-i_0w">https://www.youtube.com/watch?v=Cc7quH-i_0w</a> )	Maquei Monteiro (user name)
“Mother Tongue” (short essay)	Amy Tan
“Nobody Knows You When You’re Down and Out” (song)	Bessie Smith
“Theme for English B” (poem)	Langston Hughes
Genre and DC Handout	M. Lassiter

### Unit 1 Literacy Narrative, Lesson Plan 2

**Lesson Title:** Defining Discourse Community and Genre      **Unit Timeline (suggested):** 2 weeks (4-6 classes)

**Supplemental Materials:** Genre and DC Handout, “Phoebe with “posh” accent” on Youtube, “Mother Tongue” by Amy Tan, “Nobody Knows You When You’re Down and Out” by Bessie Smith, “Theme for English B” by Langston Hughes

<b>Part One: Discourse Community</b>		
<b>Aim</b>	<b>Procedure</b>	<b>Interaction</b>
Warm-up	<p>T informs students that the class is going to watch a video. T asks students to briefly discuss what they know about <i>Friends</i>, the television show. Also, focus on the character Phoebe. Who is she, what do the students know about her background, what do they know about her personality, etc.</p> <p>Make a list on the board under the title “Phoebe.”</p> <p>Watch “Phoebe with “posh” accent” on Youtube. After the video has finished, T asks students to record their first impressions. What happened? How do they feel? Why is it funny? How did Phoebe change? Why did she change? Etc.</p> <p>Sts. share out as a class.</p>	T-Sts, Whole class
Activating Prior Knowledge	<p><b>Freewriting:</b> T writes the word “Community” on the board. Sts individually freewrite for 5-10 minutes about that word and what it means to them.</p> <p><b>Brainstorming:</b></p> <ul style="list-style-type: none"> <li>• T asks students to pair up and gives the following directions:</li> <li>• With a partner, make a list of all the communities you belong to (church, school, family, etc.) Be as specific as you would like.</li> <li>• Think about those communities: How do you “fit in” to that community? What kinds of things did you have to learn in order to join that community?:</li> </ul> <p>Sts should record this information in whatever form they choose as appropriate, which can be a list, paragraph, cluster, or other form of their choosing.</p> <p>As a class, discuss the term and Sts ideas about they communities they belong to and how to “fit in” those communities.</p> <p>T may discuss the Phoebe video again at this point. Some questions to inspire discussion:</p> <ul style="list-style-type: none"> <li>• What community does Phoebe belong to?</li> <li>• What community was she trying to fit into?</li> <li>• Is she successful or unsuccessful? Why?</li> <li>• What happens when she uses the rules of her community in this new setting? How do others react?</li> </ul>	Individual, Pairs, whole class.

Preteaching	<p><u>Discourse Community</u></p> <p>In pairs, Sts define “discourse community” prior discussion. Sts may use dictionary or computer assistance to add to their definition.</p> <p>Provide poster paper or whiteboard space so that each pair can post their definition around the room.</p> <p>Based on the posted definitions, discuss as a class and come up with one definition that everyone agrees on. T can act as facilitator, but the class should lead the negotiation.</p>	Pairs, whole class
<b>Reading 1: Mother Tongue</b>		
Preteach Vocabulary	<p>The following vocabulary may be reviewed before the reading:</p> <ul style="list-style-type: none"> <li>• variation</li> <li>• evoke</li> <li>• nominalized</li> <li>• empirical evidence</li> <li>• benign</li> <li>• lo and behold</li> <li>• semantic</li> <li>• watered down</li> </ul>	T-Sts
Predicting	<p>T asks students to access their phone (or computer or tablet) and find an image that they believe goes well with the term “Mother Tongue.”</p> <p>When they have chosen one, have them form a group where student should present his/her image and explain why they chose that image. As a group, choose one person’s image to share with the class.</p> <p>After sharing images, tell students that their next reading is titled “Mother Tongue” and ask what issues they believe will be explored. Write predictions on the board.</p>	Individual, small group, whole class
Reading	Students individually read “Mother Tongue” by Amy Tan ( <i>Mother Tongue</i> handout)	Individual
Gist Task	<p>As they read, Sts answer the gist questions on the <i>Mother Tongue</i> handout.</p> <p>After answering the questions, students should compare their answers with a partner before the Teacher reviews the answers with the whole class.</p>	Individual, pairs
Detailed Task	T asks Sts to read the text again, this time searching for specific information (on the <i>Mother Tongue</i> handout). Sts share the ways they have learned to skim texts and what information they gain from it.	Individual, pairs

	Sts. work individually to find the information, and then share their answers and where they found the information.	
Critical Thinking	<p>With a small group, Sts adopt the following roles:</p> <ul style="list-style-type: none"> <li>• Group Leader: Leads discussion and asks the group questions.</li> <li>• Reporters: Speaks for the group when the class regroups as a whole.</li> </ul> <p>Each person in the group will report on one of the discussion questions.</p> <p>In small groups, Sts. discuss the group discussion questions on the <i>Mother Tongue</i> handout.</p>	Small groups
Writing	<p>Sts. write 2-3 paragraphs about the following:</p> <ol style="list-style-type: none"> <li>1. Do you use “different Englishes” or different variations of another language? If so, how does each variation relate to your identity? How does each variation relate to the discourse community in which you are using it?</li> </ol>	Individual
<b>Part Two: Genre</b>		
<b>Aim</b>	<b>Procedure</b>	<b>Interaction</b>
Warm-up	<p>Cluster as a class: T writes “Movies” on the board and circles it. Sts then contribute different kinds of movies (i.e., romance, comedy, drama, etc.)</p> <p>Following this, Sts form pairs and brainstorm one particular genre, creating a new cluster or list about that kind of movie. Encourage Sts to use adjectives or other words associated with this genre.</p> <p>Share as a class. What are the characteristics of each genre?</p> <p><b>Define:</b> In small groups, have students define “genre.” As a whole class, each group should contribute to the definition. T facilitates, instructing students to be as specific as possible.</p>	Whole class
Activating Prior Knowledge	<p><b>Freewriting:</b> T instructs students to write for 10 minutes about him/herself. This can be about music, love, personal interests, etc. The student should try to convey their true personality in this piece of writing.</p> <p>After the freewriting, discuss the difficulties with this kind of writing as a class. What was difficult about putting your personality into the writing?</p>	Individual, whole class
Predicting	Listen to “Nobody Knows You When You’re Down And Out”	Whole class

	<p>by Bessie Smith.</p> <p>T may decide to hand out lyrics so students can follow along. As a class, discuss the following:</p> <ul style="list-style-type: none"> <li>• What does it mean to be “down and out”?</li> <li>• What kind of music is this? When do you think it was made?</li> <li>• Is this an upbeat song? If not, what emotions does the song bring out?</li> <li>• What other songs do you know of that are on the same theme?</li> </ul> <p>T tells the students that Bessie is mentioned in the poem they’re about to read. Given this information, what might the poem be about? Discuss as a class.</p>	
Reading 2: “Theme for English B”		
Preteaching Vocabulary	<p>The following vocabulary and historical/cultural items may be reviewed before the reading:</p> <ul style="list-style-type: none"> <li>• colored</li> <li>• YMCA</li> <li>• Bessie (Smith)</li> <li>• Bop</li> <li>• Bach</li> <li>• Harlem</li> </ul>	T-Sts, whole class
Reading	Students individually read “Theme for English B” by Langston Hughes ( <i>Theme for English B</i> handout)	Individual
Gist Task	<p>As they read, Sts answer the gist questions on the <i>Theme for English B</i> handout.</p> <p>After answering the questions, students should compare their answers with a partner before the Teacher reviews the answers with the whole class.</p>	
Scanning Task	<p>T asks Sts to read the text again, this time searching for specific information (on the <i>Theme for English B</i> handout).</p> <p>Sts. work individually to find the information, and then share their answers and where they found the information.</p>	
Critical Thinking	<p>With a small group, Sts create roles and assign them in each group. Roles may include the following:</p> <ul style="list-style-type: none"> <li>• Group leader</li> <li>• Time keeper</li> <li>• Encourager</li> <li>• Recorder</li> </ul>	Small groups



	<ul style="list-style-type: none"> <li>• Reporter</li> <li>• Helper</li> </ul> <p>In small groups, Sts. discuss the group discussion questions on the <i>Theme for English B</i> handout.</p>	
Writing	<p>Sts. write 2-3 paragraphs about the following:</p> <ul style="list-style-type: none"> <li>• Consider what you read in Hughes' and Tan's narratives. What are the common themes? How does genre change the message? Which common discourse communities do the authors belong to?</li> </ul>	Individual
Follow-up Activity	<p>T instructs students to pair up. With a partner, Sts revisit the lists they made about discourse communities they belong to. Where do these communities intersect? For the intersecting communities, they should then brainstorm the genres (of writing) used.</p> <p>Again, make a list on the board or on paper to be posted around the room with a DC listed at top and genres or characteristics of one main genre listed below.</p>	pairs

### Literacy Narrative Lesson Plan 2: Expansion Ideas

Note-taking Activity	<p>T-Chart</p> <ul style="list-style-type: none"> <li>• T creates a T-chart to compare two texts or contrasting information within a text. T shares a pre-made chart about "Mother Tongue" in which Amy and her mother are different. Then, allow students to create a T-chart comparing Tan and Hughes.</li> </ul>
Writing Activity	<p>Blending Genres</p> <ul style="list-style-type: none"> <li>• Choose a blended genre of music or movies (romantic-comedy, rap-rock, tragi-comedy) and write a how-to guide about how to successfully blend genres. What characteristics are left out or amended?</li> </ul>
Out of Class Activity	<p>Musical Genres</p> <ul style="list-style-type: none"> <li>• Choose a genre of music that you know well and chart its characteristics. What is necessary to be part of this genre? Bring the music to class and listen to it together, then compare the genres and what makes them different. <p>Campus Clubs</p> <ul style="list-style-type: none"> <li>• Visit a club on campus, whose subject matter you have little-to-no knowledge of (religious clubs, discipline-specific clubs, etc..)</li> <li>• Ask someone what criteria you need in order to join that club.</li> </ul> </li></ul>

	<ul style="list-style-type: none"> <li>Observe a meeting (if possible). Take notes on what you see, hear, etc.</li> </ul>
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### Lesson Plan 3: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from specified books.

