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## Final MA Portfolio

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FINAL MA PORTFOLIO

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A Final Portfolio

Submitted to the English Department of Bowling Green  
State University in partial fulfillment of  
the requirements for the degree of

Master of Arts in the field of English  
with a specialization in  
teaching

November 21, 2016

Professor Lee Nickoson, First Reader  
Professor Bill Albertini, Second Reader

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## Composition and Literary Theory: A Foundation for Teaching English

This portfolio includes four pieces of writing, three pedagogical and one research, spanning from the start of my degree to the end of my degree. Two of the three pedagogical papers reflect my interest in teaching composition and the path that my teaching career is taking in branching into teaching developmental and freshman composition courses. These two composition focused pedagogical papers also provide a bridge into the area of Integrated Reading and Writing (IRW), which was a focus of mine during both my Graduate Writing and my Teacher Research courses. My research paper, completed in my Graduate Writing course, explores Integrated Reading and Writing and serves as an important step in my career as I currently develop my College's first IRW course. Due to the writings and the research I have completed during my coursework at Bowling Green, I feel more confident in taking on new curriculum development roles as I also continue to teach developmental reading. My fourth and final piece veers away from the composition angle and explores literary theory, reflecting what I feel is my strongest piece of writing completed during my degree.

With all four pieces, I approached the revision process with concepts I learned from my courses in Graduate Writing, Technical Writing, and Technical Editing. The original pieces were written for the instructors of each course as the final audience, and the language, formatting, and tone reflected that. I wanted each revised, finished piece to read as if the audience is more for an audience of a professional journal, not a class assignment. I changed the voice, where necessary, to read in a more formal, academic tone. I feel that this gives more authority to my voice as the author and reflects my knowledge on the subject matter. I changed the verb tense from first-person singular to the more accepted academic usage of the third

person. I also removed phrases such as “I feel” or “I believe” to simply state my point, again strengthening my authority of the piece and subject matter. Additionally, I removed sections of certain pieces that were “assignment specific” and which did not further my thesis. Using what I learned in my Technical Writing and Technical Editing courses, I reformatted the pieces to make it easier for the reader to follow the natural sequence of the narratives. This included moving sections of certain papers, cleaning up visuals, and labeling visuals for easier identification within the narratives. For certain pieces, this included creating a title page and/or table of contents to help the reader navigate the different sections of a larger document.

The first and second pieces in the portfolio, Meeting the Needs of the Developmental Writer: Curriculum for a Personal Narrative Essay and Meeting the Needs of the Developmental Writer, Part Two: Curriculum for an Illustration Essay, were written near the beginning of my degree in the courses The Teaching of Writing and Teaching Grammar in the Context of Writing, respectively. They are a two-part series describing how my curriculum choices align with process writing and include lessons plans and materials. The original pieces gave me a solid foundation of curriculum to use when I taught my first composition course. I brought with me my knowledge and experience of working with developmental college students, but I realized that my curriculum written for The Teaching of Writing and Teaching Grammar in the Context of Writing courses needed to be modified to fully address the needs of my students.

My revisions to these two pieces include showcasing the instructor created materials I developed, as per the suggestion of my instructor, to provide a more scaffolded approach to the curriculum while providing the students with various types of writing assignments. I had a lot of fun when creating these writing prompts for my students—it was a chance to illustrate different ways to “play” with language while developing a strong voice. By including these new

assignments, I also modified the pacing of the lesson plans. I revised the narratives of both pieces to reflect the additions and changes to the curriculum. Finally, in rereading the second essay in the series, Meeting the Needs of the Developmental Writer, Part Two: Curriculum for an Illustration Essay, I noticed that the sections of each essay were not parallel. I had a section for assessment in the first essay but not the second. I addressed this by adding a section to the second essay detailing the assessment piece for that essay that supports my philosophy of writing which was more fully described in the first essay.

Since these two pieces were written near the very beginning of my degree, they both needed a thorough proofreading and polishing. I was able to tighten up my writing by rewriting sentences to include the different grammatical techniques I learned in Teaching Grammar in the Context of Writing. I was able to apply the lesson learned during my coursework in Graduate Writing in how to “further” a piece of writing. I reworked phrases, sentences, and sections to promote and connect the theories I learned in The Teaching of Writing and Teaching Grammar in the Context of Writing to the curriculum I developed instead of simply reiterating a theory. Along with the change in voice and tone to reflect a more academic style of writing, this connection and “furthering” of my main points again helps to establish my authority.

My third piece, Integrated Developmental Reading and Writing Courses: A Textbook Analysis, represents my research component and was completed near the end of my degree during my Graduate Writing course. Little did I realize that I was engaging in a form of Teacher Research, which I learned a great deal more about in one of my elective courses, ENG 6880 Teacher Research. When I approached my topic for this research paper, I wanted to bridge what I was learning about the composition process to what I learned from my first Master’s Degree in Reading. I was interested in the concept of IRW and knew that while it is gaining popularity,

there was a need for more research on the topic. From this realization grew the idea to perform a systematic, in-depth analysis on various IRW textbooks in order to facilitate the development of an IRW course (something that is serving me well as I am now in charge of developing an IRW course.)

Originally, I approached this research by analyzing the pedagogical approach to both reading and writing separately, the relationship of integration between reading and writing, and the scope and sequence to provide both an overview of each textbook and then a detailed breakdown of the criteria used in the analysis. I used what I learned in Technical Writing and Technical Editing about ease of reading through visual representation to create charts that broke down large amounts of information into more manageable chunks of information with clear labels. Trying to arrange my detailed analysis into a prose style narrative would have been difficult for a reader to follow and useful information would not have been as easy to locate. Finally, I again used what I learned in my Graduate Writing, Teaching Technical Writing, and Technical Editing courses to look at my piece through the eyes of my final reader. What else might they want to see? While I provided the narrative and detailed analysis for each textbook, it was contained in a section by section format for each individual textbook. A reader looking to compare and contrast the different elements of the textbooks would want to see the information in as easy and quick format, instead of flipping back and forth between the different pages and sections. In order to accomplish this, I added a final chart showing all of the information in one single, easy to read chart that compares and contrasts the specific criteria I researched.

One of the resounding bits of feedback I received for this paper from my peers in my Graduating Writing course was a request to know what I personally thought about each textbook. When I originally wrote this paper, I intentionally omitted that personal critique because I

wanted the paper to reflect an un-biased examination of materials available for instructors. Now that I have completed my coursework and have an understanding of what Teacher Research means, I realize that including my opinion would do two things: establish and reflect my authority on both developmental composition and developmental reading; and allow those who may not have the same experience and knowledge that I have in the subject matter an assessment that may help guide them into a better understanding of the pedagogy reflected in each textbook. Using the peer feedback I received about the personal critique element, I revised the paper to include a section at the end of each textbook listing the pros and the cons of the book and any unique traits that each may have.

My final piece included in this portfolio was completed near the middle of my degree for Theory and Methods of Literary Criticism. When I started this course, I was intimidated. Up to this point, my study had focused on the composition element of English. I quickly found that this course challenged me in ways that allowed me to grow as a reader, a writer, and a thinker. (Something that has stayed with me through the remainder of the pursuit of my degree and now into my daily life and career.) I was exposed to theory for the first time and I started to enjoy it. I took chances with my thinking and with my writing that I hadn't previously taken. It was through this pushing of my thinking and going outside of my comfort zone that I wrote what I feel is the best piece of writing I completed during my degree. This is a paper I will be proud of for many years. This is the paper that made me feel like an academic. I designed a pedagogical paper exploring how *Alice's Adventures in Wonderland* by Lewis Carroll can be used to teach literary theory, specifically J. L. Austin's performative utterance and Saussure's theory of semiology.



Perhaps it was the condensed, six-week format in which I completed the course forcing me to eat, breathe, sleep Literary Theory, but I channeled something when I wrote this paper. Concepts and theory, previously unfamiliar and intimidating to me, clicked and I was also able to apply them to literature. This paper evolved out of what started as a weekly discussion post response—I started writing and did not stop. I remember reading the feedback for my discussion post from my peers and instructor and I knew this was the start of my formal paper requirement.

What stands out to me about what I learned through writing this paper is how the concepts of Saussure's theory of semiology impact both reading and writing. Developmental readers, writers, and also English language learners are affected by the arbitrary and differential nature of Saussure's "sign" to make meaning of the English language. When you understand how meaning is constructed, and also where and how breakdowns in meaning are occurring, you can better guide students towards a greater ability to make meaning of the English language.

Since I worked extensively with my professor during the course on developing this paper, it was said to be ready for publishing. I was not sure what I wanted to revise with this paper because I felt it was complete. I turned to my portfolio's first reader for feedback. She helped me see where I needed to revise a few phrases and sentences for clarification and polish. I also realized that my original inclusion of illustrations to demonstrate the concepts of Saussure's "sign" needed labeling to help the reader have a reference point when reading my narrative. This is another a concept that Technical Writing and Technical Editing helped me become aware of and use for good effect.

As I end this narrative introducing my portfolio, I am proud of what I accomplished and amazed at what I have learned and how I have grown through earning this degree. I compare the writings I completed early in my degree to what I am writing now and I have to sometimes

wonder if they were done by the same person. The fact is, they weren't. I am a different person than who I was when I started this degree three years ago. The study of writing, literature, technical writing and editing, and linguistics has opened my mind in ways I didn't know were possible. I now read as a reader and as a writer, analyzing the text through different literary lenses and simultaneously looking at the stylistic choices that the author makes. I now discuss with my students the power of words and reflect on the words I use. I now write with the sophistication and confidence that were lacking when I started the degree and I have discovered how much I enjoy academic writing.

When I started this degree, I had just accepted a full-time tenure track position at a community college teaching developmental reading. I have now since expanded into also teaching composition courses. When I was first offered the opportunity to branch into teaching writing courses, I met with the Department Chairs of the English Department to discuss class schedules and the department's philosophy of the writing process. We had a wonderful, deep discussion about theory and pedagogy. My courses and my professors prepared me for that discussion, and also for the important responsibility of teaching English. Finally, due to my qualifications in both reading and English, I begin a new journey for the fall 2017 semester—I am able to apply my knowledge of both disciplines and develop my College's first Integrated Reading and Writing course. I truly have embraced and accomplished what I intended to do when beginning this degree—tie the two sides of literacy, reading and writing, into a sound, comprehensive pedagogical foundation as I continue in my career as a community college instructor.

## Meeting the Needs of the Developmental Writer: Curriculum for a Personal Narrative Essay

### Introduction

This curriculum model is pedagogically designed for a developmental (sometimes referred to as remedial) college composition course, following specific departmental protocols, philosophy, and general format for the course at a community college. The design of this course curriculum is a four credit course with three credits of lecture and one credit of a lab component. The lab component requires students to schedule a minimum of eight, independent, thirty minute to one hour individual appointments with an Instructional Assistant at the College's writing center. Students are assigned a total of four essays throughout the semester and each essay must have a minimum of two documented lab appointments.

There are specific aspects of curriculum design within all sections of the developmental composition course regardless of the instructor that are expected to occur in order to maintain consistency with department policies: the use of an end of the semester portfolio as the major assessment for the course and not assigning a grade to a piece of writing until it is submitted in the final portfolio.

This model begins with the first class meeting of a fifteen-week semester. The existing class meeting structure presents a challenge in that it only meets once a week for a three-hour time period. While this gives an opportunity for students to have extended time to engage in writing, it also makes it difficult to scaffold lessons in small, frequent chunks. This curriculum described here focuses on the first four class meetings of a developmental composition course, or essentially the first month of a semester. The first three class meetings begin cultivating the foundations of the writing process and a discourse community. The third class continues

exploring the writing process and introduces the first writing assignment, a personal narrative with descriptive detail.

### Curriculum Philosophy

The developmental student population succeeds best with consistent and structured routine. This observation is carried over to the design of this developmental composition course. Each lesson after the initial class will include either freewriting or journaling and a mini-lesson appropriate to the focus of the essay currently assigned. After the introduction of the first essay assignment (Appendix E), each class meeting will also include a time devoted to writing, peer-editing, and/or instructor conference based upon the students' individual progression through the writing process.

The structure of the lessons incorporates the following positions from the National Council of Teachers of English regarding professional knowledge for the teaching of writing: people learn to write by writing, writing is a process, and writing and reading are related (NCTE). Each lesson will begin by showing students how the daily lessons and activities relate to these three beliefs, thereby connecting theory to practice. In addition to the four major essay assignments, students are engaging in different types of writing during every class session. The classroom becomes a place where composition freely occurs and not three hours of grammar drills that do not transfer over to the major essay assignments or promote growth of each student's voice.

Freewriting is included into the curriculum based upon the research of William Irmscher. Irmscher states, "It [freewriting] creates the expectation that writing classes are places where people come to write, and it makes writing habitual" (qtd in Glenn and Goldthwaite 170). An

insightful statement written by Cheryl Glenn and Melissa Goldthwaite on the benefit of freewriting supports the inclusion of freewriting into curriculum design. Glenn and Goldthwaite write that “freewriting demystifies the writing process” (171). Both of these statements are of particular importance to developmental students. Often, this population has an aversion to writing because of both past failures and low motivation. Continual freewriting helps address these obstacles. The goal is that students will come to see that class is a place for writing and that their writing doesn’t always equate to a piece of writing being returned with red pen marks, circled spelling errors, underlined fragments, etc. and a final grade.

Journaling, both formal and informal, will be an integral part of the curriculum. Students will not be using a freewriting journal as described by Peter Elbow, but rather responding to specific journal prompts that encourage them to answer a question and reflect on their journey as a writer (qtd in Glenn and Goldthwaite 165 ). This approach will help build metacognition skills in the students. Research has advocated for and shown the importance of building metacognition skills in basic skills students (Gourgey 17). Journaling in this manner will help the students, many of whom who are passive in their learning and do not reflect on or implement what they have learned, address the areas of metacognition by gaining awareness of when they do, or do not, understand a specific concept, thereby promoting an internal self-assessment of their own progress during the writing process. Finally, journaling goes back to NCTE’s belief that people learn to write by writing. Journaling is another tool to engage in writing.

Since this personal narrative essay assignment will coincide with the beginning of the semester, there are preliminary mini-lessons which need to be taught in order to help establish

a discourse community and build background knowledge on the writing process as it pertains to the class. In establishing a discourse community, students will be encouraged to engage in successful peer collaboration during the writer's workshop portion of the class. The inclusion of modified activities found in a guide entitled Cooperative Learning Group Activities for College Courses will establish positive communication in peer editing groups (Macpherson).

During the writer's workshop portion that begins in Class Three, students will engage in a recursive process of writing described by Linda Flower and John Hayes in their article "A Cognitive Process Theory of Writing." Prior to the first workshop, direct instruction on the advantages of using a recursive process of writing and how it differs from a linear model such as Pre-Write/Write/Re-Write will introduce students to the writing process used in the course. Students should begin to realize that revision, or re-write, means more than "fix my grammar mistakes." Student mindset on the writing process will begin to shift away from the misconception that a piece is finished after one revision, or even after the first or second drafts.

Students will not be relying on the Writing Center appointments for all revisions. Part of the purpose of the discourse community is for students to engage in peer-editing during writer's workshop in class. In order for students to successfully peer-edit (and self-correct while moving towards automatic use of Standard Written English), direct instruction on the conventions of SWE is also included in the curriculum. Class Three will include a lesson and practice focusing on identifying and fixing run-on sentences, sentence fragments, and comma splices. The placement of this lesson in the curriculum coincides with the first time students engage in a revision portion of the writer's workshop. This lesson provides students with

something relevant and concrete to focus on during this early stage of peer-editing. Future peer-editing will look at stylistic revisions along with grammatical revisions.

#### Description of the Formal Essay Assignment

The students' first formal essay assignment is a personal narrative which uses descriptive language to enhance their story about a personal and meaningful experience. Using this type of essay as a first essay supports Alexander Bain's assertion that a narration can function "as the basis for initial course assignment" since this type of writing allows students to use their own experiences and observations as they craft their essay (qtd in Glenn and Goldthwaite 90).

Students will begin exploring the use of adding descriptive details in writing during Class Two. By including direct instruction and practicing the use of descriptive details before assigning the upcoming essay, the awareness of this skill will hopefully carry over into their writing. Brainstorming and freewriting activities are included during this class session to help generate ideas for this essay. Students will also have their first writing workshop on this day where they begin writing their first draft.

Between the end of Class Three and the start of Class Four the students will be required to schedule at least one of their minimum two appointments at the Writing Center to work on revising their draft. The homework assigned for Class Three is to complete a draft of the entire essay and bring it to the next class session. Emphasis on the writing process, specifically the revision process, needs to be made with the students so that they realize that this draft is not their final draft. Students should not look at their essay as "done" after one revision since that defeats the purpose of teaching a recursive writing process. In order to reinforce this concept,

students will again engage in further revision during the writer's workshop of Class Four. While the mini-lesson's focus for this class is on grammar concepts, students may choose to revise any area of their piece.

Students will also respond to a journal prompt at this time asking them to reflect on the writing process for their draft of the narrative essay. By having students reflect on their writing process while it is still fresh in their mind, it will be an authentic reflection rather than trying to remember how they approached the essay eleven weeks later when the final portfolio is due. Additionally, students will be able to immediately reflect on what worked and what did not work, taking these insights into consideration when beginning the second formal essay in the following class.

#### Assessment of Assignment

An end of the semester portfolio will be used as the main assessment piece of students' essays. The portfolio system used is the type described by Glenn and Goldthwaite in which the entire portfolio is formally assessed as a whole at the conclusion of the semester rather than formally assessing individual essays written throughout the semester (140). The narrative essay will be one of the four essays showcased in the portfolio. Students will also include copies of their drafts and documentation of at least two Writing Center appointments for the essay.

The portfolio system can sometimes be frustrating for students because they want a formal grade for their essays as they "finish" them. The final portfolio system encourages students not to look at an essay as "finished" but to embrace a continual revision process throughout the entire semester.



In order to help alleviate students' frustration over not receiving a formal grade, frequent instructor feedback will be provided in the form of written and verbal comments during writer's workshop conferences and by periodically collecting drafts. Also, students will be encouraged to schedule conferences with the instructor.

In addition to providing comments on what students are doing well, feedback will be provided on the syntactic and word-level error patterns as described by Glenn and Goldthwaite (117). Since ideas and content can be compromised by errors in grammar and mechanics, something that basic skills writers often struggle with, this is an area of instruction that needs to be addressed. The goal is not to mark every single error, but rather to point out more manageable focus areas that the students can then revise themselves. The responsibility will be on the students to use feedback on error patterns to learn from and apply to the revisions of their paper.

There will also be feedback on the content of the essay and its development. While this can be more challenging to assess, using the questions provided by Coonors and Lunsford as a guide when looking at content in terms of ideas, organization, wording, and style can assist in the assessment process (qtd in Glenn and Goldthwaite 118). These questions will serve as a solid basis for the rubric developed for the final portfolio of the course.

While eventually the students will receive a final and formal grade for their portfolio, the on-going, informal feedback and assessment received from the instructor, peers, and the Writing Center staff will become an important tool that will help them evolve from basic skills level writers to more confident college level writers.

