

Bowling Green State University  
**ScholarWorks@BGSU**

---

Master of Arts in English Plan II Graduate  
Projects

English

---

Summer 8-14-2019

## The Journey of a Virtuous Procrastinator: A Master's Portfolio

Jaclyn Bowlin

*Bowling Green State University*, [bowljac@bgsu.edu](mailto:bowljac@bgsu.edu)

Follow this and additional works at: [https://scholarworks.bgsu.edu/ms\\_english](https://scholarworks.bgsu.edu/ms_english)



Part of the [English Language and Literature Commons](#)

---

### Repository Citation

Bowlin, Jaclyn, "The Journey of a Virtuous Procrastinator: A Master's Portfolio" (2019). *Master of Arts in English Plan II Graduate Projects*. 49.

[https://scholarworks.bgsu.edu/ms\\_english/49](https://scholarworks.bgsu.edu/ms_english/49)

This Dissertation/Thesis is brought to you for free and open access by the English at ScholarWorks@BGSU. It has been accepted for inclusion in Master of Arts in English Plan II Graduate Projects by an authorized administrator of ScholarWorks@BGSU.

FINAL MASTER'S PORTFOLIO

Jaclyn L. Bowlin  
[bowljac@bgsu.edu](mailto:bowljac@bgsu.edu)

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  
English Teaching

August 14, 2019

Dr. Heather Jordan, First Reader  
Ms. Kimberly Spallinger, Second Reader

Table of Contents

Analytical Narrative:

“The Journey of a Virtuous Procrastinator”

.....3

Project 1 (Research and Analysis):

“Reading and Writing with Images: A Guide to Integrating Images into the ELA Classroom”

..... 8

Project 2 (Teaching):

“Gender and Grammar: A Lesson Plan in Reading, Writing, Speaking, and Listening”

..... 22

Project 3:

“Textspeak in the English Classroom: Beneficial in Isolated Assignments”

..... 44

Project 4:

“Research Writing is Not Only for the ELA Teacher: Process and Product Across the Curriculum”

.....50

## Analytic Narrative: The Journey of a Virtuous Procrastinator

### **Introduction and Journey**

While growing up on our farm, my dad always said, “Anything worth doing is worth doing well.” While I do not know if he remembered where he originally heard these words, it was a principle on which he lived his life. In both my professional and personal life, I am a bit of a perfectionist, which I imagine I inherited from him. Even though I am no longer physically working alongside my dad, I still hear his message whenever I approach a task. When it came time to renew my teaching license after seven years teaching in the high school classroom, I wanted to “do it well” and decided to select two graduate courses to meet my six-credit requirement. Instead of quickly earning credits through our local Area Education Agency or State Board, I sought classwork that would both enhance my learning and teaching. The classes would give me an inclination as to what my potential within a graduate program was.

My goals for a graduate program were to enhance my current teaching practices, while also providing additional opportunities as a teacher. After looking into programs in the areas of counseling, curriculum design, and instructional technology, I decided I wanted to remain in the classroom as a teacher and chose to pursue an English MA program. Any MA in English would allow me to teach college-credit English courses to my current high school students which would absolutely benefit our students, but BGSU’s program offered more. Not only did they offer an entirely online program, but they also had a tract for a teaching specialization. After thoroughly researching the program, I was very impressed by the coursework and I entered as a non-degree seeking student in the summer of 2016; I then applied and continued taking classwork as a graduate student in the fall of 2017.

Throughout my education and career, I have always been a very passionate student and teacher but combining those two roles along with being a wife, mother, drama director, and community member, has put my ability to prioritize and manage time to the test. I was often

reminded of a term I was first introduced to in ENG 6040 Graduate Writing: “Virtuous Procrastination.” We read and discussed this idea from Eric Hayot in his book *The Elements of Academic Style: Writing for the Humanities* and I do not know if anything has ever spoken so true to me. As I mentioned, I have always been a bit of a perfectionist and I always want to commit 100% to each task I undertake, but as a graduate student I have been in a constant state of multitasking. I would become so involved in one text or assignment, I would ultimately feel rushed when deadlines approached. I was always grateful for instructor-appointed checkpoints because I was the student who needed them. I was able to fully relate to my students who claimed to be too busy to complete their homework, but I was able to positively model how to prioritize time between multiple demands. While my expectations for myself were high, they were not unrealistic.