Title	Author
Literacy Narrative Assignment Description	M. Lassiter
Peer Review Handout	M. Lassiter
Reflective Overview Handout	M. Lassiter
Suggested Readings	
Title	Author
“My English” (short essay)	Julia Alvarez
“College” (short essay)	Anzia Yezierska

### Unit 1 Literacy Narrative, Lesson Plan 3

**Lesson Title:** Creating a Narrative

**Suggested Timeline:** 1.5 weeks (3-4 classes)

**Supplemental Materials:** Literacy Narrative Assignment Description, Peer Review Handout,

Aim	Procedure	Interaction
Warm-up	Class Poem: How to Be a _____. <ul style="list-style-type: none"> <li>Each small group chooses a community and begins a poem, writes advice about how to join the community they’ve chosen. This can take any shape the group determines.</li> <li>Each group then passes the poem they began to the next group, who then adds more advice.</li> <li>Continue until the class decides the poem is complete.</li> </ul> Read the poems aloud.	Small groups, whole class
Activating Prior Knowledge	<b>Hot Potato</b> As a class, review orally the ideas covered in previous class meetings. T should bring in a ball or crumpled piece of paper. T begins by stating something s/he remembers from a previous lesson. T then tosses the ball to another student in class. Each student must recite something from a previous class (about DC, genre, literacy, the readings, etc.)	Individual
Setting Up the Writing: Brainstorming	<b>Looping:</b> T instructs Sts to freewrite on the following topic for 10 minutes: <ul style="list-style-type: none"> <li>Becoming literate in _____. (Sts decide on their own</li> </ul>	Individual

	<p>topic)</p> <p>After they have finished, T instructs each student to find one line in their freewriting that they like best out of the paragraph. Next, Sts will use the underlined sentence as the first sentence in their next paragraph. Again, T will give students 10 minutes to write.</p> <p>This process should be repeated several times so that the students have written at least 4-5 paragraphs on the topic.</p>	
Writing – Literacy Narrative	<p>See assignment description at the beginning of the unit.</p> <p>Using the writing they’ve just done, students will begin to construct a literacy narrative about some form of literacy.</p> <p>T instructs Sts to gather their freewriting and journaling they’ve done over the previous class meetings and review them. T reviews outlining (brainstorming handout) and instructs students to outline their essay and begin writing after completing their outlining.</p> <p>When writing the essay, Sts decide how best to structure their narrative based on the genre and discourse community they have selected. This may be a written or oral narrative.</p>	Individual
Peer Review	<p>See the attached Peer Review handout.</p> <p>T. collects a draft and gives feedback on content and form.</p>	Small groups
Revision	<p>Students make decisions about how to change their draft based on peer review and teacher feedback.</p>	Individual
Portfolio Session	<p>Reflective Overview Discussion:</p> <p>T reviews the portfolio sections and discusses the following questions with students:</p> <ul style="list-style-type: none"> <li>• What is the function of the Reflective Overview? Think back to our discussion of genre and discourse community.</li> <li>• What are the guidelines for the RO? (see handout)</li> <li>• Given our many discussions and in-class writings thus far, what do you think you might include in your RO?</li> </ul> <p>As a class, develop basic guidelines for the R.O., taking into consideration the guidelines on the assignment description.</p> <p>Using those guidelines, Sts put their portfolio together and write their Reflective Overview.</p>	Individual

Peer Review and Revision	Use the Peer Review handout to have students peer review the Reflective Overview.	Small Groups
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### Literacy Narrative Lesson Plan 3: Expansion Ideas

Reading Extras	<p>Making Connections</p> <ul style="list-style-type: none"> <li>Ask students to read the suggested readings and make connections with the other readings and/or personal experience.</li> </ul>
Writing Activity	<p>Group Revision</p> <ul style="list-style-type: none"> <li>Instead of passing around a paper and making comments individually, students make copies of their paper and review it as a group – so all group members read and comment orally on the draft at the same time. The writer of the draft takes notes and explains areas of confusion.</li> </ul>
Out of Class Activity	<p>Interview</p> <ul style="list-style-type: none"> <li>Students interview a family member or close friend about something he/she became literate in. Students take notes and report to the class about the literacy of their community.</li> </ul>

## **Unit 1: Literacy Narrative Student Assignment Sheet**

For this writing assignment, you will explore your literacy experiences and determine the best shape for an autobiography discussing this literacy (or literacies). Each person brings to the class individual experiences and knowledge about literacy, and this can take many shapes depending upon which discourse communities we each belong to. We will start with a piece of writing that explores a discourse community that you belong to, what kinds of composing this community employs, and how you learned the language of these compositions.

We will read about language learning experiences of others, as well as other kinds of literacy learned in specific discourse communities. I would like for you to think about your language learning experiences, the strengths and weaknesses of your writing, and some other significant literacy experience that you have had. You may wish to develop an overview of your literacies, focus more deeply on a few, or reflect on one that impacted you the most. This is up to you and may be determined by what your pre-writing and freewriting reveals to you.

In addition to the narrative, you will also need to include evidence of drafting (at least 3 pieces). These can be drafts, notes you took, freewrites, in-class writings or homework that relate to the narrative, etc.

Additional pieces of the portfolio include the following:

- Evidence of journaling. This can include actual pieces from your journal that you don't mind sharing, but it does not have to include actual journal entries. Instead, you may wish to write about your journal or journaling process. You could describe how it helped you or did not help you. You could also discuss your journaling topics. This is all up to you.
- Reflective Overview. I'm asking that you dedicate time to a shorter piece of reflective writing in which you explore the process of writing this narrative. Think about the choices that you made in constructing your literacy narrative. Why did you choose the genre you chose? How does it reflect your discourse community/literacy, or how does it affect your audience? What else have you learned about writing, discourse, or genre in this portfolio period?

## **Barriers**, by Rolando Niella

### Main Idea Questions:

1. How does daily conversation trouble Niella?
2. In what ways does Niella compare learning English to learning tennis?
3. What does “forget it” mean, and why is it frustrating for Niella?
4. How do cultural patterns and connotations in speech cause Niella trouble?
5. How does anticipation of another person’s movements and responses help in conversation?
6. What advice does Niella give to those learning a second language?

### Details Questions:

1. What accent is difficult for Niella?
2. How does Niella react when he gets frustrated or angry?
3. Which words does Niella have trouble assigning connotations?
4. What did the guy across the hall ask Niella to do? How did it turn out?

### Group Discussion Questions:

1. Does anything in the reading remind you of your own experiences with learning? If so, what is similar?
2. How do the learning experiences Niella describes differ from your own learning experiences? Why do these experiences exist?
3. Of the many comparisons Niella makes between learning to play tennis and learning to use a second language, which comparison most effectively explains what it means to be a second language speaker? which comparison least effectively explains what it means to be a second language speaker? Explain your answers.
4. Which details in the text stand out in your mind, enabling you to see, hear, or feel what happened? How do these details affect your enjoyment and understanding of the experiences described?

Niella, R. (2007). *Barriers*. In R. Spack (Ed.), *Guidelines: A cross-cultural reading/writing text* (3<sup>rd</sup> ed.) (pp. 13-16). Cambridge: Cambridge University Press.

## **Waiting In Line At The Drugstore, by James Thomas Jackson**

### Main Ideas:

1. How does Jackson describe the community where he lives? How does this differ from the community where the drugstore is?
2. What was so enticing about the lunch counter?
3. How did reading help Jackson discover more about the world?

### Details Questions:

1. What can be purchased at the drugstore?
2. How did Jackson discover the books?
3. Name the titles of the books that Jackson reads.

### Group Discussion Questions:

1. Why do the words or ideas in William Ernest Henley's poem have such an effect on Jackson?
2. Why does Jackson think his waiting time became shorter? Why do you think Jackson's waiting time became shorter?
3. Which details in the text stand out in your mind, enabling you to see, hear, or feel what happened? How do these details affect your enjoyment or understanding of the experiences described?

Jackson, J. T. (2007). Waiting in line at the drugstore. In R. Spack (Ed.), *Guidelines: A cross-cultural reading/writing text* (3<sup>rd</sup> ed.) (pp. 16-18). Cambridge: Cambridge University Press.





III. Defining Literacy: With a small group, answer the following questions.

1. What kinds of things can we be “literate” in? \_\_\_\_\_

\_\_\_\_\_

2. How do the experiences you just wrote about relate to the idea of “literacy”?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Define “literacy”. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

After you have answered the above questions, share your answers with the class and compare the different definitions of literacy the class developed.

As a class, develop one definition of literacy that everyone agrees upon. Write it below.

Literacy is..



## **Mother Tongue, by Amy Tan**

### Main Idea Questions:

1. What events lead Amy Tan to realize that she speaks drastically different Englishes in different contexts?
2. What is the significance of the wedding story?
3. Why was Tan ashamed of her mother's English?
4. What is the significance of the hospital story?
5. How did her mother's English affect Amy's schooling and testing?
6. Why did Tan have trouble with word analogies?
7. How did her mother's English affect her fiction writing?

### Details Questions:

1. What is the name of Tan's book?
2. What is the significance of the sentence "Not waste money that way."?
3. What evidence does Tan give to show that her mother understands more than people think?
4. What adjectives does Tan use to describe her mother's English?
5. In what places do people not give Tan's mother good service?
6. When Tan began writing in 1985, what was wrong with her writing?

### Group Discussion Questions:

1. How are the cross-cultural or cross-linguistic experiences Tan describes similar to or different from your own experiences? Why do these similarities or differences exist?
2. What does this reading say or imply about the following:
  - a. The nature of speaking a second language.
  - b. The relationship between speaking a second language and reading in a second language.
3. What discourse communities does Amy Tan belong to? What discourse communities does her mother belong to? How do Amy and her mother attempt to participate in communities that they haven't gained proper admittance into?

Tan, A. (2007). Mother tongue. In R. Spack (Ed.), *Guidelines: A cross-cultural reading/writing text* (3<sup>rd</sup> ed.) (pp. 46-51). Cambridge: Cambridge University Press.

## **Theme for English B**, by Langston Hughes

### Main Idea Questions:

1. What was the speaker's assignment, and how does the speaker feel about it?
2. How does the speaker describe the place where he lives?
3. What details does the speaker give about his lifestyle or culture?
4. Is the speaker affluent? How do we know?
5. Look at the lists the speaker creates. What is listed, and what effect does this have on the feel of the poem?
6. What does he mean when he says "That's American"?

### Group Discussion Questions:

1. Who do you relate to more when you read the poem: the speaker or the instructor? Why?
2. What do you think the speaker means by saying that he and his instructor are "part of" each other? How do you know?
3. Between the instructor and the student, who has learned the bigger lesson after reading this "theme"? Why do you think so?
4. How does this poem relate to the modern world, as compared to the world when it was published, in 1951?

Hughes, L. (n.d.). Theme for English b. Retrieved from  
<http://www.poets.org/poetsorg/poem/theme-english-b>

## Peer Review

Read the following instructions fully before beginning peer review.

1. Get in groups of 3 (choose your own group).
2. Everyone will be expected to read and comment on at least two papers.
3. Take a piece of paper and write down:
  - One or two sentences that explain what your overall message or point is. What do you want readers to take away from reading this?
  - At least one thing you like about your paper. What did you do well?
  - At least one thing that you are unsure about, having trouble with, or that still needs work.