Lesson Plans

<b>CLASS ONE</b>	
1. Course Introduction - NCTE Rules	<ul style="list-style-type: none"> <li>• people learn to write by writing,</li> <li>• writing is a process,</li> <li>• and writing and reading are related</li> </ul>
2. Discuss Syllabus	
3. Lesson: Our Discourse Community	<p><u>Purpose</u>- Students will begin to develop relationships by interacting with peers in order to successfully engage in collaborative learning. <u>Activity</u>- Find Someone Who...</p> <ol style="list-style-type: none"> <li>a) Has something in common with yourself</li> <li>b) Identify differences that you have</li> <li>c) Introduce the other person the class</li> </ol>
4. Diagnostic Essay (Appendix B)	<p><u>Background Information</u>- Read Neil Gaiman's 8 Rules of Writing and distribute hardcopy to students</p> <p><u>Choice of two prompts</u>-</p> <ol style="list-style-type: none"> <li>1. In a short essay, discuss which of Neil Gaiman's rules you agree with and why. Also, discuss which rules, if any, you disagree with and why.</li> <li>2. In a short essay, discuss your personal rules for writing. Why do you feel these rules are important for writing?</li> </ol>
5. Homework	<ol style="list-style-type: none"> <li>1. Journal The Writing Process: Directions can be found in Week 1 module of Canvas.</li> <li>2. Discussion Question-Read <i>The Fears That Stop You From Writing</i> By Andrea Phillips and respond to the Discussion Question.</li> </ol>

<b>CLASS TWO</b>	
1. Topic: Freewrite	<u>Mini-lesson</u> - Describe the purpose of freewriting so students don't view it as a waste of time
	<u>Activity</u> - 5 minutes of freewriting, no topic
	<u>Debrief</u> - discuss their thoughts on the process and provide feedback
2. Lesson: The Writing Process	<p><u>Mini Lesson</u>- What is brainstorming?</p> <p><u>Activity</u>- Brainstorm thoughts on Writing Process</p> <ul style="list-style-type: none"> <li>a) Draw three columns: Prewriting, Writing, Revising and list what comes to mind with those three states.</li> <li>b) Share commonalities and differences in small groups</li> </ul> <p><u>Mini Lesson</u>: Discuss how the writing process will look in this class (recursive, multiple revisions, not concentrating solely on SWE, peer-editing, using the writing center, where to get help, portfolio).</p>
	<u>Debrief</u> - Revisit the brainstorming lists. Discuss how our class approach is different or the same from what they associated with the writing process
3. Reading: Shitty First Drafts by Anne Lamott from Bird by Bird (Appendix C)	<u>Mini Lesson</u> - What is Journaling Respond to Journal Prompt
	<p><u>Activity</u>- Students will read Shitty First Drafts and respond to the journal prompt.</p> <p>Prompt: Discuss how you approach a first draft. What parts of Lamott's essay can you see adopting in your own writing and why?</p>
	<u>Debrief</u> - Students are invited to share their thoughts within their groups.
4. Classroom Tasks	Using Canvas LMS- how to log in, where to find information, how to upload a Document
5. Writing Center	Walk the students to the Writing Center for a tour and how to schedule appointments using TutorTrack.

<b>CLASS THREE</b>	
1. Freewrite-	Topic: Important events in my life (10 minutes)
2. Lesson: Our Discourse Community- Group Work and Communication	<u>Purpose-</u> Students will work on developing communication guidelines in order to establish respectful and open dialog during peer-editing.
	<u>Activity-</u> How do you want to receive information from team members? To work together effectively we need to communicate effectively. Create guidelines based on the following themes: <ul style="list-style-type: none"> <li>a) Think about how you want to receive information from team members.</li> <li>b) Identify phrases, tone of voice, intent and methods that they would like others to use in communications.</li> <li>c) Consider that confidentiality may mean different things to different people.</li> <li>d) Note that honesty with each other may range from nice to brutal, depending on the individual.</li> </ul>
	<u>Debrief:</u> Share your small group list with the whole group to create a framework for communications that everyone can use. What differences arose over using some phrases or concepts? How did you clarify these ideas?
3. Lesson: Descriptive Writing (Appendix D, E and F)	<u>Purpose-</u> Students will gain experience using descriptive details in writing.
	<u>Lesson-</u> Descriptive writing allows the reader to recreate through use of sensory impressions of sight, smell, sound, texture. <ul style="list-style-type: none"> <li>a) Students will read The Race and underline words and phrases that were descriptive. In small groups, compare/contrast what was underlined and what images they invoked.</li> <li>b) Activity- “Now Say That Again” -In small groups, each student will write a description for one of the tasks on a handout. They will read their description to their group. “Show Me Sentences”- Each student in the small group will enhance a simple sentence using descriptive language and then compare. After</li> </ul>

	sharing, they will collaborate to revise a final sentence to share with the whole class.
4. Journaling	What are two of your strengths as a writer? What are two of your writing weaknesses? Specifically, how would you like to improve as a writer? What could you do or learn to make such improvements?
5. Writer's Workshop (Appendix G)	Assignment: Paper #1 Narrative Essay (preview assignment and hand out direction sheet)
	<u>Brainstorm:</u> Important event in your life. Compare to your "important event" freewrite done at the beginning of class. Does anything jump out at you?
	<u>Workshop:</u> Begin writing. Remind students about the message in Shitty First Drafts. Students are to bring their finished draft to the next class meeting.

<b>CLASS FOUR</b>	
1. Freewriting	Topic: Choices
2. Lesson: Sentence Boundaries (Appendix H)	<u>Purpose</u> - Students will identify and learn effective ways of correcting run-ons, comma splices, and fragments. Students will also see how reading something aloud can help pinpoint grammatical errors. Students will also become familiar with the term and function of "copy-editing."
	<u>Activity</u> - <ul style="list-style-type: none"> <li>a) Direct instruction- analyze three different sentences that contain punctuation errors. Show students various ways of correcting the errors.</li> <li>b) Small group- students will work together to identify and determine different ways to correct r-o, cs, and frag.</li> <li>c) Independent- Students will copy-edit a paragraph. After each member in the group is finished, students will compare and discuss why they made the changes they did.</li> </ul>
3. Journal:	<u>"Writing Process for Paper #1"</u> Describe your writing process for this paper so far. What went well with your first draft? What aspects of the draft were difficult? How do you plan to improve this essay in your next revision?
4. Writer's Workshop:	Peer-Editing, Revision, Conferences for first draft of Narrative Essay

## Appendix A- Syllabus

**Syllabus**

*“Be yourself. Above all, let who you are, what you are, what you believe, shine through every sentence you write, every piece you finish.” ~ John Jakes*

**Instructor:** Jackie Wilt

**Phone Number:**

**Office:**

**Email:**

**Office Hours: Monday & Wednesday 12:00 – 1:45 pm**

**Tuesday & Thursday 8:30 - 9:15 am**

**Welcome!** This course is designed to develop your writing skills so that you can meet the demands of First Year Composition and other college courses which require extensive writing. This is a process course –**you will be learning by doing**, so regular attendance and active class participation are important.

**Course****Description**

Students will practice writing clear, well-organized, and grammatically acceptable (Standard Written English) prose. In addition to class, students are required to work in the Writing Center regularly.

3 lecture credits; 1 lab credit

**Course Goals**

Students will

- ✓ Practice a process approach to writing.
- ✓ Use writing as a way of exploring and communicating ideas.
- ✓ Write essays with an awareness of audience and purpose.
- ✓ State and support a “big-picture” idea about a topic in a clear, focused, and logically organized essay.

**Attendance**

**The English Department attendance policy allows students to miss 2 classes beginning with the first official date of the semester.** A student who misses more than 2 classes will not pass the course. (Obviously it is better to miss no classes!)

**If you are absent, all missed work is your responsibility.** This means you are responsible for getting all notes, worksheets, handouts, assignments, etc. Copies of homework, handouts, etc. will be located on Canvas. If you are absent, do not ask me, “What did I miss?” You must first check with at least one classmate to find out what was covered during class. I will work with you to ensure that you are caught up, but you must first do your part.

**Promptness** is important for successful performance in the class. A pattern of arriving late for class or leaving class early will result in a conference with the instructor. If the pattern continues, every two late arrivals will count as an absence.

**Communication Devices** **Students are expected turn off cell phones and other technology and put them away before class begins.**

A student who has an urgent need during a given class to keep his or her cell phone on vibrate and possibly step out to take a call should make the instructor aware of this possibility before the start of the class. **Such a situation is expected to be an exception and not something that happens on a regular basis with any student.**

**Personal Conduct** **Each member of our class belongs to a discourse community where learning is active, social, and collaborative. For this reason, the classroom climate needs to be one of mutual respect.**

**Classroom Etiquette:** Keep an open mind, maintain a positive attitude, and always put forth your best effort. Practice effective communication by

- Recognizing and appreciating differences of opinion (agreeing to disagree).
- Avoiding hasty generalizations (e.g., stereotyping).
- Actively listening to all members of our discourse community.

**Academic Integrity** A student has an obligation to exhibit honesty and high ethical standards in carrying out academic assignments. A student may be found to have violated this obligation if he/she:

1. Submits the work of another person in a manner that represents the work as one’s own.
2. Knowingly permits one’s work to be submitted by another person without the instructor’s authorization.
3. Receives or gives assistance during an academic evaluation from/to another person in a manner not authorized by the instructor.
4. Practices any form of deceit in an academic evaluation proceeding.

**Assignments And Grades**

**Course Grading Scale (1000 possible points)**

A	Minimum of 930 points (93-100% overall)	C+	Minimum of 770 points (77-79% overall)
A-	Minimum of 900 points (90-92% overall)	C	Minimum of 700 points (70-76% overall)



B+	Minimum of 870 points (87-89% overall)	D	Minimum of 600 points (60-69% overall)
B	Minimum of 830 points (83-86% overall)	F	Less than 590 points (59% or less)
B-	Minimum of 800 points (80-82% overall)		

**I. Classwork—45%** (30 points per class; 15 class meetings; 450 points total)  
Class participation is vital to the success of our discourse community. For this reason, your attendance, attitude, effort, and engagement will be reflected in each classwork grade.

In order to receive full classwork credit you must

- ✓ Complete all homework prior to our class meeting
- ✓ Come on time and remain in attendance for the entire class
- ✓ Participate in all lessons/activities/discussions
- ✓ Be open to sharing your written work with our discourse community
- ✓ Listen attentively to all members of our discourse community (no texting or side conversations)
- ✓ Demonstrate evidence of learning (via lessons, activities, and in-class assignments)

**II. Notebook—10%** (100 points)

Your notebook will be evaluated on the content, organization, apparent effort, and evidence of learning when assigning a score to your notebook. Your notebook should consist of a 3-ring binder with loose-leaf paper. You must purchase divider tabs and label them by section:

**(1) Assignments (2) Handouts (3) Responses**

1. The **Assignments** section of your notebook should contain printed copies of all assignments (syllabus, papers).
2. The **Handouts** section of your notebook should contain printed copies of all handouts distributed in class.
3. The written **Responses**, which are to be done during class, are an integral part of your notebook. Responses should be done on loose-leaf paper. If you miss a class, you're responsible for printing the lesson handout(s) and completing the response(s).

**III. Portfolio—45%** (450 points total)

The portfolio, which will be submitted at the end of the semester, showcases the work you've done in the course. To pass the course, your portfolio must contain the required materials and demonstrate your competency as a writer. It is important that you save all of the slips from your work at the

Writing Center; you must also keep a copy of every draft (the revision of each paper should be stapled or paper-clipped to the draft), as all of these documents must be included in the portfolio.

Required materials to be included in the portfolio:

1. Official slips documenting your work at the Writing Center (minimum 8 slips)
2. Drafts and revisions of all four papers (each paper should be about 3 pages in length)
3. Mid-term Progress Letter (to be composed in class)
4. Final Essay (to be composed in class)
5. Portfolio Cover Letter

Evaluation of the portfolio:

- A: The portfolio meets the criteria for basic writing competency; the quality of writing assignments and coursework is excellent, and all course requirements are complete.
- B: The portfolio meets the criteria for basic writing competency; the quality of writing assignments and coursework is good, and all course requirements are complete.
- C: The portfolio meets the criteria for basic writing competency; the quality of writing assignments and other coursework is satisfactory, and all course requirements are complete.
- D: The quality of the coursework is satisfactory, but the student does not meet the minimum requirements, OR the requirements are complete, but the quality of the portfolio is not satisfactory.
- E: The portfolio does not meet the criteria for basic writing competency, or the student did not complete all coursework and requirements.

## Appendix B- Diagnostic Essay Prompt

**Neil Gaiman's 8 Rules of Writing**

1. Write
2. Put one word after another. Find the right word, put it down.
3. Finish what you're writing. Whatever you have to do to finish it, finish it.
4. Put it aside. Read it pretending you've never read it before. Show it to friends whose opinion you respect and who like the kind of thing that this is.
5. Remember: when people tell you something's wrong or doesn't work for them, they are almost always right. When they tell you exactly what they think is wrong and how to fix it, they are almost always wrong.
6. Fix it. Remember that, sooner or later, before it ever reaches perfection, you will have to let it go and move on and start to write the next thing. Perfection is like chasing the horizon. Keep moving.
7. Laugh at your own jokes.
8. The main rule of writing is that if you do it with enough assurance and confidence, you're allowed to do whatever you like. (That may be a rule for life as well as for writing. But it's definitely true for writing.) So write your story as it needs to be written. Write it honestly, and tell it as best you can. I'm not sure that there are any other rules. Not ones that matter.

Respond to one of the following prompts:

1. In a short essay, discuss which of Neil Gaiman's rules you agree with and why. Also, discuss which rules, if any, you disagree with and why.
2. In a short essay, discuss your personal rules for writing. Why do you feel these rules are important for writing?

Popova, Maria. "Neil Gaiman's 8 Rules of Writing." *Brain Picking*. N.p., n.d. Web. 25

July 2013. <<http://www.brainpickings.org/index.php/2012/09/28/neil-gaiman-8-rules-of-writing/>>.

## Appendix C- Shitty First Drafts

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## Shitty First Drafts

### Anne Lamott from *Bird by Bird*

*Born in San Francisco in 1954, Anne Lamott is a graduate of Goucher College in Baltimore and is the author of six novels, including Rosie (1983), Crooked Little Heart (1997), All New People (2000), and Blue Shoes (2002). She has also been the food reviewer for California magazine, a book reviewer for Mademoiselle, and a regular contributor to Salon's "Mothers Who Think." Her nonfiction books include Operating Instructions: A Journal of My Son's First Year (1993), in which she describes her adventures as a single parent, and Tender Mercies: Some Thoughts on Faith (1999), in which she charts her journey toward faith in God.*

*In the following selection, taken from Lamott's popular book about writing, Bird by Bird (1994), she argues for the need to let go and write those "shitty first drafts" that lead to clarity and sometimes brilliance in our second and third drafts.*

- 1 Now, practically even better news than that of short assignments is the idea of shitty first drafts. All good writers write them. This is how they end up with good second drafts and terrific third drafts. People tend to look at successful writers who are getting their books published and maybe even doing well financially and think that they sit down at their desks every morning feeling like a million dollars, feeling great about who they are and how much talent they have and what a great story they have to tell; that they take in a few deep breaths, push back their sleeves, roll their necks a few times to get all the cricks out, and dive in, typing fully formed passages as fast as a court reporter. But this is just the fantasy of the uninitiated. I know some very great writers, writers you love who write beautifully and have made a great deal of money, and not one of them sits down routinely feeling wildly enthusiastic and confident. Not one of them writes elegant first drafts. All right, one of them does, but we do not like her very much. We do not think that she has a rich inner life or that God likes her or can even stand her. (Although when I mentioned this to my priest friend Tom, he said you can safely assume you've created God in your own image when it turns out that God hates all the same people you do.)
- 2 Very few writers really know what they are doing until they've done it. Nor do they go about their business feeling dewy and thrilled. They do not type a few stiff warm-up sentences and then find themselves bounding along like huskies across the snow. One writer I know tells me that he sits down every morning and says to himself nicely, "It's not like you don't have a choice, because you do -- you can either type, or kill yourself." We all often feel like we are pulling teeth, even those writers whose prose ends up being the most natural and fluid. The right words and sentences just do not come pouring out like ticker tape most of the time. Now, Muriel Spark is said to have felt that she was taking dictation from God every morning -- sitting there, one supposes, plugged into a Dictaphone, typing away, humming. But this is a very hostile and aggressive position. One might hope for bad things to rain down on a person like this.
- 3 For me and most of the other writers I know, writing is not rapturous. In fact, the only way I can get anything written at all is to write really, really shitty first drafts.
- 4 The first draft is the child's draft, where you let it all pour out and then let it romp all over

the place, knowing that no one is going to see it and that you can shape it later. You just let this childlike part of you channel whatever voices and visions come through and onto the page. If one of the characters wants to say, "Well, so what, Mr. Poopy Pants?," you let her. No one is going to see it. If the kid wants to get into really sentimental, weepy, emotional territory, you let him. Just get it all down on paper because there may be something great in those six crazy pages that you would never have gotten to by more rational, grown-up means. There may be something in the very last line of the very last paragraph on page six that you just love, that is so beautiful or wild that you now know what you're supposed to be writing about, more or less, or in what direction you might go -- but there was no way to get to this without first getting through the first five and a half pages.

- 5 I used to write food reviews for *California* magazine before it folded. (My writing food reviews had nothing to do with the magazine folding, although every single review did cause a couple of canceled subscriptions. Some readers took umbrage at my comparing mounds of vegetable puree with various ex-presidents' brains.) These reviews always took two days to write. First I'd go to a restaurant several times with a few opinionated, articulate friends in tow. I'd sit there writing down everything anyone said that was at all interesting or funny. Then on the following Monday I'd sit down at my desk with my notes and try to write the review. Even after I'd been doing this for years, panic would set in. I'd try to write a lead, but instead I'd write a couple of dreadful sentences, XX them out, try again, XX everything out, and then feel despair and worry settle on my chest like an x-ray apron. It's over, I'd think calmly. I'm not going to be able to get the magic to work this time. I'm ruined. I'm through. I'm toast. Maybe, I'd think, I can get my old job back as a clerk-typist. But probably not. I'd get up and study my teeth in the mirror for a while. Then I'd stop, remember to breathe, make a few phone calls, hit the kitchen and chow down. Eventually I'd go back and sit down at my desk, and sigh for the next ten minutes. Finally I would pick up my one-inch picture frame, stare into it as if for the answer, and every time the answer would come: all I had to do was to write a really shitty first draft of, say, the opening paragraph. And no one was going to see it.
- 6 So I'd start writing without reining myself in. It was almost just typing, just making my fingers move. And the writing would be terrible. I'd write a lead paragraph that was a whole page, even though the entire review could only be three pages long, and then I'd start writing up descriptions of the food, one dish at a time, bird by bird, and the critics would be sitting on my shoulders, commenting like cartoon characters. They'd be pretending to snore, or rolling their eyes at my overwrought descriptions, no matter how hard I tried to tone those descriptions down, no matter how conscious I was of what a friend said to me gently in my early days of restaurant reviewing. "Annie," she said, "it is just a piece of *chicken*. It is just a bit of *cake*."
- 7 But because by then I had been writing for so long, I would eventually let myself trust the process -- sort of, more or less. I'd write a first draft that was maybe twice as long as it should be, with a self-indulgent and boring beginning, stupefying descriptions of the meal, lots of quotes from my black-humored friends that made them sound more like the Manson girls than food lovers, and no ending to speak of.

The whole thing would be so long and incoherent and hideous that for the rest of the day I'd obsess about getting creamed by a car before I could write a decent second draft. I'd worry that people would read what I'd written and believe that the accident had really been a suicide, that I had panicked because my talent was waning and my mind was shot.

- 8 The next day, I'd sit down, go through it all with a colored pen, take out everything I possibly could, find a new lead somewhere on the second page, figure out a kicky place to end it, and then write a second draft. It always turned out fine, sometimes even funny and weird and helpful. I'd go over it one more time and mail it in.
- 9 Then, a month later, when it was time for another review, the whole process would start again, complete with the fears that people would find my first draft before I could rewrite it.
- 10 Almost all good writing begins with terrible first efforts. You need to start somewhere. Start by getting something -- anything -- down on paper. A friend of mine says that the first draft is the down draft -- you just get it down. The second draft is the up draft -- you fix it up. You try to say what you have to say more accurately. And the third draft is the dental draft, where you check every tooth, to see if it's loose or cramped or decayed, or even, God help us, healthy.