In this quest for an advanced degree, my awareness of what it takes to be an educated and prepared teacher was heightened. I felt my undergraduate degree had more than adequately prepared me for the expectations of the classroom, but BGSU’s graduate program has enhanced, refreshed, and elevated my thinking and even created a few more tasks for me. Not only was I learning from my coursework, I was also immediately desiring to incorporate those new strategies. As the semesters progressed, I was constantly modifying lessons for best practices and I challenged my own personal development. I often wished I would have been able to devote a year solely to this degree, but immediately putting the learning into action has also had its benefits. I have thoroughly enjoyed the texts and resources I have had the privilege to read and discuss throughout my BGSU coursework; I know they have already initiated improvements, even when I did not know if I had time to implement them.

While selecting classes, I have made a conscious effort to balance both literature and writing coursework as I teach both, but I have pushed myself in the area of teaching writing the most. I immediately felt challenged as a writer myself, and Graduate Writing helped me

understand how and why I felt that way. As a teacher of writing, I was grateful to dive into various aspects of writing within courses such as Teaching of Writing, Teacher Research, Teaching Grammar in Construct of Writing, Visual Rhetoric and Practices of Writing, and the Composition Teacher's Workshop. I have been inspired by my professor's committed teaching practices throughout my experiences as BGSU. Not only do the instructors select timely and applicable themes or topics, they are implementing them by using the very theories and strategies they teach. It has been clear the priority that is placed on best teaching practices, especially while facing the challenges that may also exist in online classes. Many times in professional development workshops I am told about the "best" ways to teach students, but the presenter continues to use outdated approaches. It has been encouraging to be taught by those who practice what they preach.

### **Selected Projects and Revision Process**

In this portfolio process I selected projects that displayed both commitment and growth to my learning which range from my one of my very first graduate-level essays to one of the last. Each one explores the various roles of writing instruction in the classroom and reflects the conscientious effort I have dedicated towards becoming a better writing teacher.

My first project is a substantial research project entitled "Reading and Writing with Images: A Guide to Integrating Images into the ELA Classroom," selected from ENGL 6050: Visual Rhetoric and Practices of Writing, taught by Dr. Gary Heba. The project's parameters allowed us to dive deeper into any area of the course we were drawn to, while answering the question of "So what? Why does that idea within visual rhetoric matter?" I chose to focus on incorporating visual rhetoric into the ELA classroom because I feel this is an area lacking in most content areas- we expect students to see images and understand them, but do we really help them with their interpretations? I initially focused my revision on the conclusion as Dr. Heba mentioned it was light and I even felt it seemed rushed. I also wanted to flesh out the examples

of common visual rhetoric (primarily advertisement analysis) to fully establish a foundation for many ELA instructors. Upon feedback from both my peers and Dr. Heather Jordan, I more clearly established that my research's purpose was not to prove that visual rhetoric is important, but instead *how* and *why* a 21st-century ELA instructor should incorporate both the consumption and creation of visual rhetoric within their literature and writing lessons. I also revisited many transitions and worked to integrate the images more naturally within the text.

My second project is a sample of pedagogical work from Dr. Cheryl Hoy's ENGL 6220: Teaching Grammar in the Context of Writing entitled "Gender and Grammar: A Lesson Plan in Reading, Writing, Speaking, and Listening." I really enjoy the nonfiction and fiction selections in this unit, but I will no longer be teaching the AP course as we are transitioning to a dual-credit option. In my revision process, I have eliminated the portions that were appealing to the AP requirements, and instead have reinvisioned the lessons to fit with the expectations of Comp II: Introduction to Academic Argumentation and Rhetoric. Now with the knowledge of Kirkwood Community College's expectations and our department's recent discussion to establish essential standards for each course, I have updated the unit objectives and intended learning goals. The outline is rigorous and in reality more ambitious than the pacing the students will need, but there is available time to adapt the lessons in order to allow additional time for difficult concepts or strong discussions. I have also had more time with the grammar textbooks which allowed me to polish the lessons on skill and include more detailed assessments as my peer reviewers encouraged.

For my third selection I have chosen my final project from one of my first graduate classes, ENGL 6800: Teacher Research with Dr. Lee Nickoson. In this class I learned what it takes to design my own research projects, including legal guidelines. Throughout the semester I focused on writing instruction and the influences of textspeak, the abbreviated language of text messages and social media, within that instruction. My final project was a teacher-interview

project entitled “Textspeak in the English Classroom: Beneficial in Isolated Assignments.” In my revision I was able to clarify my approaches to the research and expand on the conclusions drawn. I also strengthened the writing by implementing a more academic writing style I have developed since originally taking the course.