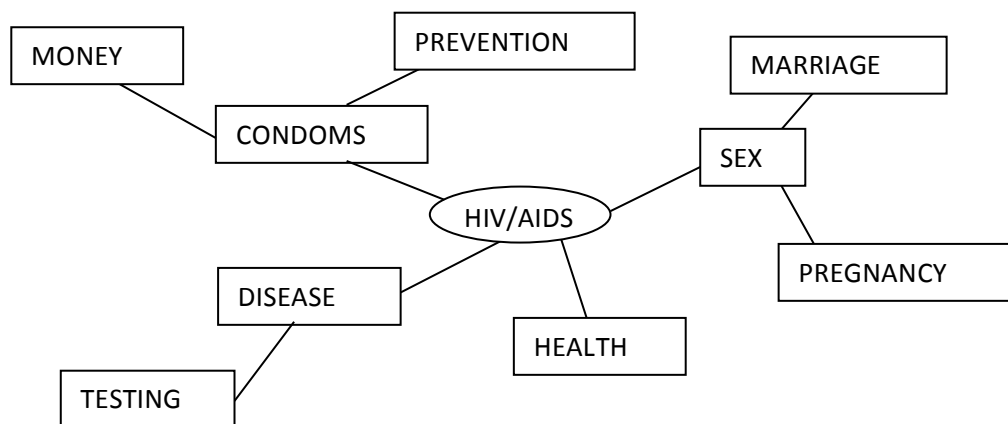
We will call this a "writer's statement" - put it aside for now.

4. Trade papers with a member of your peer group.
5. Read your peer's paper without writing on it. Try to get an overall feel for what he or she is trying to say.
6. Now that you have gotten a feel for what the writer is trying to communicate, look at the writer's "writer's statement."
7. Read the draft again, this time with the writer's statement in mind.
8. Some questions to consider:
  - a. Is the writer communicating what he/she wanted to communicate?
  - b. Are there any parts of the writing that seem unclear or confusing? Mark these places in the margin and explain your confusion.
  - c. Where are the places when the writing is particularly good or effective? Mark these, too, and explain why you like them or find them effective.
  - d. Does the writing need more explanation, less explanation, or does the flow need to be reworked? Should the start be the start and the end be the end and the in-between parts be where they are too? Or should it be reworked some? Look at the organization and make comments about whether it is organized well.
9. Finally, after you have commented on the content and organization, go back and look for spelling and grammar errors. Pay particular attention to the areas where these errors interfere with comprehension. If you are uncertain about spelling or grammar rules, just circle the error and make a comment to the author later.
10. Trade papers again with your other peer group member and repeat the above steps.

**Remember:** You are the author of your writing. Letting someone comment on your writing can be helpful because it lets you get a perspective from another reader who is not you. Often, if two readers make the same comments, it is an indication that others might react the same way. However, if you do not agree with something a peer says or writes - if you do not want to make a particular change that someone suggests - then don't! You have the final say. It is just good to understand *why* you do or do not make a change.

## Getting Words on Paper: *Strategies for Brainstorming*

- *What is brainstorming?* There are many techniques for brainstorming, and the purpose is to begin with a single topic and develop new ideas from that topic. Students can work together as a class, in pairs or groups, or brainstorm individually. The key is to begin developing ideas and thinking critically about the topic.
- *What are the benefits of brainstorming?* By using different brainstorming techniques, we use critical and creative thinking to develop new ideas while simultaneously working to improve our vocabulary. Also, by thinking critically about a subject and participating in developing ideas for topics of discussion or writing, we become more engaged in the course material and feel invested in the subject.
- *Brainstorming methods:*
  - **List of 100:** Writing a list of 100 can be a bit challenging, but it is a way to produce a great amount of ideas in a short amount of time. First, begin with a topic, like “List 100 things you like to do on the weekend” or “List 100 ways to increase environmental awareness.” After a topic is decided upon, give yourself about 20 minutes to write your list. It might be difficult, but try to make it all the way to 100. When writing your list, it is important to not worry about grammar or correctness, and it is okay if you repeat yourself. Simply write without stopping and continue focusing on the topic. After you have generated the list, look over what you have written, note any repetition, and group similar ideas. The ideas you have generated can be used for any number of purposes: class discussion, further research on a topic, etc.
  - **Clustering:** Beginning with a single word or idea, try to make a web of topics leading outward from the original topic. So, first choose a topic. After the topic is chosen, try to think of words or ideas that are related to the topic. After new ideas are written and connected to the original topic, new ideas/topics may be derived from any word on the web. Here’s an example:



Sometimes, it might be helpful to create clusters of ideas together with your class or with a partner. By doing this, students help each other develop more ideas than if you

create clusters individually. Also, clustering as a class provides an opportunity to talk with classmates and have some fun while thinking critically.

- *What is prewriting?* When you begin a project, it is useful to use writing as a way to generate ideas. Prewriting is a way of getting words on paper without paying much attention to issues of grammar or correctness. While it is important to focus on grammar and correctness in the final stages of writing, focusing too heavily on these issues when generating ideas will often hinder the process. Prewriting is a non-intimidating way to write ideas about a topic. It is similar to brainstorming, though it involves generating sentences or paragraphs and more complete thoughts.
- *What are the benefits of prewriting?* When we prewrite, we are using critical and creative thinking to develop ideas on a topic. Through prewriting, we can get more words on paper. More ideas are created, and we have a great amount of information to work with. By using brainstorming and prewriting together, we are generating more ideas and clarifying our knowledge of the topic.
- *Prewriting methods:*
  - **Freewriting** is a way to get words on paper quickly, without stopping to think too much about whether it is grammatically correct. When freewriting, we begin with a topic and then try to write quickly without stopping while concentrating on the subject (5-10 minutes). You should allow yourself to write whatever comes into your mind without giving consideration to spelling or grammar. The main benefits of freewriting are:
    - it allows us to write without being concerned with correctness;
    - it is a way to generate a lot of writing quickly;
    - it helps build fluency in English and writing; and
    - it helps us focus on a topic.
  - **Outlining:** An outline is an organized list of notes about the structure or organization of a paper. Writing an outline can be a helpful part of the writing process because it requires you to arrange your thoughts and ideas about the topic, thus preparing you to begin writing the paper.
    - The Topic Outline consists of short phrases or single words – not sentences. These words or phrases are numbered or lettered to show the order and relative importance of each topic. This kind of outline gives a very basic idea about what will be in each paragraph and how the essay will be organized.
    - The Sentence Outline consists of complete sentences instead of short phrases or words. Each topic is expressed as a complete thought, which may help explain complex details. Sentence outlines help to more clearly define the content of each paragraph.

Outlines may follow rigid formats. You can use Roman numerals or capital letters of the alphabet to indicate main points. Additionally, small letters or numbers can be used to indicate subcategories of each main point.

Example:

- I. Main Topic
- II. First category under the Main Topic
  - a. Idea to support first category
  - b. Idea to support first category
- III. Second category under the Main Topic
  - a. Idea to support second category, etc.

1. After you have identified your topic, try to write the purpose or overall point of your paper in one sentence or phrase. This will be the basis for your thesis statement.
  2. Try to identify the main categories for your essay. Ask yourself what main points you will cover and try to list these. This might entail some brainstorming and prewriting (see our Brainstorming handout for ideas). This list can be rough—remember, you're just jotting down some ideas.
  3. After you have your list of categories, begin with the one that you want to cover first. To determine which category to list first, you'll have to go back to the purpose for your essay. If you are writing about a particular theory or something situated in history, you might begin by giving the general background information that your reader needs. If your essay focuses on a complicated term or idea, you might begin by providing a definition.
  4. After you have the main point, ask yourself if there are any subcategories that fall under that point. How will you support that point? What do you need to mention in order to fully explain that point? The number of subcategories depends on the amount of information you are covering.
  5. Continue to create categories and subcategories, keeping in mind that each point should relate to the main idea of the essay. The length of your essay will depend upon your topic and purpose in writing.
- **Looping:** This activity takes some time, but using looping is a way to generate a great deal of writing on a given topic. First, you begin by writing about a topic (this can be freewriting or sentence stems). After you have written for a given amount of time (5-10 minutes), you should read over what you have written. When reading, underline one sentence that stands out as the strongest, or you can choose the one sentence you like the best out of the paragraph. Next, you'll use the underlined sentence as the first sentence in your next paragraph. Again, you'll be given another length of time (5-10 minutes) to write. This process can be repeated many times, and the goal is that you generate a lot of writing and get a lot of ideas out.

The information for this handout was compiled from the following source:  
Elbow, P. (1998). *Writing with power: Techniques for mastering the writing process* (2<sup>nd</sup> Edition). New York: Oxford University Press.





III. Discourse Communities: With a partner, list all of the communities you belong to.

•	•	•
•	•	•
•	•	•
•	•	•

How do you “fit in” to those communities? What do you have to do to join?

IV. Revisiting Phoebe: Answer the following questions about the Phoebe video:

- What community does Phoebe belong to?
- What community was she trying to fit into?
- Is she successful or unsuccessful? Why?
- What happens when she uses the rules of her community in this new setting? How do others react?

V. Defining Discourse Community: With a partner, define “discourse community” based on the information discussed so far in class. You may use a dictionary or computer assistance.

On a poster board or chart paper, write your definition in large print. Post your definition on the wall and compare with other definitions by your classmates.

Based on the posted definitions, discuss as a class and come up with one definition that everyone agrees on. T can act as facilitator, but the class should lead the negotiation.



## Unit 2 Overview: Genre Switch

### Unit Summary

In this unit, students explore the characteristics of several genres and how these characteristics can change when the anticipated discourse community changes. Students build on their knowledge of genre and DC and put that knowledge into use by approaching an existing genre and making moves to switch it into a new genre for a new audience. Students explore a variety of texts that have already been translated into different genres. By doing so, students are analyzing the changes and how those changes affect the meaning of the text. Lessons are scaffolded to promote student learning, and the unit utilizes collaborative and individual activities that help strengthen students' reading and writing skills.

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### Target Proficiency Level

Advanced community college or university students

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### Unit Objectives

- Analyze written and technological genres to determine characteristics unique to that genre.
- Identify the discourse community and characteristics of a new genre suitable for that community.
- Manipulate existing writing to form a new genre, while adhering to the characteristics of that new genre.