## Appendix D- The Race

Jackie Pankow

October 15, 2009

Descriptive Essay

### The Race

Just before swimming a race so much is happening. My friends are talking to me, my stomach is growling because I didn't eat, and the pool area is echoing with hundreds of voices seemingly talking all at once. In the end I know that my goal is to swim to the best of my ability by improving my time and finishing strong. However, all odds are against me. It is difficult to focus with so many distractions, causing my head to spin. The smell of the chlorine is so strong it begins to burn my nose. My event is called and I begin to realize its time. The spinning of my mind slows down and I begin to focus on the competition. All my hard work with lifting weights and practicing an hour and a half everyday is about to be left in the pool.

The first whistle blows and I step onto the block with my heart racing like I had just sprinted a mile. My legs tremble as my hands grab the rough, gripping pad on the starting block. Hundreds of people are standing up on the bleachers at the end of the lanes as the crowd roars and cheers. I adjust my goggles several times and I pull my swim cap over my ears to help gain focus. The set whistle is blown, the buzzer goes off, and I dive into the pool.

As my body enters the pool all distractions disappear like someone just pulled them out of me. The sounds of the crowd suddenly are gone like a mute button was just pushed; all I hear is my heart beating. No thoughts of what I plan to do that night or any other thoughts come to mind. The only thought left in my head is to swim hard and fast and to improve my time.

The water feels cold at first, but by the end of the lane it feels like I am swimming in a hot tub. I swim down the lane pulling with my arms through the water. My legs are kicking so fast that they

become numb along with the rest of my body. I complete my final flip turn, pushing off the wall with all my strength. The last lap, I swim with all the energy I have left in my body till I cannot feel a single muscle. My focus is only on the finishing pad, nothing else. As the finishing pad comes into view, it's like seeing the finish line banner at the end of a mile race.

I reach with all my power till the point where I feel like my arm is going to pop out of its joint. My hand touches the finish pad with a feeling of relief, my head comes up from the water, and I hear the crowd roaring once again. My heart feels like it is going to fail. My coach pulls me out of the water because I have no energy left. He says to me, "I couldn't even see your legs kicking, they were moving so fast, great swim!" I turn around to look at the scoreboard and I notice that I accomplished my goal; I improved my time by 4 seconds! I smile and look at my parents. They are giving me the thumbs up and are clapping to the point where I can't see their hands, like a fan on high speed. I accomplished my goal because of my strong focus in the water. I define focus as the ability to center my mind on a specific goal or task.

I find focusing to be the key ingredient in accomplishing a goal. At the beginning of the race I had many distractions, everything from the burning of my nose to the deafening roar of the crowd. However, once I entered the water all those distractions disappeared. My focus was to only to swim fast and to improve my time. Seeing the scoreboard gave me the most amazing feeling inside. From that point on, every time I have touched the finishing bad my heart stops like it did that race.

Pankow, Jackie. "The Race." 27 July 2013. PDF file.



## Appendix E- Now Say That Again (Student Activity)

**"Now Say That Again"**

Could you describe brushing your hair without using the words "hair" or "brush"? You might say you are grooming your long, shiny tresses! Look at the tasks below and write a description without using any of the words listed after the task. Use your powers of imagination - and a thesaurus - to help you on your way.

1. "roasting a hot dog" roast, hot dog, fire, stick
  
2. "eating a piece of birthday cake" birthday cake, fork
  
3. "playing fetch with a dog" dog, run, fetch, play
  
4. "sailing" boat, sail, water
  
5. "watching television" watch, television, T.V., look

## Appendix F- "Show Me" Sentences (Student Activity)

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

**Show-Me Sentences**

In the table below, there are two columns—one containing a telling sentence and one containing a space for rewriting that sentence into a descriptive scene. Rewrite each telling sentence into one or several sentences that recreate the scene more vividly.

Think of word choice and use senses (e.g., smell, touch, sight, taste, sound) to show the scene—feel free to invent details within your revised sentences.

Telling Sentence	Descriptive Sentence
The old man stood in the grass and relaxed as the sun went down.	The grass caressed his feet and a smile softened his eyes. A hot puff of air brushed against his wrinkled cheek as the sky paled yellow, then crimson, and within a breath, electric indigo.
The boy pulled a large fish out of the river.	
The girl stood on the corner of the busy intersection and witnessed the accident as it happened.	
The woman had a terrible headache.	
The meadow slowly came to life as the sun came up.	
The hunted creature ran through the thick forest and screamed as the thorns cut into his skin.	

Baines, Lawrence. "Show-Me Sentences." *ReadWriteThink*. International Reading Association, n.d. Web. 25 July 2013. <<http://www.readwritethink.org/classroom-resources/lesson-plans/show-sentences-30780.html>>.

## Appendix G- Narrative Assignment Sheet

**Essay #1, Personal Narrative with Descriptive Detail****Instructions:**

- Using narration with descriptive detail, write a true story about an experience or incident that was/is significant to you. This should be something that you experienced directly.
- Explore how this event created a point of conflict or tension that made you realize something (a life lesson or moral) or reach some kind of new understanding (an epiphany).

**General Information:**

- Length: 3 – 5 pages (double spaced, 12-pt. font, 1-inch margins)
- Tone: Informal (You may use slang and other forms of conversational language within character dialog.)
- Format: MLA heading and pagination
- This is an *open form* essay, so you do not need to start with a formal thesis statement or use an argumentative structure. You are telling a story. You can start at the beginning, the middle, or even the end, and use flashbacks to give exposition (background information) where needed, as long as the reader can understand what happened when.
- Break paragraphs where you think you detect shifts in your narrative that call for paragraph breaks.
- The lesson, moral, or epiphany should be at the end. You will not have a “conclusion” paragraph per se, but you should give some thought as to what you want your reader to take away in the final paragraph of your essay. What did you learn? How did you change, or how did the world change, because of this experience?
- Write in the first person (I saw..., I went..., etc.).

### **Points to Consider when Selecting Your Topic:**

- Can you recall specific details about the action, scene, and people?
- Will you be able to tell what happened from beginning to end?
- As a fragment of your life story, does this event reveal something important about you?
- Will you feel comfortable writing about it?
- Will the topic arouse readers' curiosity and interest?

*Past topics have included the move to another town, city, or country; the birth of a child or sibling; a romantic date; the first day on a new job; a high school graduation; an athletic competition; a dramatic performance; a confrontation with a parent, bully, or friend; the diagnosis of a disease or a serious accident or injury; a fight with a loved one; meeting your significant other, etc.*

### **Reminder:**

In this original narrative, remember to use descriptions that appeal to all five senses to make your narrative more vivid.

### **Key Elements of a Successful Narrative Essay**

- ✓ **Big-Picture Focus:** Your essay should remain focused on the particular topic that you've chosen to write about (this is your “big picture”).
- ✓ **Concrete Descriptions:** Concrete descriptions must be used to convey specific details to your readers.
- ✓ **A Moment of Realization or Resolution:** Why was this event important and what did you learn?
- ✓ **Attention to Language:** Because the tone of this paper is informal, there may be some slang and nonstandard English. However, after the structure and content of your essay have been revised, you must edit for confusing sentences and awkward word choice. You can do this by reading your paper aloud, collaboration with peers during writer’s workshop, and by going to the Writing Center.

### **To Do:**

**Bring your revised, finished draft to class. We will continue to revise this essay during our next class.**

**Schedule and attend at least one appointment at the Writing Center before the final draft is due. Bring a paper copy of your draft with you to your appointment.**

## Appendix H- Sentence Boundaries Worksheet

### Fixing Comma Splices, Run-ons, and Fragments

1. The girl staring back at me was angry, powerful, this girl and I were the same.
2. She was born with no birth defects, I was born with cerebral palsy.
3. At first my disability did not bother me, when you're a toddler, you do things that are really easy.
4. I am happy with who I am nobody else could be me.
5. When she looked at herself in the mirror and saw the girl. Staring back at her in anger.
6. Whenever I think about what good writers are able to do with language. I realize writers must have linguistic intelligence which is a type of intelligence that refers to language abilities, Amy Tan who lives in San Francisco and is my friend's cousin and Colin Powell must have this type of intelligence or they would not be writers. Who get published.

### Comma splices, run-ons, and fragments

*Read the following paragraph and correct all the errors you find. Remember to use the strategies we discussed in class. There is more than one way of correcting errors.*

San Francisco is a city, it has a lot of wildlife. For example, bison live in San Francisco. Quite incredible. Since one would never expect to see bison in a city. They have been kept in Golden Gate Park since 1891. At the time, the population of bison had decreased in North America, San Francisco bought a small herd of bison to keep them and breed them in captivity. Even though they live in Golden Gate Park. The San Francisco Zoo staff takes care of them now. Besides bison, coyotes and raccoons also live in the city. Coyotes live in The Presidio, Glen Park, and Golden Gate Park. Other parks also. Most people have never seen coyotes in the city, they are shy animals. Not the same with raccoons which can be aggressive and enjoy eating our garbage and walking into people's houses to steal food. Raccoons live all over the city and walk down the streets looking for food and shelter. San Francisco is famous for being wild, and it is so in more ways than one.

## Appendix I- Instructor Created Materials

### Journal—The Writing Process

We started to examine how writing is a process. But what does that *really* mean?

Process writing is a very popular method of teaching composition, but it may look different than what you're used to.

Yes, what you write is still important. But equally important is *how* you write it. What do YOU do? How do YOU think? Why do YOU make the writing choices that you make? All of this (and more!) is part of the process. Paying attention to YOUR process will reveal things about your writing that you may not be aware of—the good, the bad, and the ugly.

Your assignment for this journal is to twofold:

1. Read about the Writing Process so you are familiar with some of the terms and methods we will use in our class. In your textbook, read the paragraph on pages 23 – 24 under the heading “Developing an Effective Writing Process.” (This starts at the bottom of page 23 and ends at the top of page 24.)
2. Choose ONE sentence that stood out to you while reading the paragraph. (Each sentence packs a powerful punch about writing, but you need to pick one sentence.) Retype that one sentence at the start your journal response.

Then, reflect on WHY you chose that sentence. What was it that made you pick it? Did you agree with it from personal experience—explain that experience. Did it surprise you—explain why it surprised you. Did it confuse you—explain why it confused you. (You get the idea. Go into detail about the importance of your sentence.)

This journal response is viewable only to you and me. The length should be around 200 words. While this is an informal writing assignment, you still want to use Standard Written English and proofread before you hit “submit.”

## Journal—Shitty First Drafts

~~Do you ever have the feeling that every single word you put down on paper must be the~~  
Is that what I really want to say? ~~Absolutely!~~ Of course it is! I ~~put it down on~~ wrote it in  
the paper already. Those words have to be my only choice. Right?

WRONG!

Good writers change their minds. A lot. They change them about word choice, about sentence placement, about the entire topic. They change them before they write, while they are writing, and after they put the words on the paper. (Sometimes even years later!)

The important thing is that they are writing. It doesn't matter if it isn't "perfect" the first time. In fact, the odds are that it won't be "perfect" the first time through.

Remember, writing is a process. If it was perfect the first time, that would be a pretty short (and pointless!) *process*.

Stop worrying about perfection and just write. Trust the process.

Your assignment for this journal is twofold:

1. In your textbook, read the essay *Shitty First Drafts* by Anne Lamott (pages 55 – 59.) This is a well-known selection from her book, *Bird by Bird: Some Instructions on Writing and Life*.
2. Write about your own drafting process and your reaction to *Shitty First Drafts*. Use the following questions as a guide to this journal: Discuss how you approached your first draft of the narrative essay, or how you approach a writing assignment in general? Did you find yourself enjoying Lamott's writing style? Did you find yourself agreeing or disagreeing with what she was saying? What take-away can you use from the selection in *your* writing process.

This journal response is viewable only to you and me.

The length should be at least one full page.

Use specifics from Lamott's selection to support your response. In other words, show me that you've read *Shitty First Drafts*.

While this is an informal writing assignment, you still want to use Standard Written English and proofread before you hit "submit."



## Journal—My Revision Plan

Typos—got it!

Missing comma—got it!

Misspelling—let me check a dictionary. Okay, got it!

Revision done—not exactly.

Revision isn't just about looking for those little errors. Revision means making sure you are saying what you really want to say in the best way you can say it. This may mean rewriting entire sections. This may mean moving things around. This may mean polishing weak sentences.

Delete. Add. Move. Reword. THINK. CHANGE. PUSH YOURSELF.

Your assignment for this journal is to explain what you are going to revise and how you are going to revise it. Use the following questions to type out a revision plan for your narrative essay:

1. What did you notice as you were reading your piece during Writers Workshop?  
The good, the bad, and the “that made no sense.”
2. What did your peers comment on that worked well in your piece and what suggestions did they have for revision?
3. Did you notice any writing techniques that your peers used in their pieces that you'd like to try?
4. What parts of your essay are you going to revise? (Be general here—don't feel like you have to make the actual revision in this journal. E.g.- I need to work on paragraphing because....; My piece is lacking details so I'm going to add more to this part...; My peers didn't understand what I was saying, so I am going to....)

This journal response is viewable only to you and me.

The length should be at least one full page.

While this is an informal writing assignment, you still want to use Standard Written English and proofread before you hit “submit.”

## Discussion Post FEAR

*“I’m convinced that fear is at the root of most bad writing. If one is writing for one’s own pleasure, that fear may be mild — timidity is the word I’ve used here. If, however, one is working under deadline — a school paper, a newspaper article, the SAT writing sample — that fear may be intense.”*

– Stephen King, *On Writing: A Memoir of the Craft*

Everyone has experienced a sense of nervousness about writing. Everyone. What they (whoever “they” may be) don’t tell you is that this fear, this nervousness, is NORMAL!

Own it. Admit to it. Then get past it and just write.

Our class needs to admit to the nervousness and then get past it. This is one way to help you grow as a writer.

We will be reading each other’s writing and providing feedback. We need to realize that this brings fear to all of us—even some of the best and most famous writers still feel this way. Don’t hide from it. Learn from it.

Each person may have different reasons for their fear. Each person may have different times they feel their fear. Again—NORMAL! Let’s see just how normal this is, shall we?

Your assignment for this discussion post is twofold-

1. Read *The Fears That Stop You From Writing* By Andrea Phillips. This blog post talks about common fears that writers aspiring to be published face during their writing journey. We may not be aspiring to be published (yet!), but the same fears are there for us in this class.
2. Post what you fear with the writing process. It may be something Andrea Phillips discusses in her blog entry, or it may be something you’ve felt on your own which wasn’t mentioned in her piece. Is it grammar? Is it starting a piece? Is it ending the piece? After you’ve posted, remember to engage in a conversation with your peers. Post a response to at least two other classmates.

**Format:**A note about discussion posts: While these are an informal writing assignment, you still want to use Standard Written English and proofread before you hit “submit.” Aim for around 200 words for both your initial post and each of your responses. Remember, it’s an online conversation. Give each other something to talk about.

Finally, discussion posts that are deemed disrespectful may be hidden or removed and not counted towards your grade. These discussion questions are meant to be supportive and help us grow as writers. While you may disagree with something someone says, be respectful in your responses.

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## Meeting the Needs of the Developmental Writer, Part Two: Curriculum for an Illustration Essay

### Introduction

This paper is the second in a two-part pedagogical series detailing a teaching plan for a developmental college composition course in which students will write an illustration essay (sometimes referred to as an example essay) asking for a thesis statement and corresponding development and organization of appropriate details. The curriculum is designed to follow the departmental protocols, philosophy, and general format for the course. The course structure for this curriculum is the same as explained in the first part of the series, a four credit course with three credits of lecture and one credit of a lab component. The lab component requires that students schedule a minimum of eight independent, thirty minute to one hour individual appointments with an Instructional Assistant at the College's writing center. Students are assigned a total of four essays throughout the semester and each essay must have a minimum of two documented lab appointments. This paper will introduce the students' second essay of the semester.

The grading process for this assignment remains consistent with the overall curriculum design of the course: an end of the semester portfolio as the major assessment for the course and no grades assigned to a piece of writing until it is submitted in the final portfolio. This illustration essay assignment will begin with the fifth class meeting of the course, moving from weeks five through seven, and will take the students to the midterm point of the semester.

### Curriculum Philosophy

Prior to this essay assignment, students will have explored the foundations of the recursive writing process as described by Linda Flower and John Hayes in their article "A Cognitive Process Theory of Writing" and the expectations of our discourse community, including how to work

collaboratively during peer revision. Students will have already started their first essay, a personal narrative, and will have had one peer revision session. Since an essay is not finished until the final portfolio submission, they will be encouraged to revisit their personal narrative essay even as they begin this second essay, the illustration essay. At this point in the semester, the students' grammatical instruction will have focused primarily on sentence boundaries: run-ons, fragments, and comma splices. With this foundation, students will be developmentally better prepared to begin applying the brush strokes as discussed in Harry Noden's book *Image Grammar Teaching Grammar as Part of the Writing Process*.

In order not to overwhelm or intimidate the students, the scope and sequence of the curriculum plan for this essay assignment will only focus on two brush strokes and two images: the participle, the absolute, specific verbs, and specific nouns. Many times developmental level students come to the classroom with a fear of writing based on years of unsuccessful experiences. The approach of this curriculum focuses on building a solid foundation of a few grammatical techniques and skills rather than a brief exposure to many. The goal for students is to begin to feel successful with the few grammatical brush strokes taught in these lessons, and then begin to experiment with their writing encouraged by a budding confidence in their ability.

While this unit touches upon all of the twelve principles Constance Weaver discusses in her book *Grammar to Enrich & Enhance Writing*, the following four principles have the strongest influence:

- *Teaching grammar divorced from writing doesn't strengthen writing and therefore wastes time.*

Worksheets and concepts from *Grammar for College Writing* by Don and Jenny Killgallon are included, which directly relate to the lessons, essay prompts, and revision sessions

during class. They are not separate skills found on random worksheets but rather are used as tools to reinforce what is being taught.

- *Few grammatical terms are actually needed to discuss writing.*

At this point in the students' education, they are often frustrated with writing, so focusing on mastery of confusing terms will not end that confusion—it will most likely do the opposite and frustrate them more. The focus of the curriculum will be on improving composition and students do not need to know the detailed terms in order to accomplish this. Terms will be introduced as needed, but ultimately students will be assessed on being able to incorporate brush strokes in their writing rather than knowing the technical terms for them.

- *Grammar instruction for writing should build on students' developmental readiness.*

Since this is a basic skills writing course, this principle is essential to keep in mind. Student error patterns at this level occur frequently in both grammar and content. As previously stated, the focus will be on building a foundation that will help students move towards college level writing. Depth over breadth on these foundational skills will help the students more than exposure to many skills, which would lead to little long term mastery.

- *Grammar instruction should be included during various phases of writing.*

Due to the structure of the course, this principle is built into the ongoing development of all essays assigned during the semester. There is whole group instruction, individual instruction during teacher conferences, individual instruction during Writing Center Lab appointments, and peer feedback during collaborative group work. Since these components happen multiple times during the different stages of each essay, grammar instruction is always occurring.