My final section is a piece that combines pedagogy and research writing, “Research Writing is Not Only for the ELA Teacher: Process and Product Across the Curriculum.” This project was completed in Dr. Lee Nickoson’s ENGL 6200: Teaching of Writing. This course presented a large amount of research, theory, and strategies that surround writing instruction. In my culminating project, I set out to answer a question my colleagues from other departments had asked: How should we teach and grade writing assignments? With the intent to share my findings with these colleagues, I researched various ways to approach writing instruction in all content areas and compiled my findings into an essay along with an appendix that provides a PowerPoint presentation and sample teacher resources. I began the revisions with the goal to make it a more engaging piece for other teachers as well as fully develop the rationale and the conclusion of my research as that is truly what the reader will take with them. I incorporated more personal voice and examples for approachability.

## **Conclusion**

While my time of virtuously procrastinating on graduate work is coming to an end, I am confident that the learning I am leaving with is not ending with a graduation date. Not only am I gaining a new certification, I have also gained new resources, strategies, and professional connections. I have read, analyzed, and conducted research on the principles of being an effective English teacher, all while continually implementing those approaches into my instruction. For both myself and my students, this degree has certainly been worth doing well.



Jackye Bowlin

Dr. Gary Heba

ENGL 6050

4 May 2019

Reading and Writing with Images: A Guide to Integrating Images into the ELA Classroom

## **Introduction**

Students today are inundated with images and it is not foreign for an ELA teacher to have students view an image (advertisement, PSAs, or political cartoons) to then analyze it in a writing assignment. Without the proper instruction, a student may not be confident in his or her abilities to discuss or write about the image. Including textual and visual analysis in a teacher's ELA curriculum will provide students the chance to become more informed consumers—in both print and digital media—as well as encourage creativity within communication. Visual rhetoric has already been proven to be a valuable part of composition courses (Welch et al 254) and ELA teachers should push to include visual rhetoric into both reading and writing lessons in order to strengthen a student's rhetorical analysis skills.

Although there is a relationship between textual and visual rhetoric, there are also important differences that require specific knowledge sets. Composition, as a term, is used for both the verbal and the aesthetic, and can be discussed in a similar manner. Additional instruction on terminology specific to the aesthetics, such as the elements and principles of design<sup>1</sup> or the rule of thirds<sup>2</sup>, can allow teachers and students precise verbiage to discuss visual rhetoric, but many of the rhetorical terms included in the traditional ELA classroom will apply to “compositions” of both types (Welch et al 256, 263). The act of guiding students through the

---

<sup>1</sup> Design elements and principles are foundational terms used within the practice of visual design. Design elements include line, shape, color, texture, and space. Design principles include rhythm, proportion, emphasis, balance, unity.

<sup>2</sup> The Rule of Thirds is often used in photography and provides guidance in creating interesting visual compositions. The rule states that if a piece be divided into nine equal quadrants, the visual elements should not cross the vertical or horizontal line and the point(s) of interest will be located at intersection points.

consumption of visual and multimodal artifacts serves as a sort of scaffolding towards the higher-complexity skill of producing such texts (Schiavone 365). Teaching the consumption and creation of visual rhetoric is imperative for a 21st-century ELA teacher.

### **Incorporating Images within Literature-Based Classrooms**

The most popular way to integrate visual rhetoric into the classroom has been to analyze the “corrupt cultural values” that surface in advertisements (Graham et al 21); however, incorporating visual rhetoric into an ELA classroom does not need to be limited to solely the analysis of persuasive messages created by the text and images of advertisements. This limited approach may actually skew a student’s perspective and create a distrust for the images (Graham et al 24).

Instead of focusing just on images’ negative aspects, students should be encouraged to look at the image from a rhetorical standpoint. Visual analysis shares many terms with rhetorical analysis which gives students an advantage when going between writing and viewing; however, a student with strong rhetorical analysis skills may not always be able to transition into visual analysis seamlessly because images require an even fuller understanding of rhetoric than their linguistic counterparts. Images do not follow any expected linear path, unlike the English semiotics, which travel from top to bottom, and left to right. We cannot assume those of the “screen-era” will read the same as those from the “page-era,” nor can we be confident they are properly skilled to read non-linear texts because even though they appear to be the same text, they require different approaches (Kress qtd Anderson 20). I have selected three methods that make visual analysis approachable and structured; therefore, making it accessible to more students: compositional interpretation, content analysis, and cultural analytics. To illustrate how these methods could be integrated within an ELA classroom, I have included samples of images and lessons.