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### Assessment

Students will produce a portfolio that presents their writing process and the final product of the unit's major writing assignment, the Genre Switch Document. The portfolio will include the following:

- Final Draft of Genre Switch Document
- Evidence of Drafting: at least 3 drafts
- Evidence of Journaling
- Reflective Overview

Students will receive a grade based on all aspects of the portfolio. The following grade breakdown is recommended:

- Final Draft: 40%
- Reflective Overview: 25%
- Drafting: 25%
- Journaling: 10%

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### Lesson Plans

Lesson	Suggested Timeframe
Lesson 1: Exploring Genre	1 week
Lesson 2: Attempting a New Genre	1 week

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## Lesson Plan 1: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

Title	Author
Little Red Riding Hood (poem)	Roald Dahl
Little Red Riding Hood (story)	Charles Perrault
Little Red Riding Hood (song)	Sam The Sham & The Pharaohs
Hey Ya (song)	Outkast
Hey Ya (song)	Matt Weddle
My Humps (song)	Black Eyed Peas
My Humps (song)	Alanis Morissette
Video Sparknotes: Shakespeare's Romeo and Juliet Summary (youtube video)	Video Sparknotes
Shakespeare's Romeo and Juliet (play)	Shakespeare (accessible at <a href="http://nfs.sparknotes.com/romeojuliet/">http://nfs.sparknotes.com/romeojuliet/</a> )
Manga Shakespeare: Romeo and Juliet (anime story)	Shakespeare
Genre Switch (handout)	M. Lassiter
Genre Analysis: Songs (handout)	M. Lassiter
Suggested Readings	
Title	Author
"Social Time: The Heartbeat of Culture" (essay)	Robert Levine
"Creativity in the Classroom" (essay)	Ernest L. Boyer

## Unit 2 Genre Switch, Lesson 1

**Lesson Title: Exploring Genre**

**Suggested Timeline: 1 week (2-3 classes)**

**Supplemental Materials: Little Red Riding Hood (3 Versions), Hey Ya (2 versions), My Humps (2 versions),**

Aim	Procedure	Interaction
Warm-up	<p>Form small groups (at least 3 groups in the class)</p> <ul style="list-style-type: none"> <li>• Each group is given a different copy of Little Red Riding Hood. Sts read and answer the following questions:                             <ul style="list-style-type: none"> <li>○ Who is the intended audience?</li> <li>○ What is the purpose? (What idea is the author trying to get across to the audience?)</li> <li>○ Is there anything interesting about this story? How is it different from the original?</li> </ul> </li> <li>• Share with the class. One student in the group reads the story, beginning with the original story.</li> <li>• Discuss the differences between each version.                             <ul style="list-style-type: none"> <li>○ How does the story change when it's written for a new</li> </ul> </li> </ul>	Small Group, Whole Class, Individual

	audience? in a new genre?  <b>Journaling:</b> Think about Little Red Riding Hood from a new perspective. Choose a character: Grandmother, Little Red, the Wolf, or the huntsman. Write your ideas about how the story changes when told by a different character. OR – think about a childhood story you were told as a child. Write about how you would change it to suit an adult audience.	
Activating Prior Knowledge	With a partner, make a list of the characteristics of a child’s story. Think about things like language, tone, structure, characters, and storyline.  Sts share as a class and make notes about anything they missed.	Pairs, whole class
Preteaching	T tells the class they’re going to listen to a pop song. Now, students go to the board to write down characteristics of pop songs.  T adds anything the students may have forgotten.  T reviews the definition of genre and adds more specific information to it if necessary.	T-Sts Whole class
<b>Genre Switch 1: Songs</b>		
Preteach Vocabulary	The teacher may need to review the following words before listening to the songs: <ul style="list-style-type: none"> <li>• to mess around</li> <li>• to stick together</li> <li>• bad (slang)</li> <li>• fly (slang)</li> <li>• to spend time</li> </ul>	
Predicting	After reviewing the vocabulary, ask students what the song may be about. T writes predictions on the board.	Whole class
Listening 1	Students listen to “Hey Ya” by Outkast.	Whole class
Analysis	Sts fill out the “Genre Analysis: Songs” handout as they listen and after. They should work with a partner or small group, and T should play the song twice.  Note: do not play the video for this song. Just play the music.	Individual
Listening 2	Students listen to “Hey Ya” by Matt Weddle	Whole class
Analysis	Sts fill out the “Genre Analysis: Songs” handout as they listen and after. They should work with a partner or small group, and T should play the song twice.  Note: do not play the video for this song. Just play the music.	Individual
Discussion	<b>Whole Class Discussion</b> Discuss the changes. Use the questions on the handout to facilitate discussion.	whole class

Listening 3	Sts listen to “My Humps” by Black Eyed Peas	
Analysis	Sts fill out the “Genre Analysis: Songs” handout as they listen and after. They should work with a partner or small group, and T should play the song twice.  Note: do not play the video for this song. Just play the music.	
Listening 4	Sts listen to “My Humps” by Alanis Morissette	
Analysis	Sts fill out the “Genre Analysis: Songs” handout as they listen and after. They should work with a partner or small group, and T should play the song twice.  Note: do not play the video for this song. Just play the music.	
Discussion	<b>Whole Class Discussion</b> Discuss the changes. Use the questions on the handout to facilitate discussion.  Note: for the Morissette version, discuss parody and its purpose.	Whole class
Critical Thinking	With a small group (3-4 at most), students choose a current popular song and explain how to switch it to a new genre. The group will write out the steps as detailed as possible. All group members must agree on the steps in the process.	Small groups
<b>Genre Switch 2: Shakespeare &amp; Manga</b>		
Warm-up	With a partner, discuss your favorite play or movie (or just one that you remember).  Choose a scene that you remember and act it out for the class.	Pairs
Activating Prior Knowledge	<b>Journaling:</b> Write down what you know about plays. Think about the structure, language, characters, etc. How would you explain the structure and characteristics of a play to someone who has never read or attended one?	Individual
Preteaching	Watch Video Sparknotes: Shakespeare’s Romeo and Juliet Summary (youtube video).  Discuss Romeo and Juliet and Shakespearean style.	Whole class
Preteaching Vocabulary	The teacher should choose vocabulary according to the scene he/she chooses to use for this exercise.	
Reading	T should choose an excerpt from Romeo and Juliet and have the students read the No Fear Shakespeare version of the excerpt.  Additionally, chose the same excerpt from the Manga Shakespeare version of Romeo and Juliet.  Students should read both versions and compare.	Individual
Main Idea Questions	Answer the questions on the “Genre Analysis: Shakespeare and Manga” handout after reading the excerpts.	Small groups

Critical Thinking	Students should form new groups and answer the discussion questions on the handout. Again, students decide upon roles in the group (See Lesson plan 1: Literacy Narrative).  As a class, discuss the differences between original Romeo and Juliet and the Manga version.	Small groups, whole class
Writing	Write 2-3 paragraphs explaining either Shakespearean plays or Manga for an audience who knows nothing about the genre.  Students may brainstorm ideas in pairs before writing.	Pairs, Individual

### Genre Switch Lesson One: Expansion Ideas

Out of Class Activities	Attend a school play: <ul style="list-style-type: none"> <li>Take notes on the play and its characteristics. Report to the class at next class meeting.</li> <li>Write a poem that summarizes the play and recite it for the class.</li> </ul> Music <ul style="list-style-type: none"> <li>Find a song that has changed genres at least once. Play both versions for the class and ask them to name the differences.</li> </ul>
Reading Extras	Continue reading exercises focused on academic or personal experience topics, including “Social Time: The Heartbeat of Culture” and “Creativity in the Classroom.” Have students make connections between these readings and those they’ve explored previously.
Writing Activity	Summary <ul style="list-style-type: none"> <li>Students practice summarizing the readings from Reading Extras above.</li> <li>Students practice switching genres by taking a reading from Reading Extras above and rewriting it as a play or song.</li> </ul>

### Lesson Plan 2: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from specified books.

Title	Author
Peer Review handout	M. Lassiter
Brainstorming handout	M. Lassiter
Genre Switch Handout	M. Lassiter
Genre Analysis: Songs	M. Lassiter
Genre Analysis: Shakespeare and Manga	M. Lassiter

**Suggested Readings**

<b>Title</b>	<b>Author</b>
“To Any Would Be Terrorists” (letter)	Naomi Shihab Nye (accessible at <a href="http://islam.uga.edu/shihabnye.html">http://islam.uga.edu/shihabnye.html</a> )
“A Day In The Life of a Mobile Veterinarian” (photoessay)	Herman Krieger (accessible at <a href="http://members.efn.org/~hkrieger/vet.htm">http://members.efn.org/~hkrieger/vet.htm</a> )

**Unit 2 Genre Switch, Lesson 2****Lesson Title: Writing a New Genre****Suggested Timeline: 1 week (2-3 classes)****Supplemental Materials: Peer Review Handout, Brainstorming handout**

<b>Aim</b>	<b>Procedure</b>	<b>Interaction</b>
Warm-up	<p>Pictures Into Words</p> <ul style="list-style-type: none"> <li>• T chooses several images with a basic Google Image search or cut out of magazines. It is important that these images do not have any text. T presents these to students. Sts choose an image and try to “write” the image.</li> <li>• There are many ways to approach this. Students may write: <ul style="list-style-type: none"> <li>○ Poem about the image or about how it makes you feel</li> <li>○ Story about the photograph (or the people, place, or situation in the photograph)</li> <li>○ Analysis of what you see or what you think the picture is saying</li> <li>○ A reflection on how the photograph makes you feel, what it brings to mind, or something in your life that connects to the photograph</li> </ul> </li> <li>• There is no right or wrong, this is just practice translating from one genre to another.</li> <li>• Also think about how text and image could work together Does your text enhance the image? Change or narrow its meaning? Make it relevant to a particular topic?</li> </ul> <p>Students share in small groups, and each group chooses one or two images to share with the whole class.</p>	Individual, small group, whole class
Activating Prior Knowledge	<p>Write a Dear Teacher letter: (to be turned in)</p> <ul style="list-style-type: none"> <li>• What genre would you like to begin with?</li> <li>• What new genre(s) are you interested in exploring?</li> <li>• What do you know about these genres?</li> <li>• How will you change the original document to fit into the new genre?</li> </ul>	Individual

	Each letter is turned in to the teacher, who will give feedback and return the letter so it may function as prewriting or drafting.	
Brainstorming	<p>Form small groups. Assign a new (previously unexplored) genre to each group and have them explore the characteristics. Ideas include:</p> <ul style="list-style-type: none"> <li>• Email</li> <li>• Text message</li> <li>• Letters</li> <li>• Prayers</li> <li>• Speech</li> <li>• Debate</li> <li>• Photoessay</li> <li>• Informational Video</li> <li>• Newspaper Articles</li> </ul> <p>When each group has spent 5 minutes listing their characteristics, they should pass the paper to another group. Continue brainstorming and passing until each group has commented on each new genre.</p> <p>Discuss as a class.</p>	Small Groups, whole class
Prewriting	<p>Sts use the brainstorming handout to prewrite for their genre switch document. They should choose one of the prewriting techniques and focus on producing some writing for at least 30 minutes.</p> <p>After prewriting, T should instruct students to compare their ideas with a partner. Allow the partner to read the prewriting and comment. Also, partners should contribute ideas to the genre switch, including techniques for adapting the original text and possible discourse communities to write for.</p>	Individual, pairs
Writing	<p>See assignment description at the beginning of the unit.</p> <p>Using the writing the students have completed so far (freewriting, journaling, letter to the teacher, etc.), students will begin to construct their genre rewrite document. Spend class time allowing students to analyze their original text. They should use the “Genre Analysis: Preparing” handout to help plan.</p> <p>When students feel ready, have them write their genre rewrite document.</p>	Individual
Peer Review	<p>See the attached Peer Review handout.</p> <p>T. collects a draft and gives feedback on content and form.</p>	Small group
Revision	Students make decisions about how to change their draft based on peer review and teacher feedback.	Individual
Reflective Overview	Reflective Overview Discussion:	T – Sts, Whole class,