### Description of the Formal Essay Assignment

The philosophy of developmental students succeeding when there is a consistent and structured format to the lessons is carried through into this curriculum. Repetition and predictability are incorporated into the lesson plans for this essay. For example, the same sequence of activities outlined in part one of the curriculum project, freewriting, journaling, direct instruction, and Writer's Workshop, are also used for this essay. Each class meeting will include a time devoted to writing, peer-editing, and/or instructor conference based upon the students' individual progression through the writing process. Since developmental students typically do not do a lot of independent writing, they will engage in different types of writing during every class session, which reflects the National Council of Teachers of English's belief that "people learn to write by writing" (NCTE).

Since this second essay assignment will have students focused on incorporating descriptive language into their writing, direct instruction on Noden's brush strokes is included to enhance the supporting details of the essay beginning with the first lesson and continuing throughout the duration of this essay assignment. Students will begin drafting their essay during the Writer's Workshop portion of Class Five of the semester and are then required to continue revising the content of their draft during an individual lab appointment at the Writing Center before meeting for the next class session.

The lesson plan for Class Six continues to explore brush strokes and will have students both analyzing instances of brush strokes in literature and including them in their writing. The lesson activities, journal prompt, and homework are meant to draw focus toward the reading-writing connection and how writers use grammar for different effects. Since students are expected to bring a completed draft of their essay to Class Six, the Writer's Workshop portion of this class



session will include peer-editing, additional independent revision, or individual teacher conferencing. Students will have had experience with the structure of Writer's Workshop from previous Writer's Workshop sessions and will know the expectations and routines set by the instructor. The revision focus during the individual lab appointment at the Writing Center will focus on adding specific brush strokes as outlined on a checklist.

Class Seven is the half-way point of the semester and the final class of this essay project. During this class, students will reflect on their progress as both writer and student. In addition to the lack of writing experience in general, developmental students typically enter college woefully underprepared for and unaware of the expectations needed for academic success. Part of the developmental instructor's job is to teach college success skills along with content specific instruction. Specific activities and the journaling portion of this class will have students reflecting on these college success behaviors. The other portion of Class Seven will continue to have students explore Noden's brush strokes. In order to promote the constant revision of all essay assignments, students will be encouraged to apply Noden's brush strokes to either their current essay assignment or their first essay assignment, the personal narrative, during the Writer's Workshop portion of class.

### Assessment of the Assignment

Continuing with the portfolio approach to encourage the recursive writing process, students will add their drafts and final copy of this essay to their portfolio in order to be formally assessed at the end of the semester. It is important to note that just because the essay does not receive a formal grade at this time, students will have had frequent feedback on their essays with multiple opportunities to revisit and revise. This feedback will occur in the form of peer review, instructor comments, and checklists or rubrics to help students reflect on and self-assess their writing.

Lesson Plans

<b>CLASS FIVE</b>	
1. Freewrite (Appendix A)	Topic- Images from Noden's Brush Stroke Gallery Students will pick an image and freewrite.
2. Lesson: Brush Strokes (Appendix B)	<p><u>Purpose</u>- Students will be introduced to using appositives and participial as a way of adding details to their writing</p> <p><u>Activity</u>-</p> <ol style="list-style-type: none"> <li>Power Point- introduce the concept of brush strokes, focusing on appositives and participial</li> <li>Handout- provide examples for reference</li> <li>Activity- Create an Artist's Image Palette (adapted from Noden's Image Grammar) <ul style="list-style-type: none"> <li>- Students will use the computer to locate an image of someone playing a sport. (An action filled image will work best for this activity.)</li> <li>- Students will write a one or two paragraph description of the image using both an appositive and a participial.</li> <li>- Invite students to share their writing.</li> </ul> </li> <li>Revisit freewriting to see if there is a way to revise by adding brush strokes or create a new sentence from the pictures.</li> </ol>

3. Journaling	<p><u>Prompt:</u> Write about the specific parts of the composing process that are most difficult for you. What particularly pressing concerns do you have when drafting your essays? What presents you with the most trouble? Why?</p> <p>(Collect and provide feedback)</p>
4. Writer's Workshop (Appendix C)	<p>Assignment: Paper #2 Illustration Essay (preview assignment and hand out direction sheet)</p> <p><u>Workshop:</u> Begin writing. Students are to bring their finished draft to the next class meeting.</p>
5. Homework (Appendix D)	<p>Continue working on draft- For the lab appointment, students are to take the Content Checklist and fill it out with the help of the Writing Center Learning Assistant.</p> <p>Worksheets from Killgallon's Grammar for College Writing- Appositives pp. 29 – 34</p>

## CLASS SIX-

1. Lesson: Brush Strokes Review (Appendix E)	<p><u>Purpose-</u> Students will revisit Class Five's lesson on using appositives and participial.</p> <p><u>Activity-</u></p> <ul style="list-style-type: none"> <li>a) PowerPoint to review the different brush strokes</li> <li>b) Tour a Writers Gallery (adapted from Noden's Image Grammar) <ul style="list-style-type: none"> <li>- In small groups, students will explore different writing samples posted around the classroom. These writing samples will use different brush stroke techniques for effect.</li> <li>- Students will discuss the techniques they observe.</li> </ul> </li> </ul>
2. Freewrite	<p><u>Topic-</u> Which passage from the Writers Gallery was your favorite? Why?</p>
3. Lesson: Brush Strokes Continued (Appendix F)	<p><u>Activity-</u> Using specific nouns and specific verbs</p> <ul style="list-style-type: none"> <li>a) Small group practice of zoom and layer on the passage Blind Pew, the Pirate (adapted from Noden's Image Grammar) <ul style="list-style-type: none"> <li>- Students will zoom and layer the weak version of Stevenson's description of Blind Pew.</li> <li>- After students have used brush strokes, they will compare their version to the original version.</li> <li>- Collect and grade using rubric</li> </ul> </li> <li>b) Independent Practice- Worksheets from Killgallon's Grammar for College Writing- Participle Phrase pp. 101 – 108</li> </ul>

4. Journaling	<u>Prompt:</u> What does literacy mean to you? How can reading help you grow as a writer? What specifically can you do to improve your literacy? (Collect and provide feedback)
5. Writer's Workshop	Peer-Editing, Revision, Conferences for first draft Illustration Essay
6. Homework (Appendix G)	Continue working on draft- For the second lab appointment, students are to take the Brush Stroke Checklist and fill it out with the help of the Writing Center Learning Assistant  Find examples of brush strokes in writing- Students are to locate examples of brush strokes found in a novel of their choice and bring it with them to the next class.

<b>CLASS SEVEN</b>	
1. Freewrite-	Topic: Success in School
2. Lesson: Our Discourse Community- Self-Analysis of Group Work (Appendix H)	<u>Purpose-</u> Students will assess their contributions in group work and develop a plan to improve and grow as a member of our discourse community.
	<u>Activity-</u> Students will independently complete the self-assessment handout. <u>Debrief:</u> Students will share in their groups the areas they feel they are doing well in and how they can continue to improve. Students will also make suggestions for others.
3. Small Group- exploration of brush strokes in literature	In small groups, students will share the examples of brush strokes in novel they found for their homework. They will discuss how these brush strokes enhance the writing.
4. Lesson: Focus on Word-Image Senses (Appendix I)	<u>Purpose-</u> Students will explore how word-image sense can enhance writing when used as brush strokes. This lesson relates back to the first essay assignment (the narrative) and students are encouraged to apply this strategy to either essay (Narrative or Illustration) during Writer's Workshop.
	<u>Lesson-</u> Focus on Word-Image Senses, (adapted from Noden's Image Grammar)  - Students will rewrite a short passage focusing on adding detailed images (Sounds, Zoom images, Odors/Aromas, Tastes, Touch)

5. Journaling	<p><u>Prompt:</u> As we near the half-way point of the semester, reflect on your feelings towards writing and this class. What has been your experience in the classroom? What have you liked or disliked? What have you learned about yourself as a writer?</p> <p>(Collect and provide feedback)</p>
6. Writer's Workshop	Peer-Editing, Revision, Conferences for either essay (Narrative or Illustration)
7. Homework	<p>Worksheets from Killgallon's Grammar for College Writing- - Opening and Delayed Adjectives, pp. 93 – 99</p> <p>Continue to revise essays</p>

#### Appendix A- Class 5, Images for Freewrite





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Appendix B- Class 5, Brush Stroke Handout

## Brush Strokes

### Painting with Participles

#### Participles Painted by Hemingway

**Shifting the weight of the line to his left shoulder** and **kneeling carefully**, he washed his hand in the ocean and held it there, submerged, for more than a minute, **watching the blood trail away** and the steady movement of the water against his hand as the boat moved.

—*Old Man and the Sea* by Ernest Hemingway

#### Participles Painted by Students

**Flying through the air on the wings of a dream**, the Olympic long jumper thrust the weight of his whole body forward.

—Cathleen

Melody froze, **dripping with sweat**, **hoping with all her might that they wouldn't hear the noise**. A beam of light swung out into the darkness, searching.

—Becky

The clown, **appearing bright and cheerful**, smiled and did his act with unusual certainty for someone who had just killed a man.

—Christi

## Examples

tingling in her arms / holding onto our shoulders to cross the ice street / pushing up his glasses / beating out sparks / kicking tufts of grass / wiping the tears away with her handkerchief / rubbing his hair / daring all / heading deeper into the cave / sobbing loudly / hearing the animals pursuing her / blocking my path / dragging a fishing hole behind him / curling around the roots of the trees / sinking his teeth into it / snarling and growling / gasping painfully for air / skulking furry forms / starving huskies /

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## Painting with Appositives

### Appositives Painted by Cornelius Ryan

Plowing through the choppy gray waters, a phalanx of ships bore down on Hitler's Europe: **fast new attack transports, slow rust-scarred freighters, small ocean liners, channel steamers, hospital ships, weather-beaten tankers, and swarms of fussing tugs**. Barrage balloons flew above the ships. Squadrons of fighter planes weaved below the clouds. And surrounding this cavalcade of ships packed with men, guns, tanks, and motor vehicles, and supplies came a formidable array of 702 warships.

—*June 6, 1944: The Longest Day* by Cornelius Ryan

### Appositives Painted by Students

The volcano, **a ravenous God of fire**, spewed forth lava and ash across the mountain.

—Ben

The old Navajo woman, **a weak and withered lady**, stared blankly.

—Jon

The waterfall, **a tilted pitcher**, poured the fresh, pure spray into the creek. The essence of natural beauty, tranquil and majestic, it seemed to enchant the forest with a mystical rush that echoed throughout the untouched virgin paradise.

—Allie



The fish, a **slimy mass of flesh**, felt the alligator's giant teeth sink into his scales as he struggled to get away.

—Lindsey

### Examples

Zeebo, the garbage collector / twilight world, a world where babies slept / noises, the clangorous din of the Martians / a roar, a terrifying loud sound / a lone hunter, an individualist / the raptor, a white shadow / a lawgiver, a master to be obeyed / haughty suspicion, an expression common to Maycomb County /

## Appendix C- Class 5, Essay Assignment

**Essay #2, Illustration Essay with Specific Examples**

*The example/illustration essay is the most simple, straightforward essay form you will encounter. It is also the one you will always continue to use in writing your future essays, because all essays, whether argumentative or informational, need the support that good illustrations provide.*

**Instructions:**

- The point of an illustration paper is to make abstract ideas concrete. An illustration paper begins with a thesis (for example, "Wherever you go these days, people seem to be recycling."). The rest of the essay works to prove that thesis by providing concrete and specific examples. The body paragraphs must develop that thesis in an organized and logical fashion. Don't forget to write a clear conclusion that provides an adequate sense of closure.
- The task is to support your thesis through the use of examples. You need to include multiple examples relying on several examples to support the thesis. Please make sure each example is different enough from the others. Each example has a point, and that the point is the one you're trying to make to support your thesis.

**General Information:**

- Length: 4 – 5 pages (double spaced, 12-pt. font, 1-inch margins)
- Tone: Formal
- Format: MLA heading and pagination
- This is a much more structured essay than a narrative. Follow these guidelines to help you with your structure:
  - I. Introduction-
    - States general idea to be proved (thesis statement)
  - II. Body
    - Provides example(s) or illustration(s), which support(s) the thesis
  - III. Conclusion
    - Restates the thesis and draws some conclusion from the paper
- Write in the third person (He states..., The public..., One....., etc.).
- Your illustration essay can be developed in the following ways:
  - By using specific facts, instances, or occurrences
  - With statistics
  - By using specific people, places, or things
  - With anecdotes, personal observations, or stories

\*Note: If you use statistics or specific facts from outside research, these must be properly cited according to MLA format.

### **Key Elements of a Successful Illustration Essay**

- ✓ Are all the examples (and the subsequent single example's points) relevant to the thesis?
- ✓ Are the examples specific? Examples should be detailed and specific, highlighting exactly what it is we need to know in order to support your thesis.
- ✓ Examples without a point do not help your essay. A long anecdote from your personal experience isn't necessarily relevant just because it's an essay written about you; make sure that your example has a point, and that the point is the one you're trying to make.
- ✓ Beware of piling on too many examples. An illustration essay for this assignment probably needs no less than two and no more than four examples to support its thesis statement.
- ✓ Lack of an initial thesis statement to give the example or examples some sense of purpose can make a paper self-destruct before you begin. Remember that your thesis statement is not so much arguing a position in the example essay as arguing that a certain condition or phenomenon exists.
- ✓ Beware, too, of lack of transitions between examples. Be particularly wary of the phrase, "For example." How many times can you reasonably use this phrase in an example essay before it becomes repetitive or redundant?

**Attention to Language:** The tone of this paper is formal and there should be no instances of slang or nonstandard English. Continue to work on "showing" the reader your point instead of simply telling through the use of descriptive detail.

**To Do:** Bring your revised, finished draft to class. We will continue to revise this essay during our next class.

Schedule and attend **at least one appointment** at the Writing Center before the final draft is due. Bring a paper copy of your draft with you to your appointment.

Appendix D- Class 5, Content Checklist

## **A CHECKLIST FOR CONTENT**

Name \_\_\_\_\_

Essay \_\_\_\_\_

Use the following checklist as guide as you revise your essay for content. Take this sheet with you when you meet with your Learning Assistant during your appointment at the Writing Center. Please refer back to the comments your Learning Assistant wrote as you continue to revise your essay. Be sure to bring this sheet with you when we meet for individual conferences to discuss your essay and the revisions you have made.

### **Unity**

1. Does the entire piece create one dominant controlling idea and is the idea sufficiently narrow?

**Comments:**

2. Does each paragraph or passage support the controlling idea?

**Comments:**

### **Development**

3. Do the paragraphs and passages contain enough specific details to enhance clarity and contribute to unity?

**Comments:**

4. Are the logical relationships clear?

**Comments:**

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### **Coherence**

5. Are ideas clearly connected from sentence to sentence and passage to passage?

**Comments:**

6. Are transitions used to help ideas and images flow smoothly? \_\_\_\_\_

**Comments:**

***Clarity***

7. Do words, sentences, and passages clearly express ideas? \_\_\_\_\_

**Comments:**

***Conciseness***

8. Are excess words, sentences, and paragraphs eliminated? \_\_\_\_\_

**Comments:**

## Appendix E- Class Six, Brush Stroke- Tour a Writers Gallery

“He stared up at the stars: and it seemed to him then that they were dancers, stately and graceful, performing a dance almost infinite in its complexity. He imagined he could see the very faces of the stars; pale, they were, and smiling gently, as if they had spent so much time above the world, watching the scrambling and the joy and the pain of the people below them, that they could not help being amused every time another little human believed itself the center of its world, as each of us does.”

— Neil Gaiman, *Stardust*

“Now he saw another elephant emerge from the place where it had stood hidden in the trees. Very slowly it walked to the mutilated body and looked down. With its sinuous trunk it struck the huge corpse; then it reached up, broke some leafy branches with a snap, and draped them over the mass of torn thick flesh. Finally it tilted its massive head, raised its trunk, and roared into the empty landscape.”

— Lois Lowry, *The Giver*

“I want to tear myself from this place, from this reality, rise up like a cloud and float away, melt into this humid summer night and dissolve somewhere far, over the hills. But I am here, my legs blocks of concrete, my lungs empty of air, my throat burning. There will be no floating away.”

— Khaled Hosseini, *The Kite Runner*

“A breeze ruffled the neat hedges of Privet Drive, which lay silent and tidy under the inky sky, the very last place you would expect astonishing things to happen. Harry Potter rolled over inside his blankets without waking up. One small hand closed on the letter beside him and he slept on, not knowing he was special, not knowing he was famous, not knowing he would be woken in a few hours' time by Mrs. Dursley's scream as she opened the front door to put out the milk bottles, nor that he would spend the next few weeks being prodded and pinched by his cousin Dudley...He couldn't know that at this very moment, people meeting in secret all over the country were holding up their glasses and saying in hushed voices: "To Harry Potter - the boy who lived!"

— J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

"Drifting snowflakes brushed her face as light as lover's kisses, and melted on her cheeks. At the center of the garden, beside the statue of the weeping woman that lay broken and half-buried on the ground, she turned her face up to the sky and closed her eyes. She could feel the snow on her lashes, taste it on her lips. It was the taste of Winterfell. The taste of innocence. The taste of dreams."

— George R.R. Martin (*A Storm of Swords (A Song of Ice and Fire, #3)*)

## Appendix F- Class Six, Zoom and Layer for Blind Pew, the Pirate

Name \_\_\_\_\_

**Zooming and Layering with Brush Strokes**

The following paragraph is purposely written with weak images.  
Use zooming and layering to improve it.

- ✓ Zoom on two nouns.
- ✓ Zoom on two verbs.
- ✓ Layer in a participial.
- ✓ Layer in an appositive.

Down the road late at night, the blind man went. He made noise with his stick. He wore something shading his eyes and was bent over. He said he lost his eyes helping England and King George.

**Rubric For Zooming and Layering**

Zoom on two nouns	(Possible 20 points)	Points earned = _____
Zoom on two verbs	(Possible 20 points)	Points earned = _____
Layer in a participial	(Possible 10 points)	Points earned = _____
Layer in an appositive	(Possible 10 points)	Points earned = _____
		Total= _____/60

## Appendix G- Class Six, Brush Stroke Checklist

**REVISION CHECKLIST FOR STYLE:  
BASIC BRUSH STROKES AND SPECIFIC IMAGES**

Name \_\_\_\_\_

Essay \_\_\_\_\_

Use the following checklist as guide as you revise your essay for style. Take this sheet with you when you meet with your Learning Assistant during your appointment at the Writing Center. Please refer back to the comments your Learning Assistant wrote as you continue to revise your essay. Be sure to bring this sheet with you when we meet for individual conferences to discuss your essay and the revisions you have made.

Your revisions during this editing phase will look at your use of two basic brush strokes and two specific images. If your essay already contains examples of these brush strokes, a specific noun, and a specific verb, circle "already used", label the technique in the margin of your essay and write the sentence on this sheet. If it doesn't already contain these examples, add them and then label the techniques in the margin along with writing the specific brush stroke, specific noun, and specific verb on this sheet.

1. Appositive (already used/added)  
Comments:
  
2. Participle (already used/added)  
Comments:
  
3. A specific noun (already used/added)  
Comments:
  
4. A specific verb (already used/added)  
Comments:

Adapted from: Noden, Harry R. *Image Grammar, Second Edition*. Portsmouth, NH: Heinemann. 2011. Print.



Name \_\_\_\_\_

How well are you doing in your team?

Complete the self-assessment – reflect on your contribution to group work.

<i>Cooperation / Teamwork</i>
<i>Responsibility</i>
<i>Quality of Work</i>
<i>Dependability</i>
<i>Attendance</i>
<i>Communication</i>

What is one area that you can improve on immediately? How will you improve?

Adapted from Macpherson, Alice. "Cooperative Learning Group Activities for College Courses: A Guide for Instructors." Web. December 2013.