#### *Compositional Interpretation*

Considering the substantial amount of people who are active on Instagram or Snapchat, images are of great interest to today's student, but when integrated into an ELA class, viewing the image is taken to a deeper level. Compositional interpretation is specifically concerned with a single image and requires a careful, attentive eye (Rose 57); an ELA teacher can draw upon a student's natural interest in images, but it is important to include images to not only pique student interest, but also those that are influential and rhetorically engaging (Rose 194). While an assignment to analyze an advertisement could be both influential and rhetorically engaging, there are numerous resources that expand the educational possibilities of images. Two textbooks, *Picturing Texts* (Faigley et al) and *Seeing & Writing 4* (McQuade and McQuade), provide an extensive sampling of lessons that incorporate images in unique ways and require students to use multiple skills.

One such way to enrich a lesson with images is through primary document analysis. Visual primary documents such as photographs, data charts, and maps can be used in any discipline and by helping students learn to analyze various primary sources, a teacher can also "guide them toward higher-order thinking and better critical thinking and analysis skills" ("Library"). The Library of Congress provides a multitude of images available for students to utilize compositional analysis skills as well as apply primary document analysis skills.

Contextually, it is important to introduce students to the role of the Library of Congress as the research branch of the United States Congress that collects and organizes the primary documents of importance which represent the United States. The picture collections alone number more than fourteen million items. These images include photographs, posters, cartoons, documentary drawings, fine print, and architectural designs. While international in scope, the collections are particularly strong in materials documenting the history of the United States and the lives, interests, and achievements of the American people. The Library of Congress values teaching students to examine primary sources to give "students a powerful sense of history and

the complexity of the past.” (“Library”) The following is just one way to incorporate their images into an ELA classroom.

### Assignment Introduction to Students (Grade 9-10): Teacher Led

This image (Fig. 1) is one of the most famous photographs taken during the Great Depression that also tells of the setting of Harper Lee’s *To Kill a Mockingbird* (America, 1930s). While discussing the image with students, it is important to first focus on the image itself.

Appropriate questions to engage students include:

- What do you see? What seems to be the point of focus of this image?
- While the image is captured in black and white, what colors do you imagine it includes?
- How does the subject fill the space?
- How does the cropping affect your interpretation of the image?

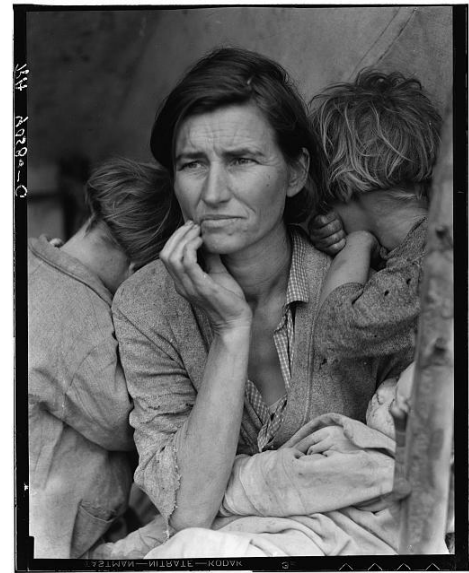


Figure 1 (right): “Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, CA;” Other Title: “Migrant mother;” Creator: Lange, Dorothea, photographer; Date Created/Published: 1936 Feb. or Mar.

No singular reading of the image is “correct,” but instead interpretation is a negotiation between personal experiences and social practices (Welch et al 260). When asked to explain or justify their interpretation(s), a student must support his or her claim(s) with information from the image itself or its historical context. This substantial reasoning will reinforce a student’s ability to read both visual and linguistic texts. Additional questions to continue utilizing the photographs as communication tools from a specific time period include:

- What do you infer?
- What questions does this photo spark?
- What questions do you continue to have about this photo?

- Are there any facts or details that you cannot learn from the photo itself?
- How has the meaning been constructed? By the photograph? By the one who disseminated the image? By the viewer(s)? (Sturken and Cartwright qtd Welch et al 261).