	<p>T reviews the portfolio sections and discusses the following questions with students:</p> <ul style="list-style-type: none"> <li>• What is the function of the Reflective Overview? Think back to our discussion of genre and discourse community.</li> <li>• What are the guidelines for the RO? (see handout)</li> <li>• Given our many discussions and in-class writings thus far, what do you think you might include in your RO?</li> </ul> <p>As a class, develop basic guidelines for the R.O., taking into consideration the guidelines on the assignment description.</p> <p>Using those guidelines, Sts put their portfolio together and write their Reflective Overview.</p>	Individual
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<b>Genre Switch Lesson 2: Expansion Ideas</b>	
Out of Class Activities	<p>Interview</p> <ul style="list-style-type: none"> <li>• Find a musician and ask how he/she approaches a genre they've never played before. Ask questions about how to modernize classic music.</li> <li>• Watch a movie. Reimagine the movie as a new genre. Tell a comedy as a drama, explore a documentary as fiction. Share with a classmate.</li> </ul>
Reading Extras	<p>Continue reading exercises focused on exploring different genres, including "To Any Would Be Terrorist" and "A Day In The Life of a Mobile Veterinarian." Have students make connections between these readings and those they've explored previously.</p>
Writing Activity	<p>Paraphrasing</p> <ul style="list-style-type: none"> <li>• Students practice paraphrasing excerpts from Nye's letter.</li> <li>• Students practice switching genres by creating a narrative that tells the "Veterinarian" story.</li> </ul>

## **Unit 2: Genre Switch**

### **Student Assignment Description**

For our second writing assignment, you will have the opportunity to draw upon the genre/discourse community knowledge you have gained. Starting with a piece that has already been written, presumably something published by a noted author, you will choose a different genre and discourse community and rewrite your text to suit this new audience. You may choose any text you want to begin with, but you must make sure to cite your original text. In addition, I suggest that you pick a text that you really enjoy and know.

In addition to the genre manipulation, you will also need to include evidence of drafting (at least 3 pieces). These can be drafts, notes you took, freewrites, in-class writings or homework that relate to the narrative, etc.

Additional pieces of the portfolio include the following:

- Evidence of journaling. This can include actual pieces from your journal that you don't mind sharing, but it does not have to include actual journal entries. Instead, you may wish to write about your journal or journaling process. You could describe how it helped you or did not help you. You could also discuss your journaling topics. This is all up to you.
- Reflective Overview. I'm asking that you dedicate time to a shorter piece of reflective writing in which you explore the process of writing this text. Think about the choices that you made in constructing your genre manipulation, how it changed from the original, and why you decided to make these changes. Why did you choose the genre you chose? Who is your new discourse community and how did that affect your choices? What else have you learned about writing, discourse, or genre in this portfolio period?



### III. Characteristics of Children's Stories

With a partner, make a list of the characteristics of a child's story. Think about things like language, tone, structure, characters, and storyline. You may choose to list, cluster, or create another map that makes sense to you.

Notes: What other characteristics did your classmates share?

### IV. Characteristics of Pop Songs

Individually, quickly brainstorm the characteristics of pop songs. What do they all have in common?



Pop Songs

## Genre Analysis: Songs

### I. Hey Ya - Outkast

Listen to the song and answer the questions below.

1. What is the song about?
2. How does the song make you feel?
3. What kind of video do you imagine for this song?
4. What genre is this song? What are the characteristics of this genre?

### II. Hey Ya – Matt Weddle

Listen to the song and answer the questions below.

1. What is the song about?
2. How does the song make you feel?
3. What kind of video do you imagine for this song?
4. What genre is this song? What are the characteristics of this genre?

### III. Compare

After listening to each song, answer the following questions.

1. What is different about the songs?
2. How did Matt Weddle change the song to make it seem different?
3. What is the difference between the two genres?

### IV. My Humps – Black Eyed Peas

Listen to the song and answer the questions below.

1. What is the song about?
2. How does the song make you feel?
3. What kind of video do you imagine for this song?
4. What genre is this song? What are the characteristics of this genre?

### V. My Humps – Alanis Morissette

Listen to the song and answer the questions below.

1. What is the song about?
2. How does the song make you feel?
3. What kind of video do you imagine for this song?
4. What genre is this song? What are the characteristics of this genre?

### VI. Compare

After listening to each song, answer the following questions.

1. What is different about the songs?
2. How did Matt Weddle change the song to make it seem different?
3. What is the difference between the two genres?

## How to Switch a Song

**Song Title:**

**Original Genre:**

**New Genre:**

**Steps to Switch:**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_  
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5. \_\_\_\_\_  
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6. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_







## Genre Analysis: Preparing for the Switch

### I. Original Text:

Genre:	
Discourse Community (Audience)	
Purpose	
Characteristics	
Language	
Tone	
Formality	

### II. New Text:

Genre:	
Discourse Community (Audience)	
Purpose	
Characteristics	
Language	
Tone	
Formality	

III. What changes do you need to make in order to switch the original text into the new genre?

## Unit 3 Overview: Argumentative Essay

### Unit Summary

In this unit, students are introduced to argumentation. Students analyze arguments in varying genres, including poetry and essays. In addition to analyzing arguments, students learn to analyze sources and create citations in APA style. Students explore the academic genre and the characteristics therein, allowing them to better understand how to create texts to suit a more formal audience. Students conduct independent research on a topic of their choosing, related to the themes explored thus far in class. Lessons in this unit are scaffolded to promote student learning, and the unit utilizes collaborative and individual activities that help strengthen students' reading and writing skills.

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### Target Proficiency Level

Advanced community college or university students

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### Unit Objectives

- Conduct academic research in a library or online database.
- Analyze sources to determine which meet the requirements of academic writing.
- Learn the basics of APA style and citation and apply it to an academic essay.
- Identify the characteristics of academic writing and employ them in an argumentative essay.

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### Assessment

Students will produce a portfolio that presents their writing process and the final product of the unit's major writing assignment, the Genre Switch Document. The portfolio will include the following:

- Final Draft of Argumentative Essay
- Evidence of Drafting: at least 3 drafts
- Evidence of Journaling
- Reflective Overview

Students will receive a grade based on all aspects of the portfolio. The following grade breakdown is recommended:

- Final Draft: 40%
- Reflective Overview: 25%
- Drafting: 25%
- Journaling: 10%

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### Lesson Plans

Lesson	Suggested Timeframe
Lesson 1: Analyzing Arguments	2 weeks
Lesson 2: Research and Citation	2 weeks
Lesson 3: Creating & Clarifying Arguments	2 weeks

### Lesson Plan 1: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

Title	Author
“the lesson of the moth” (poem)	Don Marquis
“a beginning” (poem)	Charles Bukowski
“How to Tame A Wild Tongue” (short essay)	Gloria Anzaldua
“If Black English Isn’t A Language Then Tell Me, What is?” (short essay)	James Baldwin
“We Should Cherish Our Children’s Freedom To Think” (essay)	Kie Ho
“Teach Knowledge, Not ‘Mental Skills’”(essay)	E.D. Hirsch
Analyzing Arguments Handout	M. Lassiter
Suggested Readings	
Title	Author
“Don’t Give In Chicanita”(poem)	Gloria Anzaldua
“We Call Them Greasers”(poem)	Gloria Anzaldua
“Grades and Self-Esteem” (essay)	Randy Moore

### Unit 3 Argumentative Essay, Lesson 1

**Lesson Title: Analyzing Arguments**

**Suggested Timeline: 2 weeks (4-6 classes)**

**Supplemental Materials: Readings listed above**

Aim	Procedure	Interaction
Warm-up	<p><b>Impromptu Argument</b></p> <p>Give the students the Analyzing Arguments handout. Each student should be assigned a particular career. Then they follow the directions for the volcano activity.</p> <p>Students will give short presentations in which they make a brief argument. The class will then vote on the best arguments. Top 3 get a prize.</p>	Individual, whole class
Activating Prior Knowledge	<p><b>Freewriting:</b></p> <p>T instructs students to write about argumentation. What do they know? Have any texts studied previously contained arguments? What do they think of the phrase “Everything is an Argument”?</p> <p>After writing for 10 minutes, sts share thoughts in pairs, then small groups, then as a whole class. Make a list on the board about the elements of a good argument.</p>	Individual, whole class
Preteaching	T writes the following quote on the board.	Pairs, whole

	<p>“Who is to say that robbing a people of its language is less violent than war?”</p> <p>Ask students to reflect in pairs. What does this quote mean? What does it say about the importance of a person’s language? How does it relate to the previous readings we’ve done?</p>	class.
Readings: “How to Tame a Wild Tongue” and “If Black English...”		
Preteach Vocabulary	The following vocabulary may be reviewed before the reading: <ul style="list-style-type: none"> <li>•</li> </ul>	
Predicting	T writes the titles of the readings on the board. Sts write related adjectives or ideas about the readings.	Whole class
Reading	T splits the class into four groups. Each group is assigned either “How to Tame..” or “If Black English...”	Individual
Gist and Details task	<p>While reading, their task is to summarize the main ideas, paraphrase the main argument, and underline important details in the text.</p> <p>Sts then find a partner who read a different text and share the summary, main argument, and details.</p>	Pairs
Critical Thinking	<p>Students pair up and develop questions to ask other groups about significance of the reading.</p> <p>Pairs then form groups and trade questions with another group. Each group answers the critical thinking questions and reports to the class.</p> <p><b>Journaling</b> After answering the critical thinking questions, ask students to write in their journal about how the essays represent good or bad argumentation. How did each author try to convince his/her audience? In what ways are they effective or ineffective?</p>	pair, small group, whole class, individual
Writing	Write 3 paragraphs in which you identify the main ideas presented in Anzaldua and Baldwin’s essays. Then, compare or contrast those ideas.	Individual
Readings: poems, “We should Cherish Our Children’s Freedom to Think” and “Teach Knowledge, Not ‘Mental Skills’”		
Warm-up	<p>In pairs, Sts consider the arguments listed below. Each pair chooses one and takes 20 minutes to construct a convincing argument. Sts choose whatever genre they think will fit (newspaper, letter, short essay, etc.) and use the elements of effective arguments that we have discussed.</p> <ul style="list-style-type: none"> <li>• Make an argument for lowering the driving age to 12 years old.</li> <li>• Make an argument for the U.S. invasion of Canada.</li> <li>• Make an argument for California breaking off from the United States and forming its own nation.</li> </ul>	Pairs, groups, whole class