Appendix I- Class Seven, Focus on Word-Image Senses

## EXERCISE FOR PICTURING SENSORY DETAILS

Rewrite the following paragraph adding your own detailed images. Include sensory detail from each of the following categories:

- **Sounds:** the crowd, the runners, the loudspeaker, the wind, dialogue
- **Zoom Images:** close-up shots of runners (their faces, arms, and legs), the crowd, the coaches, the timer, parents, and friends
- **Odors/Aromas:** sweat, grass, food, suntan lotion, blacktop, Gator Aid
- **Tastes:** sweat, water, dryness, food
- **Touch:** feet on the pavement, fists clenching, headband, muscles, arms, legs, stomach, embraces.

Running almost ten feet ahead of her competition, Jenny raced toward the finish line. As she crossed in victory, the crowd went wild. Jenny was exhausted, and her coach held her up as she congratulated her on the victory. The loudspeaker announced a new school record as friends raced onto the track to share in the excitement.

## Appendix J- Instructor Created Handouts

## Journal—My Writing Process

If good writing was easy, or even quick, there would be a lot more millionaire authors out there. (Stephen King & J.K. Rowling, I'm looking at you!)

The fact is that writing, good writing, takes time. It takes time and it takes thought.

Remember—*process!* There is a process that you have been going through to find your best writing for this essay. But did you know that part of the writing process is to think about what you did during the process? Just because the words are down on the paper doesn't mean you're done. Nope. Far from it.

You want to grow as a writer, right? You want writing to become easier, right? Then you need to think about what is working with your process and what isn't working. (The goal is to keep what's working and change what isn't. Simple as that!)

After you have finished writing your final draft, consider the following topics and questions as you reflect on the process you used while writing. Do not simply answer the questions with a "yes" or "no." That's not a reflection. Write about what you were thinking. Write about why you did or didn't do something. Write if it came easily for you or if it was difficult. Write about the emotions (good and bad) that you felt. Be honest, for it is through honesty that you will learn about your process.

Topics and questions that can guide your reflection-

- Your thoughts and actions during the stages in the process (pre-writing, writing, revision, editing)
- Peer Editing/Workshopping
- When did you revise? (In your head as you were writing, after you wrote a sentence, after you wrote the entire paper, etc.)
- What did you look for when you were editing?
- Are you happy with your finished piece?

This journal response is viewable only to you and me.

A deep reflection will be close to two pages!

While this is an informal writing assignment, **you still need to use Standard Written English and proofread before you hit "submit."** This is a good journal to practice your paragraphing as you address different parts of your process.

Discussion Post—In Praise of Copycats

*“Read, read, read. Read everything, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You’ll absorb it. Then write.*

— William Faulkner, novelist

After reading *In Praise of Copycats*, you can see that the authors made a strong point that copying isn’t necessarily always a bad thing. (Unless you are copying an essay from the internet. That’s bad. Don’t do that.) Were you able to pick up on the different examples the authors used to illustrate this point? They listed quite a few.

I want to shift gears for a minute and take a look at language and, more specifically, word choice. What’s the difference between *copy* and *imitate*? They are both verbs. They both have very similar meanings. In fact, take a look at the dictionary definitions for each of the words and some examples of each word in context.

Copy	Imitate
<p><b>1:</b> to make a version of (something) that is exactly or almost exactly like the original : to make a copy or duplicate of (something)</p> <p>She <i>copied</i> the design on a piece of paper.</p>	<p><b>1:</b> to make or do something the same way as (something else)</p> <p>Their competitors soon <i>imitated</i> [=copied] the idea.</p> <p>Her style has been <i>imitated</i> by many other writers.</p>
<p><b>2 a :</b> to write (something) down exactly as it appears somewhere else</p> <p>We caught him <i>copying</i> the answers out of the book.</p> <p><b>b:</b> to use (someone else's words or ideas) as your own</p> <p>The speech was <i>copied</i> word for word.</p>	<p><b>2a :</b> to do the same thing as (someone)</p> <p>She's always <i>imitating</i> [=copying] her older sister.</p> <p><b>b :</b> to copy (someone's or something's behavior, sound, appearance, etc.)</p> <p>He's very good at <i>imitating</i> his father's voice. She can <i>imitate</i> the calls of many different birds.</p>
<p><b>3 a :</b> to do the same thing as (someone)</p> <p>She's always <i>copying</i> [=imitating] her older sister.</p> <p><b>b :</b> to make or do something the same way as (something else)</p> <p>His music was <i>copied</i> widely. Their competitors soon <i>copied</i> the idea.</p>	

Is there a difference? Native English speakers know that, yes, there is a difference even if the dictionary definitions are identical at times. It’s subtle, but there is a difference. This is what I meant about word

choice. Are you using the word you *really* want to use to convey your meaning? But that's another topic for another day.

For now, I want you to think about the difference between copying and imitating in writing. Back up for a moment. Forget writing. Think about music. Have you ever listened to a song and thought that it sounded like another song? Or maybe how one band sounds like another band? Is that artist copying? Are they imitating? Or do they have a similar style?

Okay, now go back to writing. I've already told you that copying someone's writing is bad and not to do that. But what about imitating? Is it possible to imitate style and still keep your own writer's voice? Is there something students can learn by imitating the writing of experts?

For this discussion post, I want you to write about copying versus imitating in writing. I don't want to be too specific in the directions because I want you to go where your thoughts lead you. However, keep these points in mind as you write your initial post:

Discuss what you see as the difference between copying and imitating in writing.

Illustrate how imitating writing can be beneficial for students. What are some things that you could imitate?

Use the information you read in *In Praise of Copycats* to support your argument. (This will take some critical thinking since the examples used in the essay don't directly reference writing. Look for themes and ideas that you can incorporate into your posts.)

**Format:**

A note about discussion posts: While these are an informal writing assignment, you still want to use Standard Written English and proofread before you hit "submit." Aim for around 200 words for both your initial post and each of your responses. Remember, it's an online conversation. Give each other something to talk about.

Finally, discussion posts that are deemed disrespectful may be hidden or removed and not counted towards your grade. These discussion questions are meant to be supportive and help us grow as writers. While you may disagree with something someone says, be respectful in your responses.

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Bowling Green State University

Integrated Developmental Reading and Writing Courses:

A Textbook Analysis

Jackie Wilt

October 21, 2016

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## Project Prospectus

### **Research Question:**

Is there any emerging consensus regarding the pedagogical approach to teaching Integrated Reading and Writing (IRW)? Considering the National Council of Teachers of English (NCTE) belief that reading and writing are connected and the Community College Research Center's stance on the need for acceleration in developmental education, an integrated approach to reading and writing is a reoccurring proposal in higher education to address both of these positions. However, as this is a newer approach to developmental instruction, there is little pedagogical information and even fewer resources available to instructors looking to integrate reading and writing.

**Description of Research Methods:** IRW textbooks from four major higher education publishing companies (i.e. Pearson, McGraw Hill, Cengage, and Macmillan) are examined here to look for consistency among pedagogical approaches, material, and skills coverage. The textbooks examined address primarily the same skill level (paragraph to short essay reading and writing level) and readability level. Current research on practices of IRW and the trend of acceleration in developmental education are included to provide context on the research question.

**Description of the Final Project:** The research will be a blend of a traditional essay explaining the rationale for IRW and an annotated bibliography of the textbooks examined with commentary on pedagogical approaches.

**Description of intended audience for the project:** This research is intended for college instructors teaching or interested in teaching reading, writing, or IRW.

**Summary of goals for the research project:** Instructors may look to textbooks as a way to begin the curriculum development of a course. However, since there is little in the way of resources available for instructors wanting to teach IRW at the college level, this project is designed to help provide information to instructors as they look for resources for an IRW course. For example, according to their online catalog, the publishing company Cengage has thirty-one textbook titles devoted to developmental English, six titles devoted to developmental reading, yet only one title that addresses IRW.<sup>1</sup> Since there is wide variation in pedagogical approaches in both developmental composition textbooks (some using a reader approach while others using a workbook approach) and to a somewhat lesser degree in developmental reading textbooks (a skills based approach versus a thematic approach; a non-fiction text base compared to a fictional set of texts to read from), there is bound to be an even greater variation to the different approaches when integrating reading and writing into a single textbook. This project will help to serve as a guide to instructors looking for a textbook that matches their personal philosophies on how to

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<sup>1</sup> The online catalog categorizes access to digital learning access codes as a textbook. The number of actual physical textbooks for English and Reading is not the same number as stated in the catalog.

teach integrated reading and writing. It will also note common denominators that emerge within the different textbooks.

### Overview of Research Tool Used for the Project

Attention to what instructors would find helpful and useful when initially creating an Integrated Reading and Writing course is at the forefront of this analysis. Since there are few models of Integrated Reading and Writing courses available in published format for instructors to draw upon, looking at different textbooks would be a logical early step in planning a new course. This research attempts to help make that step more manageable for instructors.

Textbooks represent the different philosophies and course format of their authors. Not every textbook is a good fit for the direction an instructor may want to take their class. Since an Integrated Reading and Writing course merges what was traditionally two separate courses into one new course, this means that an Integrated Reading and Writing textbook merges the philosophies and formats of two classes into one textbook. This translates into an instructor examining a textbook for the reading philosophies, skills, and format; the English philosophies, skills, and format; and then finally the manner in which these two disciplines are integrated and support one another.

“What would be expected in an Integrated Reading and Writing textbook” is the question that guides this examination, facilitated by a list of criteria to aid in the analysis. The list reflects the pedagogical choices the authors made about material selection and about how they integrated the reading and writing skills.

Also included in the analysis is the textbook overview, the table of contents (briefly detailed,) and any instructor manuals that are included for each of four different textbooks. This provides a preliminary overview of the textbook. After having an understanding of the overall philosophy and structure of the textbook, each chapter of the book is then analyzed according to the criteria list. This provides a systematic analysis for each of the textbooks reviewed and a methodology for future textbook analysis.

## Abstract

New proposals to developmental education at the community college level call for the acceleration of students through their developmental course sequences. While there are different models of acceleration, this paper explores the course restructuring model of Integrated Reading and Writing (IRW). In this model, students no longer take separated developmental reading and developmental writing courses. Instead of these classes being taught in isolation, the two courses merge into one with each discipline directly reinforcing the other. This merging supports the National Council of Teachers of English (NCTE) position that writing and reading are intrinsically related. Despite the NCTE position and the pedagogical knowledge developmental instructors have about the integration of reading and writing, this formal model of acceleration is still relatively new when considering the short timeframe that developmental education has been in place at the community college. This makes it difficult for instructors to implement a tried and true model that has proven, successful, long-term results. Instructors looking to implement IRW will most likely have to research and create curriculum without a great deal of support. Adopting a textbook is typically an early step in curriculum design and a factor in the direction of the course content. This paper explores different IRW textbooks from four major publishing companies with the goal of providing instructors with an analysis of components found in popular textbooks. While this paper does not provide an analysis of all the possible IRW textbooks available for adoption, the criteria used to analyze the four selected textbooks can serve as a guide for researching other textbooks not mentioned in this paper. The analysis examines a wide array of criteria from skills covered in reading, skills covered in writing, and the integration of the skills. Each textbook analysis begins with a broad narrative overview and then a detailed breakdown of specifics found within the textbook. After providing the analysis, a critique of each textbook will discuss the strengths and weaknesses of the pedagogical approach used. Finally, a summary chart comparing and contrasting the findings for each of the four textbooks is provided as a way to easily see which book may align with the personal pedagogical philosophies of the instructor.

Integrated Developmental Reading and Writing Courses:  
A Textbook Analysis

**Introduction- The Dilemma of Developmental Education**

Even though community colleges are open enrollment, students enrolling in community college must prove that they are “college-ready” before registering for college level classes. This is typically done by taking a test, such as the Accuplacer exam, or through some other form of standardized measurement. But what happens to the students who do not pass the college-ready exam? Depending on their score, they are required to take developmental education classes which provide remediation in such skills as mathematics, English, and reading. Some students, such as non-traditional students entering college after being in the workforce for a time, may only require a brief amount of remediation as a type of refresher. However, there are a number of students graduating from high school who require remediation in multiple subjects for multiple semesters. Both types of remediation are under review at both the national and state levels for reform.

This challenging and politically charged topic of developmental education is under examination with the goal of reforming community college remediation courses and sometimes entire developmental educational programs. While it may initially appear that the controversy and charged discussions associated with developmental education are new, they are not. However, with such recent initiatives as Achieving the Dream sponsored by the Bill and Melinda Gates Foundation and President Obama’s proposed American Graduation Initiative, it does seem as though the controversy has taken center stage with a spotlight focused on developmental education. The data on success rates of students in developmental education often vary depending on the source of information. It comes as no real surprise that developmental education

is under close inspection with some groups calling for reform and, in some cases, even elimination. What is clear is that the percentage of community college students requiring some level and intensity of developmental education is higher than what the public and elected officials are comfortable with.

One reason for the scrutiny of developmental education is the data on retention and graduation rates. According to research conducted by the Community College Research Center (CCRC) at Columbia University in a brief prepared for the White House Summit on Community College by Thomas Bailey and Sung-Woo Cho, "About 60 percent of incoming students are referred to at least one developmental course." While this statistic in and of itself is alarming, similar examples of data compiled by the CCRC data on graduation rates have increased the calls for reformative action in developmental education. The CCRS data shows that fewer than 25 percent of developmental education students earn a degree or certificate within eight years of enrollment. A closer investigation of these graduation rates shows that students placing into multiple levels, or sequenced courses, of developmental education are even less likely to complete the required course sequence within three years. For example, analysis of data from colleges participating in the Achieving the Dream initiative indicates that only 46 percent of developmental reading students completed the required basic skills reading courses within three years. More troubling is the data on students who, according to their placement scores, placed into the lowest levels of developmental reading (three or more required courses in the course sequence): only 29 percent of these students completed the course sequence within three years (Edgecombe).

There is much speculation as to why these percentages are so alarmingly low and there is no one easy solution to raise the percentages. To address these concerns, one aspect of developmental education that is under review for reform is an examination of the exit points

within developmental education course sequences. To explain, consider the following scenario: A student places into the lowest level of a three-course sequence in reading. This translates into three exit points, or three times the student might not successfully complete each course and/or three times the student may not register for the next course in the sequence (as illustrated in Figure 1.)

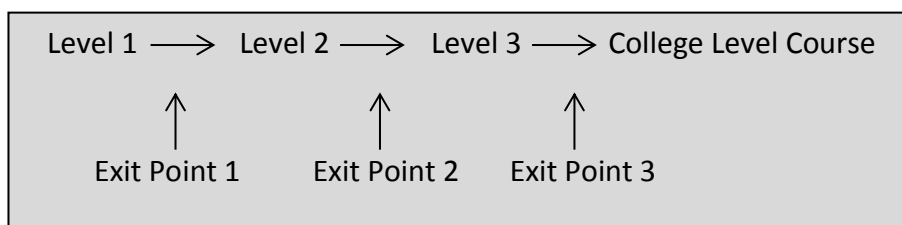


Figure 1

Now consider the same student, but this time the student's placement score also indicates one semester of developmental English is also required. This translates into four exit points (as illustrated in Figure 2.).

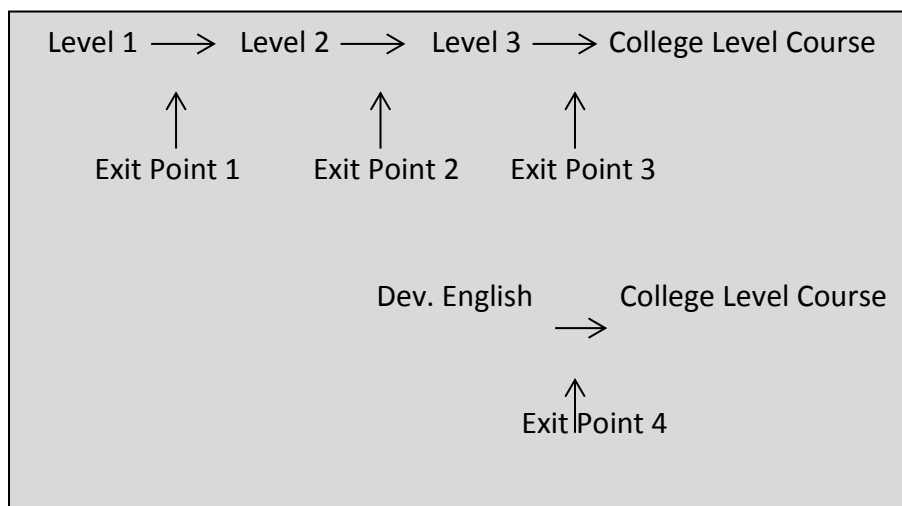


Figure 2

These two scenarios illustrate one possible reason why a developmental student may not complete their developmental coursework: there are frequent opportunities for them to get lost in

the sequence before reaching college level coursework and then to drop out. To address the concern of the problems associated with multiple exit points, many colleges are examining different models of developmental education acceleration to reduce or remove these exit points. One such model is the Integrated Reading and Writing (IRW) course. This model reorganizes the curriculum of two separate classes, developmental reading and developmental English, and combines it into one course.

In addition to the benefit of removing an exit point by integrating the two courses into one, teaching reading and writing in conjunction is pedagogically sound. The National Council of Teachers of English (NCTE) recognizes this fact and considers the interrelationship between reading and writing to be one of the principles that should guide teaching. The NCTE says the following:

Writing and reading are related. People who engage in considerable reading often find writing an easier task, though the primary way a writer improves is through writing. Still, it's self-evident that to write a particular kind of text, it helps if the writer has read that kind of text, if only because the writer then has a mental model of the genre. In order to take on a particular style of language, it also helps to have read that language, to have heard it in one's mind, so that one can hear it again in order to compose it.

Writing can also help people become better readers. In their earliest writing experiences, children listen for the relationships of sounds to letters, which contributes greatly to their phonemic awareness and phonics knowledge. Writers also must learn how texts are structured, because eventually they have to compose in different genres, and that knowledge of structure helps them to predict and make sense of the sections and sequencing of the texts they read. The experience of plotting a short story, organizing a research report, or making line breaks in a poem permits the writer, as a reader, to approach new reading experiences with more informed eyes.

Additionally, reading is a vital source of information and ideas. For writers fully to contribute to a given topic or to be effective in a given situation, they must be familiar with and draw on what previous writers have said. Reading also creates a sense of what one's audience knows or expects on a topic.

Despite the popularity of the different models of acceleration in developmental education, instructors looking for guidelines or materials on implementing a model of IRW are often left wanting more. In 2015, the College Reading and Learning Association (CRLA) and the National Association for Developmental Education (NADE) teamed up to sponsor the first Integrated Reading and Writing summit. The need for this specialized conference shows that the model of acceleration is occurring, but the model is still so relatively new that the opportunities to learn the specifics of a college's program happen mainly at conferences. This is prohibitive to many instructors due to cost, timing, and travel. Additionally, instructors looking for textbooks to use in an IRW course aren't provided with many choices. Looking at the catalog of any higher education publishing company, instructors will instantly notice the overwhelming choices of English textbooks. Then the choices become fewer as you categorize from English to developmental English, to developmental reading, and then to the almost non-existent category of developmental IRW. It is no wonder that instructors are left wondering where to begin once they decide to create an IRW course. Unless an instructor is fortunate enough to attend multiple conferences to learn the varied curricula approaches and materials used, they are required to design a course from scratch with few guidelines and resources. This is a huge and complex undertaking.

The purpose of this paper is to provide a systematic, informed materials and resource guide to instructors seeking to implement IRW. It will offer an analysis and comparison of different IRW textbooks available through four of the major higher education publishers: Pearson, McGraw Hill, Cengage, and Macmillan. While the textbooks included in this paper are not an exhaustive list of the options available to instructors, an examination of what they offer based on specific criteria will serve as both a starting and future reference point for instructors exploring IRW.