### **Assignment Introduction to Students (Grade 9-10): Student Led**

After modeling expectations and providing the guiding questions for interpretation, a teacher can transfer the responsibility of image analysis to the student. The following is one way to allow them to explore the Library of Congress themselves:

1. Look through the photos from the Southern United States during the 1930s and try to imagine the stories behind them. Students are encouraged to go beyond the first page of results as there are numerous pages of results and better photos may occur on later pages.
2. To narrow a student's scope in order to allow for successful practice of compositional analysis, a student should select one of these photographs to focus on.
3. Compose a brief essay (no more than five paragraphs) connecting the photo to *To Kill a Mockingbird* keeping in mind that some of the photos will not work for this assignment.
4. This task will require an understanding of both the novel and the image; the writing must communicate that understanding. One way for a student to successfully organize his or her thoughts:
  - a. An introduction which grabs the readers' attention, introduces the topic, and makes a claim about the relationship between the image and the novel.
  - b. In at least one body paragraph, write what you think the photograph is depicting- must include the title and photographer.
  - c. Then in at least one, full body paragraph, respond to the following: How does the photo relate to *To Kill a Mockingbird*?

- d. Summarize the thoughts in a conclusion.
- e. Students should strive to include specific examples from the book including setting, characters, certain events, significant quotes, and so on.

### *Content Analysis*

Unlike compositional analysis, content analysis establishes criteria to determine the relationships between multiple images. A student's confidence in compositional analysis will lead to greater capabilities in content analysis. This approach helps to prevent certain biases because it is not based on pre-developed categories of analysis, called codes (Rose 87, 92). In content analysis, a guiding research question will provide the inspiration for the codes (Rose 93); the question can be answered through the systematic analysis of the gathered images (Rose 88). Whether images are gathered by the teacher or the student matters little, but making sure an understanding of the context and text is applied while creating codes is important for collecting meaningful data.



Figure 2 (left): "Grendel" (in color)



Figure 3 (middle): "Grendel"



Figure 4 (right): "Who is Grendel?"

Content analysis can be used to help readers understand that they may visualize characters or other specific details from literature different from someone else, but they must make their inferences from the text. For example, when reading the historic *Beowulf*, it is difficult to determine what Grendel, the "descendent-of-Cain," looks like. By gathering numerous artistic interpretations of this "monster," students can assess the qualities of the

character and what each artist may have based his or her interpretation from.

Each of the above figures 2-4 were discovered through a Google image search using the keyword “Grendel.” Upon further searching, none have cited artists and they appear in multiple blogs and wikispaces. To fully benefit from the content analysis, the sample size of images should be large enough to include extremes of the images (Rose 91). The codes to answer the research question of, “What is Grendel like based on the text of *Beowulf*?” could include:

- |   |   |
|---|---|
| 1. Gender of the depicted               | 5. Gaze of the main subject             |
| 2. Skin type or coloring of the subject | 6. Posture of main subject              |
| 3. Clothing of the depicted             | 7. Aggressive activity or gestures      |
| 4. Surroundings of the depicted         | 8. Facial expression of the main figure |

Following coding the images and data collection, the students should analyze the results: counting the images codes to produce quantitative account of the content. In this example, students will be able to determine the frequency in which Grendel is depicted as a monster with hair as opposed to flesh or scales. For the purposes of this lesson, students can revisit the literature and establish the relationship between the language symbols to visual interpretations.

### *Cultural Analytics*

Prominent visual rhetoric scholar Gillian Rose defines culture as the ways in which social life is constructed through the ideas and feelings that people have about social life itself (2). While paradoxical, understanding culture encompasses “the production and exchanges of meaning” (Stuart qtd Rose 2). Cultural analytics allows the message of an image to be determined by the influences of context, creator, and audience. While both compositional and content analysis generally focus on the images in order to break them down into fragments, cultural analysis looks at the expressive content of the image as a whole to determine mood, color effects, or symbolic meanings (Rose 103). No matter which approach is used, all analysis must be appropriately situated within context to ensure the interpretation and analysis are

accurate.

The novel *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie introduces students to many of the challenges facing Native Americans in our modern time. As an anticipatory activity prior to beginning the novel itself, images can be used to spark students' self-reflection on their own understanding and biases towards Native Americans. My own students are often disappointed that their American history classes had not exposed them to enough information to correct the stereotypes that have inundated modern culture—from advertisements to professional sports team mascots. Using the collection of images in *Seeing & Writing 4's* "Retrospect - Reel Native Americans," have students discuss the "differences between the drawings and illustrations in the posters and cartoon stills versus the photographic images from the films" (Haimés-Korn et al 227). During this exercise it is appropriate to remind students that the rhetorical situation of each image influences the cultural significance for both meaning and interpretations.