	<ul style="list-style-type: none"> <li>• Make an argument that gravity does not exist.</li> <li>• Make an argument asking a group of alien invaders to destroy the Earth.</li> <li>• Make an argument to abolish the concept of time.</li> <li>• Make an argument to abolish Leap Year forever.</li> </ul> <p>Sts should be sure to include reasons for their argument and support for those reasons.</p> <p>After each group is finished, they should read their arguments to the class.</p> <p>T discusses how making a ridiculous argument is useful in developing argumentation skills.</p>	
Activating Prior Knowledge	<p>Ask students to read the following poems:</p> <ul style="list-style-type: none"> <li>• a beginning</li> <li>• the lesson of the moth</li> </ul> <p>Answer the questions on the Analyzing Arguments (continued) handout</p>	individual, pairs
Preteaching Vocabulary	<p>The following vocabulary may be reviewed before the reading:</p> <ul style="list-style-type: none"> <li>•</li> </ul>	
Reading	<p>For each of the essays, follow the instructions below.</p>	Individual
Gist Task	<p>As they read, Sts answer the gist questions on the handouts titled with the names of the readings.</p> <p>After answering the questions, students should compare their answers with a partner before the Teacher reviews the answers with the whole class.</p>	Individual, pairs, whole class
Details task	<p>T asks Sts to read the text again, this time searching for specific information (on the respective handout). T discusses the importance of skimming a text for details.</p> <p>Sts. work individually to find the information, and then share their answers and where they found the information.</p>	Individual, pairs, whole class
Critical Thinking Questions	<p>For each reading, follow the guidelines here:</p> <p>With a small group, Sts adopt the following roles:</p> <ul style="list-style-type: none"> <li>• Group Leader: Leads discussion and asks the group questions.</li> <li>• Recorder: Takes notes on what each member of the group contributes to discussion.</li> <li>• Reporter: Speaks for the group when the class regroups as a whole.</li> <li>• Encourager: Asks additional questions and gives praise to students who have contributed ideas.</li> </ul>	small group, whole class

	<p>In small groups, Sts. discuss the group discussion questions on the respective handouts.</p> <p><b>Journaling:</b> After reading each of the essays, students should create a journal entry about how the essays represent good or bad argumentation. How did each author try to convince his/her audience? In what ways are they effective or ineffective?</p>	
Writing	<p>After reading both essays, students will write 3 paragraphs on the following:</p> <p>Synthesize the two arguments. Find places where the authors agree and disagree. Do not offer your own opinion on the topic; simply state the authors' views and where there is agreement and disagreement.</p>	Individual

### Argumentative Essay Lesson 1: Expansion Ideas

Out of Class Activities	<p>Photo Essay</p> <ul style="list-style-type: none"> <li>• Students find advertisements that make an argument. Analyze and bring to class for analysis.</li> <li>•</li> </ul>
Reading Extras	<p>Additional Suggested Readings:</p> <ul style="list-style-type: none"> <li>• Continue to explore arguments by using the methods above to analyze the supplemental readings.</li> </ul> <p>Focus on Backward Outlining</p> <ul style="list-style-type: none"> <li>• For each text, ask students to create a backward outline by writing the main idea in a phrase in the margin next to each paragraph of a text.</li> </ul>
Writing Activity	<p>Analyze a paragraph</p> <ul style="list-style-type: none"> <li>• Ask students to choose one major paragraph and determine which sentences qualify as topic sentence, reasons, examples, and details.</li> </ul>

### **Unit 3: Argumentative Essay Student Assignment Description**

For the third writing assignment, you are asked to participate in the academic discourse community to which you belong or wish to join. The aim of this unit is to introduce you into your field by asking you to engage in academic research. The topic of this research will be based upon the themes or issues explored in class thus far. When you have decided upon a topic, you will conduct academic research (from library or web-based sources) in order to write a well-supported argumentative essay. In this essay, you will investigate an issue that we have explored in this class, such as cross-cultural communication, racial and cultural discrimination, literacy and education, etc. Alternatively, you may choose to investigate another issue that you would like to learn more about.

This argumentative essay requires that you read a variety of sources in order to discover the wide-ranging perspectives on the issue. The purpose of this essay is to offer some resolution of a problem or answer a question. To accomplish this goal, you will need to build on the existing research by incorporating material from published sources, including recent scholarly articles and books.

You will, again, draw upon the genre/discourse community knowledge you have gained through previous assignments and readings. For this assignment, the objective is to practice using a preselected genre and discourse community to create an argument about a selected topic. You will practice researching and employing the conventions adopted by the academic discourse community to which you are contributing.

In addition to the argumentative essay, you will also need to include evidence of drafting (at least 3 pieces). These can be drafts, notes you took, freewrites, in-class writings or homework that relate to the narrative, etc.

Additional pieces of the portfolio include the following:

- Evidence of journaling. This can include actual pieces from your journal that you don't mind sharing, but it does not have to include actual journal entries. Instead, you may wish to write about your journal or journaling process. You could describe how it helped you or did not help you. You could also discuss your journaling topics. This is all up to you.
- Reflective Overview. I'm asking that you dedicate time to a shorter piece of reflective writing in which you explore the process of writing this text. Think about the choices that you made in constructing your argumentative essay, how academic essays are different from other genres we've explored, and which parts of this genre were the most difficult. Who is your discourse community and how did that affect your choices? What else have you learned about writing, discourse, or genre in this portfolio period?





### III. Jigsaw Reading

Read the essay assigned by the teacher, either “How to Tame a Wild Tongue” or “If Black English Isn’t A Language, Then Tell Me, What is?”

While reading, answer the following questions:

1. Summarize the main ideas in 2-3 sentences.

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2. Paraphrase the main argument.

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3. Underline the most important supporting details in the text.

After answering the above questions, find a partner who read the essay that you did not read. Share answers.

### IV. Critical Thinking Questions

In the same pair, develop critical thinking questions for each essay you read. Remember that critical thinking questions dig deeper than what is offered in the text. Ask about underlying meaning, themes, comparisons, etc.

- 1.

- 2.

- 3.

- 4.

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- 1.

- 2.

- 3.

- 4.

## Analyzing Arguments (Continued)

### **I. Creating an Argument**

In pairs, consider the arguments listed below. Each pair should choose one and takes 20 minutes to construct a convincing argument. You may choose whatever genre you think will fit (newspaper, letter, short essay, etc.) and use the elements of effective arguments that we have discussed.

- Make an argument for lowering the driving age to 12 years old.
- Make an argument for the U.S. invasion of Canada.
- Make an argument for California breaking off from the United States and forming its own nation.
- Make an argument that gravity does not exist.
- Make an argument asking a group of alien invaders to destroy the Earth.
- Make an argument to abolish the concept of time.
- Make an argument to abolish Leap Year forever.

Be sure to include reasons for your argument and support for those reasons. Treat this as a serious argument and really try to convince your audience.

After each group is finished, they should read their arguments to the class.

### **II. Examining short arguments**

- A. “a beginning” by Charles Bukowski
  - a. How did this poem make you feel? What emotions did this poem elicit or what were your initial reactions?
  - b. What do you think Bukowski is trying to say here?
  - c. Do you agree or disagree?
  
- B. “the lesson of the moth” by Don Marquis
  - a. Who do you agree with: the moth or Archy? Why?
  - b. How does this connect to your life?
  - c. Does the fact that a cockroach and moth are delivering the argument effect the way we interpret it or respond to it? How does this work in the author's favor? How does it work against the author?

## **We should Cherish Our Children’s Freedom to Think**

by Kie Ho

### Main Ideas:

1. In 2-3 sentences, summarize the main ideas in the essay.

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2. Paraphrase the main argument.

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3. What are some of the problems with the education system in the U.S.?
4. What are Ho’s suggestions for improving education in the U.S.
5. What is Ho’s rebuttal for the critics of education in the U.S.?

### Details:

1. What is creative geography?
2. How does Ho describe his high school years?
3. What does “The man was as nervous as Richard Pryor at a Ku Klux Klan convention” mean?

### Critical Thinking Questions:

1. Which of Ho’s ideas or examples correspond to (or conflict with) what you have experienced or what you know about education?
2. Analyze the strengths and weaknesses of the evidence Ho provides to support his argument.
  - a. Which supporting points or examples best clarify Ho’s main argument?
  - b. Which supporting points or examples are least convincing?
3. What additional evidence might strengthen Ho’s argument?
4. What evidence or counterarguments might challenge Ho’s argument?

Ho, K. (2007). We should cherish our children’s freedom to think. In R. Spack (Ed.), *Guidelines: A cross-cultural reading/writing text* (3<sup>rd</sup> ed.) (pp. 112-114). Cambridge: Cambridge University Press.

## Teach Knowledge, not “Mental Skills”

by E. D. Hirsch

Main Ideas:

1. In 2-3 sentences, summarize the main ideas in the essay.

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2. Paraphrase the main argument.

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3. How did Jeff Litt change the curriculum at Public School 67?
4. How does Hirsch suggest we improve the education of U.S. students?

Details:

1. What were the results of Litt’s changes at Public School 67?
2. How does the Clinton Administration relate to the problem Hirsch writes about?
3. What places already implement an education system like the one Hirsch recommends?

Critical Thinking:

1. Which of Hirsch’s ideas or examples correspond to (or conflict with) what you have experienced or what you know about education?
2. Analyze the strengths and weaknesses of the evidence Hirsch provides to support his argument.
  - a. Which supporting points or examples best clarify Hirsch’s main argument?
  - b. Which supporting points or examples are least convincing?
3. What additional evidence might strengthen Hirsch’s argument?
4. What evidence or counterarguments might challenge Hirsch’s argument?
5. How might Hirsch’s ideas support or challenge Ho’s “We Should Cherish Our Children’s Freedom to Think”? Create a dialogue between Hirsch and Ho to illustrate your response.

Hirsch, E.D. (2007). Teach knowledge, not “mental skills.” In R. Spack (Ed.), *Guidelines: A cross-cultural reading/writing text* (3<sup>rd</sup> ed.) (pp. 115-116). Cambridge: Cambridge University Press.