## Part One- Textbook Analysis

When developing a course, classroom materials can fall anywhere on the spectrum from pure lecture with no outside materials to solely using a textbook as the main resource. In developing an IRW course, most instructors will want some sort of material for student use and reference, and this may be in the form of a textbook. Just as an author must consider elements such as audience, purpose, and organization, so must an instructor consider these elements when deciding on a textbook. Who is your audience—*are the students stronger readers than writers? Are they weak in both areas?* What is the purpose or course objectives—*does the course cover research writing or personal narratives?* How should the material be presented—*is there a true integration of reading and writing? Should some skills be separated at first then merged later?* These are just some of the many questions an instructor thinks about when analyzing a textbook for possible IRW adoption.

This section analyzes four different textbooks to show similarities and differences in IRW textbooks. Each textbook review begins with a general descriptive overview followed by an analysis of the following criteria:

- A. Lexile levels<sup>2</sup>
- B. Types of reading text
- C. What reading skills are covered
- D. How is grammar addressed
- E. Are the skills integrated or separated by chapter
- F. Level of reading- sentence/paragraph/essay
- G. Level of writing- sentence/paragraph/essay
- H. What genres of writing are covered
- I. Models of writing- student/professional
- J. Types of practice exercises- reading/writing

Finally, the textbooks will be compared side by side for an easy to read comparison and contrast.

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<sup>2</sup> See Appendix for Lexile Level to grade level correlation chart.

*In Fusion: Integrated Reading and Writing, Book 1*

Background on the Textbook

*In Fusion: Integrated Reading and Writing, Book 1* is the first in a two part series by Dave Kemper, Verne Meyer, John Van Rys, and Pat Sebranek. The textbook states that it uses “parallel strategies to analyze reading and generate writing” at the paragraph level. In addition to the connected reading and writing processes, the textbook uses high-interest reading to support discussions and critical thinking. The textbook is divided into the following seven parts:

- Part 1: Reading and Writing for Success
- Part 2: Reading and Writing Paragraphs
- Part 3: Types of Reading and Writing
- Part 4: Introduction to Research
- Part 5: Sentence Workshops
- Part 6: Word Workshops
- Part 7: Punctuation and Mechanics Workshops
- Part 8: Readings for Writers (an anthology)

Each chapter begins with a list of the learning outcomes and a brief paragraph overviewing the purpose of the chapter. The chapters are visually appealing using soft colors to highlight boxes of important information. There are reading exercises intermixed within the chapters.

Composition instruction occurs through a brief overview of the topic and then prompts on how to include this in personal writing. Writing checklists are provided and reflections questions asked in order to help students focus on the chapter’s topic. A “Review and Enrichment” reading at the end of each chapter focuses on pre-reading questions, directions on what to look for while reading, a few reflection questions in open ended format, a few key vocabulary terms, a few critical thinking prompts, and then directions on “writing for enrichment” on the topic of the reading. There are no literal level comprehension questions included for the Review and Enrichment readings.

Parts Five, Six, and Seven take a combined approach of an instructional handbook and workbook for students to explore basic sentence level errors and revision. There are no examples of student generated writing.

### Analysis of Textbook

A. Lexile levels	Lexile range of 960 to 1115
B. Types of reading text	Academic excerpt taken from textbooks (majority of passages) Personal Narratives Biography/Autobiography Argument Essay Opinion Essay
C. What reading skills are covered	Reading Process Annotation Note Taking Outlining Table Diagram Summary writing Dictionary/Context Clues/ Word Parts Critical Reading Main Idea (Stated and Implied) and Supporting Details Patterns of Organization and Transitions Purpose, Audience, and Voice
D. How is grammar addressed	Separate sections in the textbook: Part 5 Sentence Workshops Sentence Basics Simple, Compound, and Complex Sentences Agreement Sentence Problems Part 6 Word Workshops Noun Pronoun Verb Adjective and Adverb Conjunction and Preposition Part 7 Punctuation and Mechanics Workshops Capitalization Comma Quotation Marks and Italics

	Other punctuation
E.Are the skills integrated or separated by chapter-	Integrated but Part 1 Reading and Writing for Success is heavier on reading skills Separate Parts for grammar. It is not integrated.
F.Level of reading- sentence/paragraph/essay	Most in chapter exercises are short paragraphs. End of the chapter and Anthology readings are short essay; about a page to 2 pages.
G. Level of writing- sentence/paragraph/essay	Sentence and paragraph examples
H. What genres of writing are covered-	Narrative Descriptive Expository Argument
I. Models of writing- student/professional	Professional
J. Types of practice exercises- reading/writing	High amount of short practice exercise for reading; fewer instances of guided practice exercise for writing.  Grammar sections (Part 5, 6, and 7) isolated practice mostly at the sentence level with a few paragraph practice activities.

### Critique of the Textbook

When considering *Fusion: Integrated Reading and Writing, Book 1* for adoption, the simplicity in the levels of reading and writing can be a strength or a weakness depending on the course objectives. This text is suitable for the lowest levels of developmental readers and writers by building strong foundational skills. The reading skills covered in this textbook demonstrate a strong understanding of the textual analysis a student needs to perform for comprehension. The corresponding writing skills also provide a strong foundation on the basics of strong organizational patterns in writing at a sentence and paragraph level.

However, the skill level of reading and writing instruction is not reflective of the proficiency students will be expected to master to be considered college ready. Students will need to be able to read and write past the sentence and paragraph level. This text would be better suited for an introduction IRW course that has a second part which continues to incorporate college level texts, both reading and writing.

While there is attention given to grammar for writing, it is grammar in isolation found in parts five, six, and seven of the textbook. Sentence structure as a way to analyze text for reading is almost non-existent. There is a brief section discussing context clues while reading on pages 67 – 69. The chapter on voice, Chapter 8, does have students considering word choice within a paragraph to determine the purpose, audience and voice of a text. However, this again seems to be in isolation without any carry over to students' actual writing. With a textbook focusing on the foundations of reading and writing, it would be beneficial for students to have more opportunities for analysis of grammar in relation to textual meaning. As the text is written now, it appears to take the form of a workbook by mostly identifying and correcting grammatical errors.

While it is foundational practice, the sheer amount of reading skill practice contained in *Fusion* is a strength. Instructors have many options of exercises to choose from to demonstrate and practice basic textual analysis. Additionally, the various writing checklists provided at the end of certain chapters are a good starting point for students as they reflect on their writing. They provide a concrete list of criteria needed for a successful piece of writing.

## In Harmony

### Background on the Textbook

*In Harmony* is the first in a two-part series by Kathleen McWhorter and is designed for the lowest level of basic skills students. The textbook states that it focuses on sentence and paragraph level writing. In addition to the reading and writing emphasis, each chapter emphasizes critical thinking and visual literacy.

Each chapter lists the learning goals, an overview of the chapter, colorful need-to-know boxes with key summaries, and finally a self-test summary chart at the end of the chapter. The chapters are visually engaging through the use of graphs, charts, and tables which help to illustrate concepts. At the end of each chapter there is an essay (Lexile range of 930 to 1350) and then an average of five literal level comprehension questions and reflective questions to which the students are to provide a written response. The textbook is divided into seven parts:

Part 1: Getting Started

Part 2: Reading and Writing Sentences

Part 3: Reading and Writing Paragraphs

Part 4: Reading and Writing About Text Materials

Part 5: An Introduction to Essay Writing

Part 6: Reviewing the Basics: A Brief Grammar Handbook

Part 7: ELL Guide for Non-Native Speakers of English

The majority of composition aspects of the textbook focus on basic level grammar. Students are guided through an explanation of a grammatical topic (complete sentence, verbs, punctuation, independent and dependent clauses, pronouns, etc.) and then practice exercises on a sentence level. Towards the end of the chapter, students are guided through practice exercises

focusing on the chapter's grammatical topic but on a paragraph level. However, no answers are provided for the practice exercises.

There are only two chapters that discuss writing beyond the sentence and paragraph level. Chapter Two covers the topic of the Writing Process. It briefly explores journal writing, peer review, and the steps in the writing process. Chapter 17 covers essay writing with a focus on a systematic three-step, Planning/Writing/Revising/, approach to composing an expository essay. A longer essay is provided as a guide which points out the thesis, topic sentences, and examples of supporting details.

The final chapter, Chapter 18, discusses how to use, find, and document outside sources in an expository essay. A large section is devoted towards plagiarism. Practice examples are again given which guide students towards selecting appropriate examples that are examples of plagiarism. A longer essay is again provided as an example this time highlighting the use of in-text citations.

Part Six, A Brief Grammar Handbook, does not introduce anything new. It is a condensed reference section of the previous grammar lessons discussed in the other sections of the textbook. The handbook covers the following: Understand the Parts of Speech, Understand the Parts of Sentences, Writing Correct Sentences, Using Punctuation Correctly, Managing Mechanics and Spelling, and Error Correction Exercises. There are no answers provided for the practice exercises found in the last section, Error Correction Exercises.

Analysis of Textbook

A. Lexile levels	930 to 1350
B. Types of reading text	Textbook excerpts- Many at the end of almost every chapter Personal narrative Expository Blog personal narrative Magazine personal narrative Descriptive Essay
C. What reading skills are covered	Active Reading Dictionary Skills Denotative and Connotative Language Context Clues Reading sentences- subject/predicate; using punctuation as a guide; locating the verb; sentence structure; complicated sentences Main Ideas Implied Main Ideas Details Patterns of Organization Inferences Author's Purpose Audience Fact and Opinion Bias
D. How is grammar addressed	Grammar is interwoven throughout the chapters in a workbook style approach (sentence and paragraph level exercises; handbook and workbook in Part 6; Part 7 has ELL guide for nonnative speakers which is also applicable for native speakers
E. Are the skills integrated or separated by chapter-	Appear to be integrated- but separated within each chapter
F. Level of reading- sentence/paragraph/essay	Mostly sentence level within the chapters along with some paragraph level. End of the chapter readings are essay- 1 page to 2 pages.
G. Level of writing- sentence/paragraph/essay	Mostly sentence and paragraph; some essay



H. What genres of writing are covered-	Descriptive Expository Using sources in writing
I. Models of writing- student/professional	Student and professional, mostly professional An example of student at the end of 9 chapters
J. Types of practice exercises- reading/writing	Interwoven- large focus on grammar

### Critique of the Textbook

Like the textbook *Fusion*, McWhorter's *In Harmony* also has a simplicity in the level of reading and writing better suited for the lower levels of an IRW course. However, there are opportunities for longer readings at the end of each chapter that help bridge between the foundational level of reading analysis at the paragraph level to more complex college level reading. In addition to the ELL guide provided at the end of the textbook, the textbook's focus on writing is predominately at the sentence level, addressing the grammatical needs typical of lower level developmental writers. While a strong narrative explanation about grammatical elements is provided for students, most of the application centers on fixing grammatical errors at the sentence level in isolation rather than in student writing. Instructors should also note that the textbook covers many grammatical elements along with the technical terms, which may be overwhelming to students.

One strength of the textbook is the use of published student essays within each chapter. These examples of student writing are broken down and annotated to illustrate the concepts covered in the chapter. They serve as a valuable guide for students engaging in the revision process. As mentioned in the overview, the graphics also may aid students in connecting concepts between reading and writing. Many graphic organizers are used to illustrate reading concepts.

These graphic organizers can be used for students to organize their thoughts as they begin their own writing process. Finally, the end of the chapter longer readings provide many prompts for written responses in the form of journal writing, paragraph responses, or essay options.

Starting in Part Two of the textbook, the integration of the reading and writing process begins. While there is integration, the skills or concepts are still separated within the chapter. At the sentence level, writing is examined first, usually focusing on grammatical errors. Once the writing moves to the paragraph level, the reading process for the skill or concept is introduced first followed by writing instruction. It is now that students start to move away from simple correction exercises and into more thorough and authentic short writing exercises. However, the sheer amount of exercises within each chapter may be prohibitive to fully exploring all the concepts discussed within each chapter. An instructor may need to combine, skip, or modify exercises in order for students to have the time to practice writing using the concepts of each chapter. This seems to be a case of breadth over depth, so students may have exposure to many concepts but there may not be time for mastery.

## Common Places: Integrated Reading and Writing

### Background on the Textbook

*Common Places: Integrated Reading and Writing* is a stand-alone text written by Lisa Hoeffner and Kent Hoeffner. It is designed for higher level developmental students but can be customized to include lower level reading and writing projects (if McGraw-Hill Create is purchased). The textbook takes a recursive approach to the integration of reading and writing, and introduces this concept through a Quick Start Guide at the beginning of the textbook.

Each chapter begins by listing the chapter objectives and provides an overview of the chapter's focus. What stands out about the chapters is the abundance of opportunities for practice. Each chapter includes practice activities that are not a simple multiple choice response, but rather an in depth, higher-order comprehension question of the reading/writing skill. The end of the chapter readings also include guided practice on the reading that addresses emotional intelligence, cultural literacy, critical thinking, and metacognition. Included for the end of the chapter readings are also guided practice exercises on "Thinking From An Instructor's Point of View." These prompts have students analyzing a part of the course or the assignment incorporating a student success component.

The textbook is divided into the following six parts:

Part 1: Planning for Success

Part 2: Reading and Writing as Integrated Processes

Part 3: Integrated Reading and Writing Projects (with additional readings available for purchase through McGraw Hill Create)

Part 4: Additional Skills- Using Sources (with additional skill focus available for purchase through McGraw Hill Create)

Part 5: Well-Crafted Sentences (with additional grammar practices available for purchase through McGraw Hill Create)

Part 6: Thematic Anthology of Reading (with additional readings available for purchase through McGraw Hill Create)

The majority of the composition aspects of the textbook focus on the essay level of writing. Students are given practice crafting well-written sentences in Part 5. The revision process of writing is introduced early in the textbook and is recursive in nature. Students are guided through revision by examining student samples of writing and also by responding to through instructional prompts on editing in their own writing using the “SMART TRACS Editing Plan” (Spelling, Missing Words, Accurate punctuation, Repeated words, Terminal punctuation, Tense consistency, Rhythm, Active voice, Confusing words, Sources.) The textbook devotes an entire chapter (Chapter 8) to titles, introductions and conclusions.

A unique approach to the integration of reading and writing occurs in Part 3, Integrated Reading and Writing Projects. After students have had exposure to the individual skills typically associated with reading and writing (e.g. main idea, details, text patterns, etc.,) they are guided through a series readings with the purpose of writing a specific type of essay: to inform, to analyze and evaluate, or to persuade. Each chapter within Part 3 includes four different readings on a specific theme. Students are then prompted to craft a piece of writing using the chapter’s purpose that focuses on the same theme.

Students are briefly introduced to research writing in Part 4, Additional Skills- Using Sources. Students are guided through the process of determining credible readings for their research and then ultimately on how to include source material, especially quotations, to their writing. A brief guide on MLA style and APA style is provided at the end of the chapter.

This is an extremely comprehensive textbook that uses a longer prose style to discuss the different reading and writing skills within each chapter. Explanations and examples are provided in a multi-paragraph prose style to expand on headings and subheadings within the chapter. There is a lot of text to sift through, but it is comprehensive text fully explaining the material.

### Analysis of Textbook

A. Lexile levels	970 – 1520 A nice mix of difficulty
B. Types of reading text	Personal Narrative Essays Newspaper Articles Textbook Excerpts Analysis Texts Informative Texts Argument Texts
C. What reading skills are covered	Annotation Dictionary Usage Word Parts Context Clues Previewing a Text Topics Main Ideas Implied Main Idea Thesis Statements Supporting Details Types of Supporting Details Text Patterns Text Purpose Summarizing Outlines Inference Tone Figurative Language
D. How is grammar addressed	Integrated throughout the chapters and separate workbook in Part 5, Well-Crafted Sentences
E. Are the skills integrated or separated by chapter-	Thorough integration, especially with the readings found in Part 6, Thematic Anthology of Readings

F. Level of reading- sentence/paragraph/essay	A mix of sentence, paragraph, and essay. Most practice exercises are of paragraph length while the longer readings are 2 to 3 pages in length.
G. Level of writing- sentence/paragraph/essay	A mix of sentence, paragraph, and essay. The sentence exercise focus on crafting well written sentences. Most writing assignments focus on essay length writing. Most of the longer readings at the end of the chapter ask students to write a paragraph summary of the reading.
H. What genres of writing are covered-	Informative Writing Analysis and Evaluation Writing Argument Using Sources
I. Models of writing- student/professional	Student and Professional
J. Types of practice exercises- reading/writing	Very thorough amount of exercise within the chapter with most questions being open ended or short answer questions. End of chapter readings and Part 6 Thematic Anthology of Readings are longer readings with open ended question.

### Critique of the Textbook

*Common Places* is a textbook better suited for students placing into the higher levels of developmental coursework. While the same reading and writing skills are covered in this textbook as those in the other textbooks examined, the readability immediately reaches into a more sophisticated style. For example, while *Common Places* does provide instruction, examples, and practice for identifying and writing stated main ideas in a paragraph, it quickly introduces the relationship between thesis statements of a longer essay and the organization of the subsequent main ideas which follow in a longer essay. The focus of this textbook centers on longer readings and longer writing. However, the readability of the essays is still something that the students will be able to identify with and emulate.

A strength of this textbook is the inclusion of annotated student samples of writing. The skill of annotating texts, typically found near the end of a reading textbook since it is a skill associated with post reading strategies, is immediately introduced in Chapter Two. The annotations of the essays specifically point out and reinforce the corresponding reading analysis skill (e.g. main idea, transition words, major/minor supporting details, etc.) As the textbook progresses through the different types of writing and the different reading skills, the annotations of the essays are scaffolded, starting with fully illustrated examples that move toward guided practice and then finally end with students being expected to annotate an essay independently.

Part Three of the textbook, Integrated Reading and Writing Projects, takes a unique approach to the integration of reading and writing. This section has students using what they have learned about the reading and writing processes in Part Two in order to analyze and craft essays based on common types of essays associated with developmental writing courses: informative texts, analysis texts, evaluation texts, and argument texts. These are also the types of texts that students will most likely encounter as readers once they begin their credit level content courses. To further reinforce the connection between the reading and writing aspect of the essays, the chapters scaffold support by including references to the skills covered in Part Two. This includes areas ranging from how to set up essays using different text patterns (e.g. cause and effect/ comparison-contrast, classification, etc.) to what types of minor details should be included to best support the thesis (e.g. descriptions, fact, analogy, etc.)

One area that instructors may find lacking in this textbook is a literal level comprehension assessment on the essays students have read. The end of reading practice exercises are open-ended responses encouraging a broader examination of the text read. While the questions provided allow for higher level thinking responses to the readings and their connections to the

writing process, students do not have an opportunity to assess if they have the foundation of lower level thinking skills before moving on to the higher level of questions found in Blooms Taxonomy. However, instructors have the opportunity to purchase LearnSmart Achieve as an online add-on to the textbook which can incorporate these assessment options for various readings.



## Real Reading and Writing

### Background on the Textbook

*Real Reading and Writing* by Susan Anker and Miriam Moore is a stand-alone text geared towards higher level developmental students. While there is a wide range of Lexile level readings in the text, the lower level of support and detail on the reading process and reading skills would seem to make this book more suitable for students who already have a strong foundation in reading.

The textbook does contain readings for students and some practice with reading skills; however, the major focus of this textbook is composition. Included at the end of most chapters is an End of Chapter reading that includes a few open-ended questions with a reading focus (e.g. what was the author's point, what do you think the author meant by, etc.) and some suggestions on a writing activity that corresponds to the reading. Notably lacking in this textbook are excerpts from college level textbooks. The focus on both the readings and the writings centers on the common organizational patterns of text.