Students will be inclined to discuss the people, so the teacher can direct their attention to other elements in order to model the many layers of visual rhetoric (Haimés-Korn et al 227):

- How is the typography of each poster worth noting?
  - In the *Redskin* movie poster (see Figure 5), for example, why does the poster use two different fonts? (Haimés-Korn et al 227).
  - Establish the differences in style between the dialogue and the narration.
- How have the images utilized their axes?
  - Horizontally, are the elements placed towards the left representing information the viewer would already be familiar with (the Given) and the elements on the right information that is new or not yet agreed upon by the viewer (the New)? (Kress and van Leeuwen 180-81).



- Vertically, determine if the elements at the upper part of the image represent the Ideal (a generalized essence that becomes the most salient point in the image), and/or if the elements at the bottom shows the Real (specific information composed of details and facts) (Kress and Van Leeuwen 187-88).
- How does the perspective of the image influence the determination of power?



Figure 5 (left): *Redskin* Movie Poster, 1929. (McQuade 429).

Figure 6 (right): "Are You Poor" by Ellen Forney from *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie, 2010.

The novel includes illustrations intermixed with the text as the main character, Arnold, handles the stresses in his life with humor and drawing. Many students I have worked with refer to this style of book as just like "Diary of a Wimpy Kid," but they quickly realize that the caricatures and comics that Arnold creates are not to be taken any lighter than the typed words on a page. This novel by Alexie has not been made into a film (yet), but another text of his, *Smoke Signals*, has. A still from the film is the final photograph in the "Retrospect" and this also provides an opportunity to invite students to explore similar issues in multiple texts. The intertextuality between two novels, one film, and multiple illustrations will allow students to dive

into the differentiated approaches of each based on the purpose each was trying to achieve.

### **Writing with Images**

Many composition courses focus on textual production, while the integration of visual rhetoric should also include the production of images. As Schiavone found, “students in a composition course might be prompted to analyze an image and write—produce a text—about that visual image. This separation of consumption from production does not allow students to become active producers in the variety of communicative situations they participate in” (364). Lester Faigley concluded that if we want students to become critical consumers of increasingly prevalent images, then we must encourage the mindful production of such compositions in our classrooms (Schiavone 366). The goal becomes that students will begin incorporating the skills developed through visual analysis into their own productions (Graham 30).

A teacher may resist using student-created visual texts because they may be intimidated by the time it takes to integrate them, or they are not confident in their own production capabilities. Even with the lessons I have highlighted here, it will take some time on the teacher’s part to integrate new ideas or strategies, but not much more than the preparations for textual production. Given the increasing accessibility to technology, a student does not need an ELA teacher who is an expert in specific design software to successfully create visual rhetoric, but instead needs an educator who is willing to share a critical eye to provide feedback on what is created.

#### *Sample Activity/Assessment: Using Images to for Comprehension and Reader Response*

Though each teacher’s selections of literature may lead to various reader responses, it is also possible to incorporate an understanding of literary devices within a visual rhetoric assignment. While engaging students in the qualities of Gothic Literature, the ELA teacher can discuss numerous defining characteristics of the genre. One example comes during or after

reading the short Gothic story “The Cask of Amontillado” by Edgar Allan Poe. After establishing an understanding of plot, setting, and characters, have students demonstrate their understanding of the important symbolism a family’s coat of arms held during the setting of the story. Students can create a drawing of what Montresor’s family crest looks like based on the textual description and then write or discuss why that shield and its motto are a form of foreshadowing in the story. If students have been engaged in discussion of the aesthetics while consuming images, they can explain their own design choices (Graham et al 31):

1. Radial versus symmetrical or asymmetrical balance
2. Warm over cool colors (or vice versa)
3. Cropping or framing choices
4. Proportion or other ways to create emphasis or salience
5. Textual choices (font, size, alignment, and color)

As an enrichment activity, students can research their own family crest or create a coat of arms with images symbolizing his or her individual/family values, just as Montresor’s did. No family looks identical to another and no coat of arms should either—even a student with a non-traditional family can symbolize the values of those who have been influential in their past. Students can utilize free websites that will generate a coat of arms or use other platforms they are familiar with. This lesson would also lend itself well to a multimodal presentation.