## Lesson Plan 2: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

Title	Author
Guide to APA citations (ppt)	Kent State U. (available online)
Guide to APA Formatting (ppt)	Purdue OWL (available online)
APA Citations Exercise (handout)	M. Lassiter
Children's Stories Activity (handout)	M. Lassiter
Various Children's books	Various
Research and the Internet (ppt)	Purdue OWL (available online)
Evaluating Sources (web)	Purdue OWL (available online)

## Unit 3 Argumentative Essay: Lesson 2

**Lesson Title: Research and Citation**

**Suggested Timeline: 2 weeks (4-6 classes)**

**Supplemental Materials: Teaching materials listed above**

### Part One: Research

Aim	Procedure	Interaction
Warm-up	<p>Ask students to research dung beetles. Tell them to record their process of conducting research.</p> <p>Following their research, have students share as a whole class. Ask the following questions:</p> <ul style="list-style-type: none"> <li>• What information did you find? Why did you choose to look up <i>this particular</i> information?</li> <li>• What kinds of sources did you use?</li> <li>• How long did it take?</li> <li>• What other information could you research?</li> </ul>	Individual, whole class
Activating Prior Knowledge	<p>T instructs Sts to write a letter:</p> <p>Write a letter to the teacher detailing your past experience with research and academic writing. Write what you know about the academic essay genre, its structure and language, and how to use sources in an essay.</p> <p>After students have written their letter, T will collect it and make comments about content and form. Following this, T uses the information in the letters to decide what depth the students need in research and citation instruction.</p>	Individual
Brainstorming	Individually, ask students to write a list of as many kinds of research as they can think of.	Individual, whole class

	<p>Write a list on the board as the class reports what they have brainstormed.</p> <p>Choose 6 of the most important kinds of research (possibly: internet research, database/academic journals, books, newspapers, websites, encyclopedias, wiki sites) and assign these to small student groups</p>	
Group Work	<p>Each group is assigned one form of research. Their task is to create a presentation explaining what this source is and highlighting the good and bad aspects of this form.</p> <p>Use Purdue OWL's Evaluating Sources site (<a href="https://owl.english.purdue.edu/owl/resource/553/01/">https://owl.english.purdue.edu/owl/resource/553/01/</a>) if students need additional help.</p>	small groups
Presentations	Each group delivers their presentation.	Small groups
Writing	After watching each presentation, ask students to write 2-3 paragraphs about which forms of research are going to be the most useful in their argumentative essay.	
<b>Part Two: Citation</b>		
Warm-up	<p>T brings in children's books – enough so that each student has one. Sts read the book and share the basic story with a partner.</p> <p>T instructs students to remember the stories, as they'll use them for a citation exercise after the APA presentation</p>	Individual, pairs
APA Citation	<p>Use the following links to present APA Style (<a href="https://owl.english.purdue.edu/owl/resource/560/17/">https://owl.english.purdue.edu/owl/resource/560/17/</a>) and Citation (<a href="http://www.library.kent.edu/files/APA_style.ppt">www.library.kent.edu/files/APA_style.ppt</a>).</p> <p>Download the sample paper (<a href="https://owl.english.purdue.edu/owl/resource/560/18/">https://owl.english.purdue.edu/owl/resource/560/18/</a>) if students would like a concrete example of what APA style and citation look like.</p> <p>Direct students to the Purdue OWL (<a href="https://owl.english.purdue.edu/owl/resource/560/01/">https://owl.english.purdue.edu/owl/resource/560/01/</a>) for further assistance with APA as they conduct research.</p>	
Citation Exercises	<p>Hand out the "APA Citations Exercises" handout and have students complete it individually. After completing it, ask students to compare their answers.</p> <p>For incorrect answers, instruct students to find the correct answer on Purdue OWL and make corrections.</p>	Individual, pairs
Citation Exercises – Freer practice	<p>Each student should return to the children's story the read previously.</p> <p>T reminds Sts that using sources and learning to cite them correctly is an important part of many discourse communities and the genres</p>	Pairs, whole class

	<p>they utilize. To give them more practice with citations, inform them that we are going to do a group activity. This activity will also remind us about conventions of different genres.</p> <p>In pairs, sts choose one of the books to focus on. Next, they will take on the role of “news reporter”, reporting on the events that took place in the book. Together, the pair will write a short report of the events for the campus newspaper.</p> <ul style="list-style-type: none"> <li>• Here is a letter from your boss, the editor: <ul style="list-style-type: none"> <li>◦ <i>Breaking News! Hey guys, I need this piece ASAP! And don't forget to cite your sources in APA. Remember to be consistent. Look at that Purdue OWL website or the APA handbook if you can't remember what I'm talking about. Also, make sure you put some quotes in there this time. Readers like quotes!</i></li> </ul> </li> </ul> <p>When students have completed their news report, ask them to deliver the report orally to the class. After this, ask students to turn in their citation exercise</p> <p>Give the “Children’s Stories” handout to the students if necessary.</p>	
Writing	<p>After completing the citation exercises, ask students to write in their <b>journals</b>:</p> <p>What is the most difficult part about using APA formatting and citations? Why do you think it is important to cite sources?</p>	Individual

### Argumentative Essay Lesson 1: Expansion Ideas

Out of Class Activities	<p>Social Media</p> <ul style="list-style-type: none"> <li>• Ask students to conduct “research” while using social media.</li> <li>• Students can follow a hashtag to discover what is trending in the news.</li> <li>• Students can research news items on BuzzFeed or Tumblr and make note of how people document sources when publishing online.</li> </ul>
Note-taking Activity	<p>Cornell Notes</p> <ul style="list-style-type: none"> <li>• Teach the Cornell Note-taking system. Encourage students to use this system when listening to lectures and other student presentations.</li> </ul>
Research Activity	<p>Photoessays</p> <ul style="list-style-type: none"> <li>• Students should conduct extra research to find a photoessay (either local or otherwise) and analyze how to make an argument using visuals.</li> </ul>

## APA Citations Exercises

Name: \_\_\_\_\_

I. Circle the mistakes in the following APA citations. Note that some citations may be correct:

1. Journal article:  
Belcher, D. (1994). The apprenticeship approach to advanced academic literacy: Graduate students and their mentors, *English for Specific Purposes*, 13, 23-34.
2. Book:  
Johnston, B. (2003). *values in english language teaching*. Mahwah, NJ: Lawrence Erlbaum.
3. Chapter in a book:  
Canagarajah, A. S. (2001). Addressing issues of power and difference in ESL academic writing. In Flowerdew, J. & Peacock, M. (Eds.), *Research perspectives on English for academic purposes* (pp. 117-131). Cambridge: Cambridge University Press.
4. Website:  
Purdy, R. (2014). How to train your cat. Retrieved from <http://www.howtotrainyourcat.com>
5. Book:  
Villanueva, V. (1993). *Bootstraps: From An American Academic of Color*. Urbana, IL: NCTE.

II. Create an APA citation for the following information:

6. Book  
Author: Robert Scholes  
Date: 1998  
Title: *The Rise and Fall of English: Reconnecting English as a Discipline*  
Publication city: New Haven, CT  
Publisher: Yale University Press
7. Journal article:  
Author: Hong Kang  
Title: *Revisiting Teacher Feedback in EFL Writing from Sociocultural Perspectives*  
Journal title: *TESOL Quarterly*  
Volume: 48  
Issue: 1  
Pages: 201-213  
Year: 2014



## Children's Stories Activity

We recently read children's stories and summarized them for each other. In your pair, choose one of these stories – whichever is more interesting to both of you.

Next, you're going to take on the role of "news reporter," reporting on the events that took place in the book. Together, you will write a short report of the events for the campus newspaper or live news.

Here is a letter from your boss, the editor:

*Breaking News! Hey guys, I need this piece ASAP! And don't forget to cite your sources in APA. Remember to be consistent. Look at that Purdue OWL website or the APA handbook if you can't remember what I'm talking about. Also, make sure you put some quotes in there this time. Readers like quotes!*

When you have completed your news report, you will deliver the report orally to the class.

Use this page for brainstorming or writing.

### Lesson Plan 3: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

Title	Author
Research Log Assignment (handout)	M. Lassiter
“My Medical Choice” (op-ed)	Angelina Jolie
Student Feedback Form (handout)	M. Lassiter
Student research	various

### Unit 3 Argumentative Essay: Lesson 3

**Lesson Title: Creating & Clarifying Arguments**

**Suggested Timeline: 2 weeks (4-6 classes)**

**Supplemental Materials: Teaching Materials listed above**

#### Part One: Research and Organizing an Essay

Aim	Procedure	Interaction
Warm-up	Introduce the Research Log: Students will conduct research on the topic they have chosen. For each source they find useful, they will complete a detailed log that will make up part of the portfolio. T should determine how many sources are required in the log and essay.	T – Sts.
Conducting Research	Students have chosen topics according to topics discussed in class. T can organize students into groups according to topic.  Allow groups to discuss topics and research together. Students should be encouraged to share sources as much as possible.	Groups
Preparing for Writing	As students conduct research, T should reinforce writing skills by continuing to have journaling and freewriting.	
Reading: “My Medical Choice”		
Organizing an argument	Organize students into pairs. Each pair should be given an envelope with “My Medical Choice” in it, cut up by paragraph.  In its original form, each paragraph is organized specifically to create an argument. Students will put the paragraphs in order to create an argument. When they are satisfied with the order, they should tape the pieces together.	Pairs, whole class
Critical Thinking	<b>Freewriting:</b> Reflect on the organization exercise. What was the point? What clues did you have about the organization? How did it feel to have a cut-up essay?  Class discussion: How does this exercise help understand	Individual

	organization? How can we apply this technique to our own writing?	
Evaluate the Reading	Now that we've determined the proper order, Sts should read the article again and discuss the argument as a whole class. This should be an informal discussion.	whole class
Writing	Journal: What have you learned so far in your research? What argument do you plan to make? What information do you still need to collect?	Individual
Group Sharing	Arrange students in their research groups. Ask students to have an informal discussion within their group about the progress they have made in their research and writing.	small groups
Feedback	Sts. give T feedback about progress in class so far. This feedback should be anonymous. <ul style="list-style-type: none"> <li>• Red Light – things that I hate, don't work, or we should stop doing immediately.</li> <li>• Yellow Light – things I don't understand and would like more help on.</li> <li>• Green Light – things that have worked well and we should continue doing.</li> </ul>	Individual
<b>Part two: Organizing a paragraph</b>		
Warm-up	Talk about Sandwiches In pairs or small groups, have students talk for a few minutes about what they like to eat on their sandwich.  After sharing as a class, discuss the characteristics of a sandwich. What kinds of sandwiches are there? What do they all have in common?	Small group, whole class
Review	Review essay organization, as discussed earlier.	Whole class
Paragraph Organization	Hand out one paragraph from a reading the students have done so far.  Ask students to form pairs and answer the question: <ul style="list-style-type: none"> <li>• How is a paragraph like a sandwich?</li> </ul> After they have brainstormed, collect ideas and explain that paragraphs have three parts: topic sentence, supporting sentences, and a concluding sentence.  Students should label the paragraph to differentiate between the three parts.  Note: this exercise can also be used for incorporating research into a paragraph, as research should also be "sandwiched" into the text.	Pairs, whole class
Writing	Students should spend time writing their essay. This will take up the bulk of time in this lesson.  Students may share ideas and help clarify sentences or structure.	Individual, small group

Peer Review	See the attached Peer Review handout.  T. collects a draft and gives feedback on content and form.	Small Groups
Revision	Students make decisions about how to change their draft based on peer review and teacher feedback.	Individual
Portfolio Session	<p>Reflective Overview Discussion:</p> <p>T reviews the portfolio sections and discusses the following questions with students:</p> <ul style="list-style-type: none"> <li>• What is the function of the Reflective Overview? Think back to our discussion of genre and discourse community.</li> <li>• What are the guidelines for the RO? (see handout)</li> <li>• Given our many discussions and in-class writings thus far, what do you think you might include in your RO?</li> </ul> <p>As a class, develop basic guidelines for the R.O., taking into consideration the guidelines on the assignment description.</p> <p>Using those guidelines, Sts put their portfolio together and write their Reflective Overview.</p>	Individual
Peer Review and Revision	Use the Peer Review handout to have students peer review the Reflective Overview.	Small groups

## Research Log Assignment

While conducting research on your topic, you will also keep a record of each source you find that you deem useful for your essay. The following elements are required as part of the ongoing Research Log you will create.