The textbook is divided into the following parts:

Part 1- The Process of Reading, Writing, and Critical Thinking

Part 2- Reading and Writing Different Kinds of Paragraphs and Essays

Part 3- The Four Most Serious Errors [Grammar Component]

Part 4- Other Grammar Concerns

Part 5- Word Use

Part 6- Punctuation and Capitalization

The textbook provides support for students transitioning from writing a paragraph following a specific pattern of organization to an essay with the same pattern of organization. Included in the seven chapters found in Part 2 that specifically deal with a different pattern of organization (narration and description; illustration; process; classification; compare and contrast; cause and effect; and argument) are student examples of writing that illustrate how to expand on a topic while still following the pattern of

organization. These examples use color coding to easily see the shift in writing and the text is shrunk to fit on two side-by-side pages so students can see the overview in one glance.

A total of seventeen chapters in Parts 3, 4, 5, and 6 use a handbook/workbook to cover various points of grammatical instruction. Chapter 25 addresses grammar for ESL concerns. The concerns addressed in this chapter seem out of place with the level of sophistication found in the rest of the textbook. Topics for the ESL student include such things as basic sentence patterns (locating the subject and the verb), correct word order, forming negatives and forming question, pronouns, and other lower level writing skills associated with composition.

### Analysis of Textbook

A. Lexile levels	830 – 1490 (with the majority of the readings within the 1100 range)
B. Types of reading text	Expository Essay Personal Narrative Narrative
C. What reading skills are covered	The Reading Process Main Idea Supporting Details Organization patterns (The main focus of the textbook) Audience Purpose Point of View Tone Inference Summary Writing
D. How is grammar addressed	Some integrated within the chapters aligned with student essays. Extensive and in depth coverage in Parts 3, 4, 5, and 6.
E. Are the skills integrated or separated by chapter-	The skills are integrated, but there is little reading specific skill instruction.

F. Level of reading- sentence/paragraph/essay	Paragraph and Essay- Some paragraph examples throughout the chapters to introduce the concept; Essays for the End of Chapter Readings
G. Level of writing- sentence/paragraph/essay	Some paragraph writing within the chapter to illustrate the topic of the chapter. End of the Chapter readings are essays averaging 2 pages in length.
H. What genres of writing are covered-	Writings are focused around different Patterns of Organization- Narration and Description Illustration with Examples Process Analysis Comparison and Contrast Cause and Effect Argument/Persuasive Research (brief overview found in Chapter 14)
I. Models of writing- student/professional	Student and Professional. End of the chapter readings are professional; examples within the chapter are a mix of both student and professional.
J. Types of practice exercises- reading/writing	Very little reading skill practice is offered.

### Critique of the Textbook

As with *Common Places*, Anker and Moore's *Real Reading and Writing* is better suited for students placing into higher levels of developmental reading and writing. While reading analysis skills are somewhat interwoven within Part Two of the textbook, Reading and Writing Different Kinds of Paragraphs and Essays, very little prior instruction and practice on these skills are provided in Part One, which focuses on the processes of reading, writing, and critical thinking. Students who are not familiar with and strong in reading analysis skills might have difficulty applying these skills in the subsequent chapters.

Immediately evident when looking at the textbook is its coverage of grammar and mechanics. Almost half of the textbook is separately devoted to this area of writing. Grammar and

mechanics are also briefly included within each chapter of Part Two, which is considered to be the integration section of reading and writing; however, the majority of this instructional content on grammar and mechanics is taught in isolation. This area of instruction is thorough if the instructor is looking for a workbook style approach.

A unique area that is a strength of this textbook is its approach to vocabulary. The traditional reading skills of context clues, word parts, dictionary, and thesaurus are briefly mentioned in in the grammar and mechanics section of the textbook. However, each chapter of Part Two includes a section called Build Vocabulary. This approach does not have students simply memorizing words to increase vocabulary, but rather has them exploring the stylistic and grammatical choice of words used to convey meaning. While it is a short exploration of the topic, students are asked to examine things such as the use of descriptive words, the language of specificity, and tone. This approach helps build that bridge between critical reading and writing.

Another feature of the textbook that both instructors and students may find beneficial is the additions of checklists provided at the end of each chapter in Part Two. Students are provided with a writing checklist focusing on the different styles of writing, narration, illustration, process analysis, classification, comparison and contrast, cause and effect, argument, and research. The checklists are a generic and cursory examination of what goes into the writing process for each type of writing, but they do provide a helpful starting point. Instructors can use these as a base to create a more detailed checklist for students who are struggling to get started in the writing process.

The textbook provides an abundance of different examples of writings, but the connection between a systematic approach to using reading skills to critically analyze text is lacking. An

annotated, color-coded comparison of paragraphs versus essay for each type of writing is provided near the end of each chapter in Part Two, pointing out the different parts of text student need to identify when analyzing text. However, there is little guided practice which scaffolds the critical reading skills needed for text analysis. The practice that is provided focuses more on writing.

**PART TWO- Comparison Chart**

	<i>In Fusion: Integrated Reading and Writing, Book 1</i>	<i>In Harmony</i>	<i>Common Places: Integrated Reading and Writing</i>	<i>Real Reading and Writing</i>
A. Lexile levels	Lexile range of 960 to 1115	930 to 1350	970 – 1520 A nice mix of difficulty	830 – 1490 (with the majority of the readings within the 1100 range)
B. Types of reading text	Academic excerpt taken from textbooks (majority of passages) Personal Narratives Biography/Autobiography Argument Essay Opinion Essay	Textbook excerpts- LOTS- at the end of almost every chapter! Personal narrative Expository Blog personal narrative Magazine personal narrative Descriptive Essay	Personal Narrative Essays Newspaper Articles Textbook Excerpts Analysis Texts Informative Texts Argument Texts	Expository Essay Personal Narrative Narrative
C. What reading skills are covered	Reading Process Annotation Note Taking Outlining Table Diagram Summary writing Dictionary/Context Clues/ Word Parts Critical Reading Main Idea (Stated and Implied) and Supporting Details Patterns of Organization and Transitions	Active Reading Dictionary Skills Denotative and Connotative Language Context Clues Reading sentences- subject/predicate; using punctuation as a guide; locating the verb; sentence structure; complicated sentences Main Ideas Implied Main Ideas Details Patterns of Organization	Annotation Dictionary Usage Word Parts Context Clues Previewing a Text Topics Main Ideas Implied Main Idea Thesis Statements Supporting Details Types of Supporting Details Text Patterns Text Purpose Summarizing	The Reading Process Main Idea Supporting Details Organization patterns (The main focus of the textbook) Audience Purpose Point of View Tone Inference Summary Writing

	Purpose, Audience, and Voice	Inferences Author’s Purpose Audience Fact and Opinion Bias	Outlines Inference Tone Figurative Language	
D. How is grammar addressed	Separate sections in the textbook: Part 5 Sentence Workshops Sentence Basics Simple, Compound, and Complex Sentences Agreement Sentence Problems Part 6 Word Workshops Noun Pronoun Verb Adjective and Adverb Conjunction and Preposition Part 7 Punctuation and Mechanics Workshops Capitalization Comma Quotation Marks and Italics Other punctuation	Grammar is interwoven throughout the chapters in a workbook style approach (sentence and paragraph level exercises; handbook and workbook in Part 6; Part 7 has ELL guide for nonnative speakers which is also applicable for native speakers	Integrated throughout the chapters and separate workbook in Part 5, Well-Crafted Sentences	Some integrated within the chapters aligned with student essays. Extensive and in depth coverage in Parts 3, 4, 5, and 6.
E. Are the skills integrated or separated by chapter-	Integrated but Part 1 Reading and Writing for Success is heavier on reading skills Separate Parts for grammar. It is not integrated.	Appear to be integrated- but separated within each chapter	Thorough integration, especially with the readings found in Part 6, Thematic Anthology of Readings	The skills are integrated, but there is little reading specific skill instruction.

F. Level of reading- sentence/paragraph/essay	Most in chapter exercises are short paragraphs. End of the chapter and Anthology readings are short essay; about a page to 2 pages.	Mostly sentence level within the chapters along with some paragraph level. End of the chapter readings are essay- 1 page to 2 pages.	A mix of sentence, paragraph, and essay. Most practice exercises are of a paragraph length while the longer readings are 2 to 3 pages in length.	Paragraph and Essay- Some paragraph examples throughout the chapters to introduce the concept; Essays for the End of Chapter Readings
G. Level of writing- sentence/paragraph/essay	Sentence and paragraph examples	Mostly sentence and paragraph; some essay	A mix of sentence, paragraph, and essay. The sentence exercise focus on crafting well written sentences. Most writing assignments focus on essay length writing. Most of the longer readings at the end of the chapter ask students to write a paragraph summary of the reading.	Some paragraph writing within the chapter to illustrate the topic of the chapter. End of the Chapter readings are essays averaging 2 pages in length.
H. What genres of writing are covered-	Narrative Descriptive Expository Argument	Descriptive Expository Using sources in writing	Informative Writing Analysis and Evaluation Writing Argument Using Sources	Writings are focused around different Patterns of Organization- Narration and Description Illustration with Examples Process Analysis Comparison and Contrast



				Cause and Effect Argument/Persuasive Research (brief overview found in Chapter 14)
I. Models of writing- student/professional	Professional	Student and professional, mostly professional An example of student at the end of 9 chapters	Student and Professional	Student and Professional. End of the chapter readings are profession; examples with in the chapter are a mix of both student and professional.
J. Types of practice exercises- reading/writing	High amount of short practice exercise for reading; fewer instances of guided practice exercise for writing.  Grammar sections (Part 5, 6, and 7) isolated practice mostly at the sentence level with a few paragraph practice activities.	Interwoven- large focus on grammar	Very thorough amount of exercise within the chapter with most questions being open ended or short answer questions. End of chapter readings and Part 6 Thematic Anthology of Readings are longer readings with open ended question.	Very little reading skill practice is offered.

## Appendix - Lexile Level to Grade Level Comparison

## Typical Reader Measures, by Grade

Grade	Reader Measures, Mid-Year 25th percentile to 75th percentile (IQR)
1	Up to 300L
2	140L to 500L
3	330L to 700L
4	445L to 810L
5	565L to 910L
6	665L to 1000L
7	735L to 1065L
8	805L to 1100L
9	855L to 1165L
10	905L to 1195L
11 and 12	940L to 1210L

Fig. 3. Lexile-to-Grade Correspondence

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Lewis Carroll's *Alice's Adventures in Wonderland*:  
A Pedagogical Approach to the Performative Utterance

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## Abstract

J. L. Austin sought to explore the active nature of language, and to free it from the limitations of descriptive language. In his lectures on performative utterance collected in *How to Do Things with Words*, Austin defines performative utterances, states the criteria that make a felicitous performative utterance, explains misfires that occur during a performative utterance, and gives examples of how not so obvious statements are in fact performative utterances. Through exploration of performative utterances, students will be attuned to the multiple levels of linguistic utterances, the uses of language, and the implications that performative utterances have on their literary analysis and daily lives. Students will learn that analyzing a literary text and becoming aware of speech acts in their daily lives will alter their understanding of the dynamic between language and power, and will help to make them better readers. To complement the examination of performative utterances, students will be introduced to Saussure's concept of the linguistic sign and his theory of semiology (the study of signs). When determining meaning during performative utterances and how individual interpretation of meaning can create a misfire, the process of understanding the sign in relation to the referent is precarious and requires interpretation. This practice will allow students an opportunity to explore how meaning is created and can be different depending on the individual, which may lead to a misfire in a performative utterance.

This paper will explore how analysis of Lewis Carroll's *Alice's Adventures in Wonderland* can be an avenue in which students will learn about and apply Austin's performative utterances. Saussure's semiology will be introduced as a means of thinking through the details of signifiers in Carroll's text. Through a series of three lessons, understanding and scaffolding of the literary theories mentioned above will be applied to three different scenes in

the text. In the first lesson, students will develop a working definition of performative utterance by applying Austin's three criteria for a felicitous performative utterance. During the second lesson, students will take this working definition and begin to analyze misfires and see how differences in construction of meaning can create misfires. The final lesson will expect students to apply further analysis of the criteria of performative utterances and misfires while examining scenes in *Alice's Adventures in Wonderland* that do not initially appear to contain a performative utterance at first glance.

Lewis Carroll's *Alice's Adventures in Wonderland*:

A Pedagogical Approach to the Performative Utterance

*The Queen turned crimson with fury, and after glaring at her for a moment like a wild beast, began screaming 'Off with her head! Off with her—'*

*'Nonsense!' said Alice, very loudly and decidedly, and the Queen was silent.*

-Lewis Carroll, *Alice's Adventures in Wonderland*

The beauty in using *Alice's Adventures in Wonderland* by Lewis Carroll as a text to teach what J. L. Austin dubbed performative utterances is twofold. The text provides plentiful and rich examples of performative utterances, but it also explores what Austin calls a misfire, something that occurs that does not allow the performative utterance to function as intended. It is through examination of these misfires that students will be better able to articulate what Austin means by felicitous. In other words, when students are able to explain why a performative utterance has misfired, they will be demonstrating understanding of both the concept of performative utterance and the rules necessary for a felicitous performative utterance. This pedagogical paper will explore how analysis of Lewis Carroll's *Alice's Adventures in Wonderland* can be an avenue in which students will learn about and apply Austin's performative utterances. Saussure's semiology will be introduced as a means of thinking through the details of signifiers in Carroll's text. It will deal with the criteria of performative utterances, misfires, and variances in grammatical form in three separate lessons (Appendix A), each of which will begin with a foundational understanding of the theory, then moving into application through critical reading analysis of selected text from *Alice's Adventures in Wonderland*.

Students may initially be confused between a performative utterance, which is either felicitous or infelicitous, and a statement, which can be viewed as true or false. Austin explains, “If a person makes an [performative] utterance of this sort we should say that he is *doing* something rather than merely *saying* something” (1290). To help students understand this idea, one might use the examples Austin uses in his essay of a wedding ceremony (‘I do’) or of the christening of a ship (‘I name this ship the *Queen Elizabeth*’) (1291). Another way to picture performative utterance as “doing something” is to visualize the speaker holding a ball of energy in between their hands as they are speaking. As the speaker is speaking, the ball of energy is getting bigger and bigger until they finish speaking and release that energy onto the subject, and thus, whatever intent was put into that ball of energy through the spoken words now exists in reality on the subject.

In his essay, Austin asserts that not all performative utterances function in this simplistic first person singular present tense format and, in fact, many statements that do not originally look like performative utterances turn out to be performative utterances. For the sake of the initial examination of *Alice’s Adventures in Wonderland*, this basic and simplistic format will be the focus. In the initial lesson using the example below, the focus is on introducing the rules and the concept of performative utterance so that students will have the background needed to analyze the text for felicitous and infelicitous performative utterances. Subsequent lessons will focus on more complex performative utterances and misfires using the same format of examining and applying the rules that govern them.

In the lines cited from *Alice’s Adventures in Wonderland* in the epigraph to this essay, the Queen of Hearts famously calls for the beheading of Alice (an example of an infelicitous imperative performative utterance that will be analyzed in the third lesson) during a nonsensical



game of croquet. The Queen then proceeds to call “Off with their heads” to almost every participant in the game. At the end of the game, “only the King, the Queen, and Alice were remaining as everyone else was in custody and under sentence of execution” (Carroll 106). After this, Alice leaves the game with the Queen and overhears the King addressing the group sentenced to beheading. It is the following line in the text that will be explored as an example to define Austin’s rules for a felicitous performative utterance: *As they walked off together, Alice heard the King say in a low voice, to the company generally, “You are all pardoned”* (Carroll 107).

According to Austin, in order for text to be considered a performative utterance, three conditions must be met:

1. The convention invoked must exist and be accepted.
2. The circumstances in which we design to invoke this procedure must be appropriate for its invocation.
3. The convention must be carried through the procedure correctly and completely (1292).

When Austin is discussing these rules, he does not explicitly mention an important consideration which I feel must be pointed out to students: these rules apply for both parties, including the speaker and the receiver. If any of the rules are not followed, and again, I think it is important to point out that both parties must follow the rules, then there is a misfire of the performative utterance and it is void, or infelicitous.

These three rules will be applied next to see how the line spoken by the King, “You are all pardoned,” results in the actual pardoning of the sentenced people and a felicitous performative utterance. First, as nonsensical of a verdict as it was, the people sentenced and the

King both recognize and accept the functioning of the judiciary system and the role of a pardon in its system. Incidentally, the sentenced people also recognize and accept the capriciousness of the sentence “Off with their head!” which supports the acceptance of the pardon. Second, a pardon in this instance is appropriate. One cannot pardon someone who has not already been found to be guilty and sentenced; it is contingent upon a previously successful performative utterance. Ironically, the pardon is also appropriate because the croquet game cannot continue unless the people are pardoned since there was no one left to play. Finally, the pardon was carried out correctly and completely. The King was not overruled or interrupted by the Queen during the act of the pardon. The people, as receivers of the pardon, upon hearing of their pardon begin to dissipate; they do not remain in waiting for beheading. The pardon is now complete.

One other aspect should be considered when looking at this specific example, and that is the speaker who is pardoning, in this case the King. This aspect gets a bit muddy because in analyzing *the who* there is overlap in Austin’s three rules. This muddying is common, and Austin speaks to the fact that there is often overlap in both the rules and in analyzing misfires when he stated, “Thus the way we should classify infelicities in different cases will be perhaps rather a difficult matter, and may even in the last resort be a bit arbitrary” (1294). However, examining the authority of the speaker will help to strengthen understanding of the rules and briefly introduce the concept of misfires to students. In the example of the pardon performed by the King in *Alice’s Adventures in Wonderland*, we can examine how he is a person of authority and how his position reinforces Austin’s three rules. It is accepted (rule number one) that a King or person of authority would be the only person possible of performing a pardon in these circumstances of a court of Royal law (rule number two). This is quite different than a parent

pardoning a child for coming home after curfew, which would not require a royal pardon to be affected. Since rule number one and number two were followed through correctly with the authority of the King, then rule number three is also followed. The procedure was performed correctly because the correct person was performing it. This is to say that one could not take the same parent referenced above pardoning their child, place them in the King's court, have them perform a royal pardon, and expect it to be upheld.

Now that students have a strong foundation in the praxis of the rules regulating performative utterance, lesson two will examine Austin's theory of misfires. Since Austin states, "If any of these rules are not observed, we say that the act which we purported to perform is void, without effect," it is critical that students understand the rules so that they may begin to analyze misfires (1292). At this point students are familiar with the rules of the performative utterance and the concept that *something* may go wrong during the performative utterance, which Austin calls a misfire.

To show how a misfire may occur with any of Austin's three rules, one may refer to the examples he uses in his lectures. Standing in the middle of a room yelling loudly "I divorce you" to the spouse does not mean a couple is suddenly divorced. This violates the first rule because this is not the accepted practice for a divorce (1292). A divorce, as accepted by our culture and government, is granted in a court room by a judge, not in the middle of a living room by a spouse. Another possible example, not provided by Austin but which students would most likely identify with, might be "I proclaim I have an A in this class" without having ever done any of the coursework. Just like a spouse stating divorce in the middle of a room does not mean they are divorced, a student proclaiming an A in a course while never doing the coursework does not mean that that student immediately gets an A as their grade. This is not the accepted practice;

students earn grades based on work performance, not because they say they should have a particular grade.