*Sample Lesson: Using Images as Part of the Writing/Revision Process*

As a way to promote writing with detail, teachers can appeal to students’ interest in visual media (Noden 43). One simple exercise Janet Olson explores in *Envisioning Writing* (qtd Noden) is to have students write a descriptive paragraph, draw and color a picture of the description, discuss the drawing with a peer or the teacher, and then revise the original writing after comparing it to the drawing (43).

To guide productive discussion, Robert Probst provides these questions based on Rosenblatt's theories of reading and writing (qtd Noden 53-4):

- What did you see happening in the drawing? Paraphrase it--retell the major events briefly.
- What related images did you picture as you looked at the drawing?
- Upon what, in the drawing, did you focus most intently as you looked at it?
- What is the most important part of the drawing?
- Does this drawing call to mind any other artwork or literary work? If it does, what is the work and what is the connection you see between the two?

In this activity, students apply their composition, content, and cultural analysis skills on their own artwork. As part of the climate and culture of a collaborative writing classroom, it will be important to clarify with students that each individual's artistic abilities and experiences will vary, and the class is accepting of all ranges. It is also possible to allow for the accommodation to use magazine images to create a collage to represent their interpretation if drawing poses too great a challenge.

### **Conclusion**

Numerous studies have established the significance and importance of visual rhetoric education in our current society. Through the analysis and creation of images, students gain a holistic understanding of guiding topics, but are also allowed to generate individualized questions and examine personal opinions or misconceptions. Incorporating images and visual rhetoric into an ELA classroom seems to be a natural home for this instruction as much of written rhetoric overlaps with visual rhetoric; however, the ELA teacher will need to be aware of the unique possibilities and requirements surrounding the inclusion of images. While yes, the teacher may first need to develop his or her own understanding of the aesthetic and other

qualities of reading images, the analysis of both written and visual composition encompasses much of the same approaches and vocabulary.

Throughout this essay, I have included examples of lessons which integrate a variety of images into both the reading and writing components of an ELA class. Each one incorporates data-driven strategies and while just a small sampling of the possibilities, they illustrate the potential for visual rhetoric within curricula that is already being used. In our world that is inundated with screens, non-linear texts, and multimodal messages, a 21st-century ELA teacher would be doing a disservice to their students by not including the reading and production of visuals within their content.

## Works Cited

- Andersen, Rebekka. "Teaching Visual Rhetoric as a Close Reading Strategy." *Composition Studies*, vol. 44, no. 2, 2016, pp. 15.
- Faigley, L., George, D., Palchick, A. & Selfe, C. (2004). *Picturing Texts*. New York: W. W. Norton.
- Graham, Margaret, Katherine Hannigan, and Paula Curran. "Imagine: Visual Design in First-Year Composition." *Journal of Visual Literacy*, vol. 25, no. 1, 2005, pp. 21-40.
- Haimes-Korn, Kim, Dan Keller, Anne Kress, and Suellen Winkle. *Teaching Seeing & Writing 4*. Bedford/St. Martin's, Boston, 2010.
- Kress, Gunther, and Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. 2nd ed., Routledge, 2006.
- "Library of Congress." *The United States Congress*, [www.loc.gov/](http://www.loc.gov/).
- McQuade, Donald, and Christine McQuade. *Seeing & Writing 4*. Bedford/St. Martin, Boston, 2010.
- McQuarrie, Edward F, and David Glen Mick. "Visual and Verbal Rhetorical Figures Under Directed Processing Versus Incidental Exposure to Advertising." *Journal of Consumer Research*, vol. 29, no. 4, 2003, pp. 579-587.
- Noden, Harry R. *Image Grammar; Teaching Grammar as Part of the Writing Process*, 2nd Ed. vol. 26, Ringgold, Inc, Portland, 2011.
- Rose, Gillian, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. Sage, London; Thousand Oaks, CA, 2001.
- Schiavone, Aubrey. "Consumption, Production, and Rhetorical Knowledge in Visual and Multimodal Textbooks." *College English*, vol. 79, no. 4, 2017.
- Welch, Kristen, Nicholas Lee, and Dustin Shuman. "Teaching Visual Rhetoric in the First-Year Composition Classroom." *Teaching English in the Two Year College*, vol. 37, 2010, pp 256.