1. APA citation – At the top of the page, the source must be listed according to correct (and current) APA specifications.
2. Keywords – After the citation, list the keywords that are associated with this source. Noting keywords will be helpful when searching for similar articles.
3. Summary – Provide a concise, 1-2 paragraph summary of the source information. *Do not simply copy the abstract.* The summary should contain the main points, methodology, conclusions, and recommendations of the research.
4. Evaluation – Provide 1-2 paragraphs in which you determine why this source is credible and whether the author includes any unfair bias. Some questions to consider:
  - a. Who is the author and what are his/her credentials?
  - b. What is the publication? Does this publication have any notable biases?
  - c. Who is the intended audience (discourse community) for this source?
  - d. What is the purpose? How well does it achieve this purpose?
  - e. What kinds of sources does this source cite? Do you recognize the authors?
5. Usefulness – Write 1 paragraph about how this source will be useful in your essay. Where will you use this information? How does it contribute to the conversation you've discovered in your research?
6. Quotes – (Optional) Include relevant quotes that you may want to incorporate into your research. Remember that quotes should be relatively short, less than 40 words.

## Student Feedback

Throughout the class, it's important to get feedback about what is working and what is not working for you. Please comment on the following. Note that all comments are anonymous, so do not include your name on this sheet.

Green Light – things that have worked well and we should continue doing.

Yellow Light – things I don't understand and would like more help on.

Red Light – things that I hate, don't work, or we should stop doing immediately.

## Unit 4 Overview: Collaborative Collage

### Unit Summary

In this unit, students will focus on working with a group to produce a piece of collaborative writing. This unit functions as the culmination of discourse community and genre knowledge in the previous units. Students decide on the topic, work together to create a document for a specific community. Based on this community and topic, the group determines the appropriate genre for the document. Students experience more freedom in this unit because their product is a reflection of their learning through the course of the semester. Lessons in this unit are dictated by student progress and needs.

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### Target Proficiency Level

Advanced community college or university students

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### Unit Objectives

- Work collaboratively to create a document.
- Analyze discourse community to determine appropriate genre for the document.
- Produce a document that adheres to the characteristics of the chosen genre.
- Reflect on the writing processes you have engaged in.

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### Assessment

Students will produce a portfolio that presents their writing process and the final product of the unit's major writing assignment, the Genre Switch Document. The portfolio will include the following:

- Final Draft of Collaborative Collage
- Evidence of Drafting: at least 3 drafts
- Evidence of Journaling
- Reflective Overview

Students will receive a grade based on all aspects of the portfolio. The following grade breakdown is recommended:

- Final Draft: 40%
- Reflective Overview: 25%
- Drafting: 25%
- Journaling: 10%

In addition to the portfolio, students will also create a presentation

### Lesson Plans

Lesson	Suggested Timeframe
Lesson 1: Analyzing Collages	1-2 weeks
Lesson 2: Collaboration	1-2 weeks

### Lesson Plan 1: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

Title	Author
“GW” (youtube video)	Phil Hansen (accessible at <a href="https://www.youtube.com/watch?v=4lwwiFe1ZVs">https://www.youtube.com/watch?v=4lwwiFe1ZVs</a> )
“Little Miracles, Kept Promises” (short story)	Sandra Cisneros

### Unit 4 Collaborative Collage: Lesson 1

**Lesson Title: Analyzing Collages**

**Suggested Timeline: 1-2 week (2-6 classes)**

**Supplemental Materials: magazines or online images;**

Aim	Procedure	Interaction
Warm-up	<p>Each student writes an adjective or verb on a piece of paper. T collects these words, and students join together to form small groups.</p> <p>The teacher then distributes one word to each group. The students must create a collage of images based on this one word. The images should be taken from magazines or printed from the internet.</p> <p>Group members must work together to create a collage that represents the views of all members.</p> <p>Students place collages on the wall around the room.</p>	small group
Reflection	<p>Have students reflect in writing. Students should complete both journal entries.</p> <p>Journal 1: Write about one of the collages that stood out the most to you. How did the images represent theme word?</p> <p>Journal 2: Write about your own collage experience. How did you make sure that all group members’ ideas were incorporated? Do you feel that the collage accurately represents all members?</p> <p>Whole class discussion about the collage process.</p>	Individual
Collage 1	<p>Show the class a picture mosaic image (an image that is made up of smaller images). This is a clear representation of how collage can work. Ask them to share ideas about the effectiveness of this kind of art or what they think about it.</p>	Whole class



	<p>Next, show the students Phil Hansen’s video, GW (accessible at his website <a href="http://www.philinthecircle.com">www.philinthecircle.com</a> under the heading 48 Women or on youtube).</p> <p>Have a class discussion about the argument he is making with his image, “48 Women”</p> <p>If time, ask students to explore Hansen’s works. Which of his other pieces could be considered collages?</p>	
Collage Activity 1	<p><b>Activity:</b> Each student must find a mosaic picture or some other form of art that utilizes collage to create an argument. This can be a song, painting, poem or other form.</p> <p>Students will share their found collage with a small group and then with the class.</p>	Individual, small group, whole class
Writing	<p><b>Journal:</b> Write about the collage you found. What is special about it? Who is the discourse community for this piece? As a genre, how do we define collage?</p>	Individual
Collage 2	<p>Ask students to read “Little Miracles, Kept Promises” by Sandra Cisneros. It’s a collection of prayers that form a larger image/argument.</p> <p><b>Journal:</b> What was the connection between the letters / prayers? What do you think Cisneros is arguing in this piece of writing? Why did she format it this way?</p> <p>Discuss (in small groups) the main purpose of the collection and what effect it has on the reader. Some questions to pose to the class:</p> <ul style="list-style-type: none"> <li>• What was Cisneros's argument?</li> <li>• How do we know this? Where in the text do we see this?</li> <li>• Which letters / prayers stood out to you? Why?</li> </ul> <p>Regroup as a class and discuss.</p>	Individual, small group, whole class
Collage Activity 2	<p>Have students cut up “Little Miracles, Kept Promises” so that each prayer is separate. Ask students to work in pairs or small groups to rearrange the prayers, creating a new collage with a new argument.</p> <p>In addition, students should create new prayers/letters to add to the collection, thus becoming part of the collected voices.</p> <p>Student pairs or groups should write 1-2 paragraphs together as a</p>	Pairs or small groups, whole class

	<p>statement about the new argument they are making with the prayers/letters. How is this different from the original, and do the changes appeal to a new audience?</p> <p>Presentations in small groups, and discussion about the new collages.</p>	
Class Collage	<p>Have students bring in their favorite piece of writing (preferably their own, but possibly something written by another person). They should bring in something they are proud of (if they wrote it) or something that speaks to them (if written by someone else).</p> <p>As a class, create a collage on one wall of the classroom that is composed of these pieces of writing and/or images that complement these pieces of writing.</p>	Whole class
Writing	<p><b>Journal:</b> Write about the collage process again. This time, think about the collages created with Cisneros's piece and the class collage.</p> <p>How did it feel to create something with classmates? Do you feel that your personality was adequately represented? Again, try to define the genre of collage.</p>	Individual

### Collaborative Collage Lesson 1: Expansion Ideas

Collage Activity	<p>Word Cloud</p> <ul style="list-style-type: none"> <li>Students use a journal entry or piece of personal writing to generate a word cloud (using a word cloud generator). Evaluate how well the word cloud represents the main idea of the piece of writing or how well the word cloud represents the student's interests.</li> </ul>
Writing Activity	<p>Found Art</p> <ul style="list-style-type: none"> <li>Bring in a collection of newspapers (or work with past readings from the course). Students create "found poems" (or found songs) from the newspapers or readings. Then, use these to create a class collage.</li> </ul>

## Lesson Plan 2: Readings, Videos, and Supplemental Material\*\*

\*\*All handouts are located following the Unit Lesson Plans.

\*\*Readings/videos are located online or from the specified books.

**All readings for this lesson are selected by the class**

### Unit 4 Collaborative Collage: Lesson 2

**Lesson Title: Collaboration**

**Suggested Timeline: 1-2 weeks (2-6 classes)**

**Supplemental Materials: All readings and materials for this lesson are determined by the needs of the class.**

Aim	Procedure	Interaction
Warm-up	Define the Collage genre – what are the necessary characteristics? What is “fluid” about a collage – which features are able to be manipulated depending on the type of collage?	whole class
Brainstorming	Inform students that they are going to create a collaborative collage based on a topic of their group’s choice.  Form groups, and have students brainstorm a topic together. It does not have to be one of the topics covered in class thus far. Students should spend time talking and find an area that is interesting to all group members. They may use the Brainstorming handout to get ideas.	small groups
Collaborative Collage Steps	<ul style="list-style-type: none"> <li>• Each person will write what they know about the topic. In this step, it is ok to write down rough ideas and explore with language.</li> <li>• After students have written what they know, they should individually go back over what they have written and choose bits and sections they like the most. Students should be sure to choose more material than they think will be needed. Students should edit as much as they deem necessary before sharing with group members.</li> <li>• After editing, students will come together as a group and share what they have written.</li> <li>• The group will then come to a consensus about what pieces should be chosen for the collage, keeping in mind the ground rule that no one is left out!</li> <li>• As a group, students will give each other feedback about what is working and what is not. They do not need to come to a consensus. The task at this point is to let everyone comment and listen to each other. After each member has given feedback, the original author of each piece will decide on how to revise his/her section.</li> <li>• Together, decide in what order to put each section. This may</li> </ul>	

	<p>lead to the decision that the group needs some new sections, or the group may have had new ideas as a result of discussion. The students should be reassured that this is ok, and they should be encouraged to go with these new ideas!</p> <ul style="list-style-type: none"> <li>• Individually, students should write any necessary new pieces, and revise / polish them as needed.</li> <li>• Together, look at the collage. The group, as a whole, will have to decide if what they have produced is finished or if it needs more information or revision. This decision should be made by the group, but any added sections or revisions should be done individually.</li> </ul>	
Follow-up	Students should peer review and revise as suggested in earlier units, keeping in mind that revisions must be approved by the group but made by the individual contributor.	Small Group
Presentations	Students should be given time to create presentations about their collages. This presentation will function as a reflection. See Assignment description.	