Austin uses the example of appointing a horse as Consul (a humorous reference to Caligula) as an example of a misfire with the second rule in which the procedure must be appropriate for its invocation. Obviously, a horse cannot serve as Consul (despite what Caligula may have thought) and therefore it is not appropriate to appoint a horse as Consul. Finally, Austin returns to the marriage ceremony to illustrate a misfire with the third rule, the procedure must be carried through correctly and completely. During the vow exchange, if one person says “I will” and the other says “I won’t,” then the ceremony is void (1292 – 1293).

Austin’s theory on misfires will be applied to an examination of a second scene in *Alice’s Adventures in Wonderland*. Students will use the above examples as a foundation to analyze a speech act to determine if it meets each of Austin’s three rules and to explain the misfire that occurs. Near the beginning of the novel soon after Alice falls down the rabbit hole, she is confronted with the impossible situation of leaving a room through a door that is too small for her to fit through. This is when she famously goes through the succession of growing quite large and shrinking quite small after drinking the unknown liquid in a bottle labeled “Drink Me” (another performative utterance). In Chapter Two, “The Pool of Tears,” while still impossibly large, she begins to cry, “shedding gallons of tears, until there was a large pool all around her, about four inches deep, and reaching half down the hall” (Carroll 24). Eventually, she is finally able to leave the room accompanied by a menagerie of talking animals; however, everyone leaving the room is soaked from swimming in Alice’s tears. It is the scene below in which Alice and the animals discuss the question of how to get dry again that students will analyze.

*At last, the Mouse, who seemed to be a person of some authority among them, called out “Sit down, all of you, and listen to me! I’ll soon make you dry enough!” They all sat down at once in a large ring, with the Mouse in the middle. Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get dry very soon.*

*“Ahem!” said the Mouse with an important air. “Are you all ready? This is the driest thing I know. Silence all round, if you please! ‘William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquests. Edwin and Morcar, the earls of Mercia and Northumbria—’*

*“Ugh!” said the Lory, with a shiver. (Carroll 33)*

This particular passage references an important point which was discussed during the initial lesson, the authority of the speaker. In this case, Alice and the other animals agree to sit down and accept that the Mouse will soon make them dry because it is recognized that the mouse “seemed to be a person of some authority among them.” Interestingly, in the lines immediately preceding the scene quoted above, it was precisely the lack of authority of the Lory (a brightly colored bird) that prompted Alice to ignore it. The reason of, “I’m older than you, and must know better,” was not enough for Alice to consider the Lory an authority on getting dry (Carroll 33).

When examining how this passage relates to Austin’s rules, it is evident that the first two rules are observed and there is a misfire on the third. In reference to the first rule, the convention of becoming dry after being wet does exist and is accepted. The second rule is observed because

it is appropriate that people would want to become dry after swimming in a pool of tears. However, the procedure of becoming dry was not carried out correctly and completely because the Mouse did not use dry in the sense of not wet; he used it in the sense of uninteresting and boring, so the third rule was not observed.

It is the misfire, a difference in the meaning of the word dry, that opens up the opportunity to introduce Ferdinand de Saussure's theory of semiology. Because the word *dry* has two obviously different meanings as shown in the passage from *Alice's Adventures in Wonderland*, it serves as an effective example when looking at signifiers and understanding linguistic signs. In using the word *dry* as a signifier for both meanings ("not wet" and "dull"), Saussure's idea of the linguistic sign will become clear as the class examines the signified for each sign. Through this introductory exposure to semiology, students will have a base to begin looking at the specific meaning of words in other passages that Carroll uses to play with and manipulate meaning.

Saussure sought to designate his terms by proposing "to retain the word *sign* to designate the whole and to replace *concept* and *sound-image* respectively by *signified* and *signifier*" (853). In introducing semiology to students for the first time, I would choose to begin with the terms *concept* and *sound-image* as these are terms students can associate with and understand more easily. Using these terms to introduce the linguistic sign will also reinforce that a signified does not represent a *thing*, but rather a concept. After students understand the relationship between the concept and sound-image within the sign, then the terms of signified and signifier will be introduced.

In comparing the two linguistic signs of *dry*, students will first look at the sign that means not wet. To represent this concept (signified), Carroll's illustration of Alice and the Mouse swimming in the pool of tears will be superimposed with a slash to represent the notion of *not wet* and is placed above the signification bar (Figure 1).

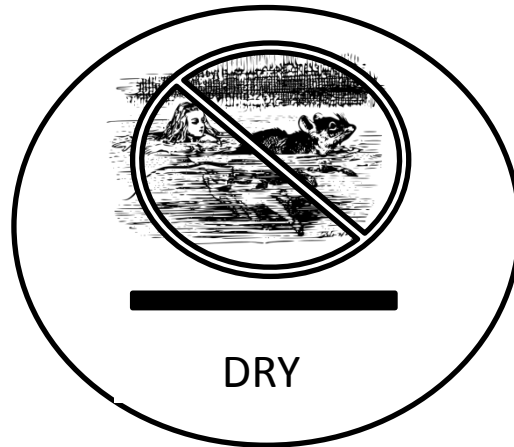


Figure 1

After examining how the concept of *not wet* corresponds with the sound-image of *dry* to create a linguistic sign, students will see how the meaning of the sign changes when the concept is replaced with a new image (Figure 2). In the second sign, meaning dull, the signified is represented visually using Carroll's image of Alice and the animals sitting down to hear the Mouse tell a boring story. In this way, students are able to see that while the sound-image *dry* did not change, the meaning of the entire sign did change when the concept was replaced with a new image.



Figure 2

These visual representations of each sign help to demonstrate that “the two elements [concept and sound-image] are intimately united, and each recalls the other” (Saussure 853).

After students understand the undividable binary relationship of signified and signifier to create the sign, it is appropriate to now examine Saussure’s Principle I: The Arbitrary Nature of the Sign. Saussure introduces this principle by explaining, “The bond between the signifier and the signified is arbitrary. Since I mean by sign the whole that results from the associating of the signifier with the signified, I can simply say: *the linguistic sign is arbitrary*” (854). This idea of the arbitrary nature of the sign can be quite complex. Since this is an introductory exploration of semiology, the explanation of the arbitrary nature of signs will focus on how different languages have different signifiers for the same signified. There is not a single, natural all-encompassing signifier for a signified.

To return to the example of *dry* (not wet) in *Alice’s Adventures in Wonderland* (Figure 1), the arbitrary nature of the relationship between signified and signifier can be illustrated if the Spanish word for dry, *seco*, is used.

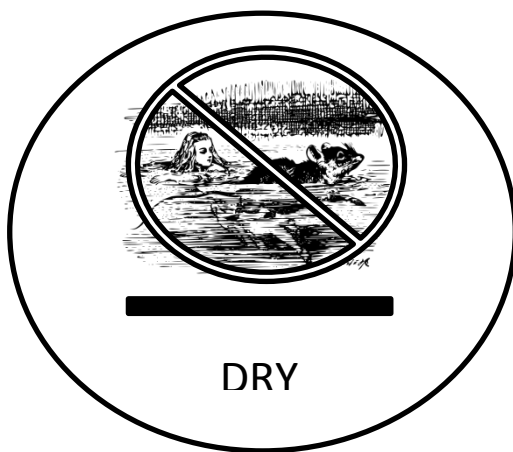


Figure 1

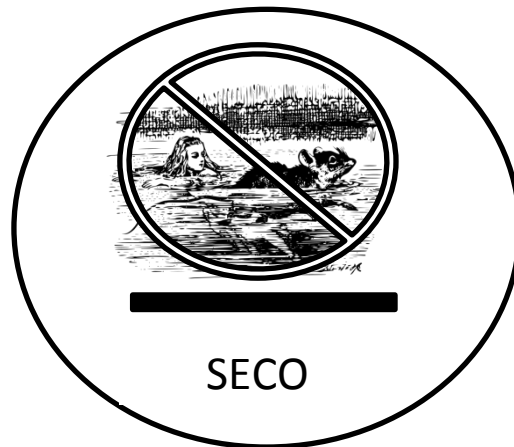


Figure 3



It is clear that the signified did not change, but the signifier did change. In that arbitrary change, the entire sign also changed.

To this point, we have been examining signs as counterparts of signified and signifier. However, Saussure points out the paradox of “the sign itself is in turn the counterpart of the other signs of language” (858). This association with other signs is differential, meaning that a sign derives its meaning from what it is not, rather than what it is. The value of a sign is “determined by its relations with other similar values, and that without them the signification would not exist” (Saussure 860).

To explain what this means, we can return to the sign *dry* and its meaning of *not wet* (Figure 1). To show how this sign is a counterpart to other signs, it can be associated with signs of similar meaning: arid, waterless, dehydrated. To further explain it being a counterpart to other signs, we can look at another association, this time a continuum: wet, damp, dry. Once we see how *dry* relates to those other words, the meaning of the sign *dry* becomes clearer. We gain meaning not because we know precisely what *dry* means, but because we see what it is not. When discussing these “simultaneous presence of signs,” Saussure states, “When they are said to correspond to concepts, it is understood that the concepts are purely differential and defined not by their positive content but negatively by their relations with other terms of the system. Their most precise characteristic is in being what the others are not” (860).

This differential nature of signs was shown beautifully in the “I’ll soon make you dry enough” scene from *Alice’s Adventures in Wonderland*. When first reading the scene, the mind is making associations mentioned above related to *dry (not wet)* because the characters are wet from being in a pool of tears (Figure 1). All of this is happening naturally and subconsciously.

The reader is anticipating the Mouse making Alice and the animals *not wet* and reading on to find out how this will be accomplished. Only when the Mouse says, “This is the driest thing I know” and starts to tell a boring story does the mind grind to a halt. Suddenly, all the associations the reader was making in determining the meaning of the sign *dry* were thrown into question. The reader abruptly needed to make new associations, ones dealing with meaning of *dull* or *boring* (Figure 2).

This abrupt shift to now include new associations for the sign *dry* exemplifies Saussure’s statement, “Language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others” (858). With the introduction of this new sign, *dry (boring)*, we glean the meaning of *dry (not wet)* negatively. No longer does the mind only see *dry (not wet)*, it now also sees the possibility of *dry (boring)*. No longer can the meaning of *dry (not wet)* be valid in this scene and, therefore, makes the performative utterance infelicitous due to a misfire. While some may argue that the misfire in this scene is intentional, the result is the same: the performative utterance is infelicitous. In this regard, intentionality does not nullify the rules governing performative utterances.

Now that students have examined the criteria of performative utterances, misfires, and have an introductory understanding of Saussure’s semiology, it is time to transition into the final lesson dealing with performative utterances. This final examination will have students analyzing the grammatical structure of commands. Austin explains that the majority of examples he uses in his essay follow the same grammatical form: “they all of them begin with the verb in the first person singular present indicative active” (1294). He also says that there is a second standard form which uses the passive voice in the second or third person (1295). However, not all

performative utterances take one of these two standard forms. It is the grammatical structure of the imperative form that will be analyzed in the following section.

Austin provides a hint to deciphering the passive voice performative utterance when he says, "... the little word 'hereby' either actually occurs or might naturally be inserted" (1295). The word "hereby," however, can also help students when looking at commands. Austin distinguishes between an explicit performative utterance with the example "I order to you shut the door" and a primary performative utterance with "Shut the door." He does not specifically give a name for the latter example but calls it "a 'primary' performative utterance or whatever we like to call it" (1296). In either example, the word *hereby* can safely be added to the sentence: *I [hereby] order you to shut the door; [You are hereby ordered to] shut the door.*

Returning to the scene in *Alice's Adventures in Wonderland* when Alice is trying to find a way out of a door that is too small for her to fit through, the command of *Drink Me!* will serve as the textual example of the imperative.

*There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it, or at any rate, a book of rule for shutting people up like telescopes: this time she found a little bottle on it, ('which certainly was not here before,' said Alice,) and round the neck of the bottle was a paper label, with the words 'DRINK ME' beautifully printed on it in large letters (Carroll 17).*

In the following paragraphs in the novel, Alice wisely decides to see first if the bottle is marked poison or not, and after determining it is not, finishes off the tasty liquid, and then finds herself shrinking to the size of ten inches.

The command *Drink Me* could be expanded to *I (hereby) order you to drink me* or to the passive voice *You are (hereby) ordered to drink me [by me]*. When looked at in expanded form, both examples meet the criteria for a performative utterance. Even though Alice does not understand what will happen to her, she accepts that a liquid in a bottle labeled *Drink Me* is something to be drunk after determining it is not poison. She decided that this mysterious bottle must be appropriate since she finds it while searching for a solution to her problem of fitting through the tiny door. Finally, she completes the performative utterance and drinks the entire bottle of liquid.

Adding further complexity to the examination of the imperative performative utterance, Austin explains, “In using the imperative we may be ordering you to shut the door, but it just isn’t made clear whether we are ordering you or entreating you or imploring you or beseeching you or inciting you or tempting you, or one or another of many other subtly different acts which, in an unsophisticated primitive language, are very likely not yet discriminated” (1296). He talks about the *force* of an utterance and its impact. This *force* can change what was originally a command into a suggestion or into an entreatment. With a performative utterance as a verbal speech act, Austin reminds us that, “there are a great many devices that can be used for making clear, even at the primitive level, what act it is we are performing when we say something—the tone of voice, cadence, gesture—and above all we can rely upon the nature of the circumstance, the context in which the utterance is issued” (1296). However, when reading a performative utterance in text, the reader does not have tone of voice, cadence, or gesture. The reader can only rely upon the nature of the circumstance and the context, and also a literary device that Austin does not mention, characterization.

Was *Drink Me* a command, a suggestion, an entreatment? To decide this, students must determine the force behind the performative utterance and how Alice reacted to it. Had it been a command, Alice might not have paused to consider if the liquid is poison. A sense of immediacy is felt with a command and Alice did not react with immediacy. She calmly assessed the situation to make sure that it was safe. Alice also did not seem to feel any pressure or guilt about the performative utterance. She did not acquiesce as if persuaded to drink the liquid, nor did she consider an argument from an outside source weighing the pros and cons of such an act. It seems as if Alice took *Drink Me* to be a suggestion, a suggestion that she did act upon, bringing the performative utterance to completion.

The line from Carroll's *Alice's Adventures in Wonderland* on page 93, "Off with her head," used in the epigraph can serve as a culminating example for student analysis, bringing into focus the rules of the performative utterance, infelicitiousness, the imperative grammatical structure, and force. In speaking this line, the Queen has the authority to pronounce a sentence of beheading, which is an existing and accepted, if severe, convention, so that Austin's first rule of performative utterances is met. However, the sentence of beheading is not mutually agreed to by both parties as appropriate when Alice defiantly protests, "Nonsense!" invalidating Austin's second rule. The Queen becomes silent and does not carry out the sentence, further extending the misfire from rule number two to rule number three and thus rendering the performative utterance infelicitious. Considering the grammatical structure of the Queen's line "Off with her head!", while it does not fit either of Austin's two standard forms, it is still a performative utterance but in the imperative form. In a grammatical expansion of the line, one can see how the word *hereby* could be inserted and the grammatical structure follows the standard first person singular present indicative active form: I [hereby] sentence off with her head. The addition of

*hereby* also works if “Off with her head!” is written in expanded passive voice, the other standard form: She is [hereby] sentenced off with her head! Finally, regarding force, this imperative was not a suggestion or an entreatment; it was clearly a command, one which the Queen fully expected to see completed. Luckily for Alice, and readers alike, it misfired because Alice said, “Nonsense!”

Austin concludes his essay by writing, “The notions that we have considered then, are the performative, the infelicity, the explicit performative, and lastly, rather hurriedly, the notion of the forces of utterances” (1300). The three lessons presented in this paper have attempted to do the same. Additionally, an examination of Saussure’s semiology has been introduced as relating to meaning and misfires. Through this pedagogical approach to the performative utterance and semiology using *Alice’s Adventures in Wonderland*, students now have a foundation in which to apply these theories to other texts, literary and otherwise.

## Appendix

**Lesson Plan One**

**Summary:** In this initial lesson, J. L. Austin's performative utterance will be introduced and analyzed according to the three criteria which make a performative utterance felicitous. After introducing the theory, a guided discussion will examine an example of a performative utterance, "You are all pardoned," from the novel *Alice's Adventures in Wonderland* by Lewis Carroll. Students will then apply their knowledge by searching the novel for other examples of performative utterances and articulate how their example fits the three criteria for felicitousness.

**Objective:** Students will be able to analyze text to locate performative utterances using Austin's three rules for felicitousness.

**Prior Knowledge:** Students will have read *Alice's Adventures in Wonderland*.

**Procedure:**

1. Introduction of Theory:
  - A. Definition of a performative utterance
  - B. Three rules governing a performative utterance:
    - 1) The convention invoked must exist and be accepted.
    - 2) The circumstances in which we design to invoke this

procedure must be appropriate for its invocation.

- 3) The convention must be carried through the procedure correctly and completely.

2- Analysis of Theory:

- A. Using the scene from *Alice's Adventures in Wonderland* on page 107, examination of how "You are all pardoned" is a performative utterance.
- B. Discussion of the authority of the King

3- Application of Theory:

- A. Student exploration for other examples of performative utterances from the novel and articulation of how Austin's three rules are met

## Lesson Plan Two

Summary: In this second lesson, misfires of the performative utterance will be introduced and analyzed. A conversation about felicitous or infelicitous misfires will reinforce the necessity of all three of Austin's rules being met. The example of the misfire selected from the novel stems from word meaning, so Saussure's semiology will be introduced. Students will learn about the arbitrary and differential nature of signified, signifier, and sign.



**Objective:** Students will be able to analyze a performative utterance for felicitousness or infelicitousness and explain which of Austin's three rules were or were not met.

Students will make sense of sign, signifier, and signified in Saussure's semiology.

**Prior Knowledge:** Students have a working definition for a performative utterance and understand the three rules for felicitousness.

**Procedure:**

1. Introduction of Theory:
  - A. The causes of misfires in a performative utterance
2. Analysis of Theory:
  - A. Using the scene from *Alice's Adventures in Wonderland* on page 33, examination of how the line "I will soon get your dry" spoken by the Mouse has misfired due to word meaning interpretation.
3. Connecting Austin's theory on performative utterance to Saussure's semiology:
  - A. Introduction of Saussure's semiology- Sign, Signified, Signifier
  - B. Semiotic examination of the word "dry" in the misfire
  - C. Exploration of the arbitrary and differential nature of signs through use of the word "dry"

**Lesson Plan Three**

**Summary:** In this final lesson, grammatical form of the performative utterance will be analyzed as the selected textual example uses the imperative form and no longer fits one of the two standard grammatical forms: begin with the verb in the first person singular present indicative active or passive tense. An analysis of what Austin calls “force” of a performative analysis will also be applied to the textual example.

**Objective** Students will be able to analyze an imperative performative utterance for felicitousness.

Students will compare and distinguish different types of force used in imperative performative utterances.

**Prior Knowledge:** Students are able to distinguish felicitous from infelicitous performative utterances when they are constructed in what Austin calls standard form. Students also have been analyzing meaning using Saussure’s semiology which will help them to distinguish associations between words when considering the force of an imperative performative utterance.

**Procedure:** 1. Introduction of Theory:

- A. Examination of the two standard forms of performative utterance compared to the imperative form.
  - 1) Adding “hereby” to an expanded form to help students distinguish a performative utterance
- 2. Analysis of Theory:
  - A. Using the scene from *Alice’s Adventures in Wonderland* on page 17, examination of the imperative “Drink Me” as a felicitous performative utterance.
- 3. Continued Introduction and Analysis of Theory:
  - A. Examination of force in an imperative performative utterance and analysis of the force of the textual example “Drink Me.”
- 4. Application of Theory:

Student analysis of culminating textual example of the infelicitous imperative performative utterance, “Off with her head!” on page 93.

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