Jackye Bowlin

Dr. Cheryl Hoy

ENGL 6220

5 December 2018

Gender and Grammar: A Lesson Plan in Reading, Writing, Speaking, and Listening

### **Introduction**

I have been teaching in the high school environment for ten years. I currently see students at the ninth, tenth, eleventh, and twelfth grade levels for their required English classes. While it has been overwhelming at times to prepare for each of the various classes each day, it is helpful to easily track the direct instruction students are receiving. Our department includes two additional teachers and we communicate frequently about how to consistently reach our students, while also trying to avoid any redundancies. Because we are a small district with no curriculum director, we have a great amount of choice and freedom when designing our own individual coursework. We are guided by our state standards, and because Iowa's Core Curriculum separates the literacy standards for high school curriculum in grade bands of 9-10 and 11-12, we often need to verify that students are receiving adequate instruction across all areas.

The Iowa Core Literacy website states the standards follow "an integrated model of literacy." The standards are divided into Reading, Writing, Speaking and Listening, and Language areas, but they are all closely related and difficult to separate. Many standards utilize skills across the content bands. In addition to those four areas, research and media skills are blended into the standards as well. While our school does not require standards-based grading, we have put a strong emphasis on determining priority standards and making the learning objectives for each unit visible for students.

Through the process of establishing essential concepts and skills for each grade level, and

ultimately each of the classes we offer, as a department we were able to quickly determine what texts would be taught in each course in order to ensure the standards for each grade level were met. The division of writing and language skills has not been as simple a task. How would we prove which writing or grammar skills were being covered? We have never before had a language curriculum, so would we need one now to designate specific, isolated grammar lessons to certain courses in an attempt to ensure students were receiving instruction in all required grammatical constructions?

Within the Language Standards, the Conventions of Standard English state students must “Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.” as well as “Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing” at the eleventh and twelfth grade bands. These expectations are quite broad and do not offer specific guidance in regards to exactly what a student must grasp by the end of their high school career.

Currently, each of the three of us approach language instruction differently, which is not a negative observation, but it quickly became clear that we must emphasize the importance of consistency in the vocabulary we used within our grammar instruction—one teacher referring to a dependent clause, while another calling it a subordinating clause was doing students a disservice in their learning. They became wrapped up in the verbiage without strengthening their writing, which is our ultimate goal: to guide students towards improved writing. We also strive to help students achieve higher order abilities like being able to “apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening” (L.11–12.3). Those goals cannot be met without incorporating instruction into students’ individual writing.

We have never fully finished our discussion on the alignment of writing and language



standards because they are so intimidating, as well as ambiguous. When I began my teaching journey, I was mimicking the strategies that my own high school teachers had used: DOL sentences and a colored editing pen. In my teacher preparatory education courses, we discussed various theories around writing instruction and the importance of student-driven writing, but no professor ever broke down how to successfully teach grammar or writing. I generally assumed I would have a textbook with some language exercises for my students to learn from. How else was grammar instruction to be presented? In my trial-and-error of grammar instruction thus far, I have realized that there are days when even I, the presumed expert, do not know all the answers. I enjoy reading and writing, yet grammar is still difficult. Until recently, I could not have confidently given a definition of grammar because I had often associated it more closely with errors in usage and mechanics than stylistic choices. Considering Weaver's statement, "Grammar means roughly the same thing as syntax" (*Grammar to Enrich*) makes grammar sound far more interesting and powerful than the idea that grammar is about seeking out incorrect commas or homonyms.

### **Rationale**

When it comes to designing instruction, I find guidance in Weaver's statement, "Grammar is not something to be 'covered' in writing class" (*Grammar to Enrich* xii). It seems easy to "Hammer some Grammar" in a weekly lesson that comes from the predetermined textbook, but there is a desired authenticity necessary in order for a writing teacher to successfully teach grammar. I had always thought that I needed direct instruction because that is what I had received as a student. Repeatedly Weaver expresses the sentiment that "Teaching grammar in isolation does not do much to enrich the quality of students' writing" (*Grammar Plan Book* 3, 7) and I find it difficult to argue against that claim; however, integrating grammar instruction throughout the complex and very interconnected standards has proven an intimidating

task. During this semester my awareness of grammar strategies has been heightened and I have found myself casually discussing syntax with my students whenever an occasion arose to do so. The conversations have usually begun with identifying how a writer communicates an idea, and then have evolved into discussing why those choices make an impact on the writing. While these impromptu lessons are fruitful, I have not gathered enough documentation to justify what concepts are being covered. I have chosen to create a unit lesson plan that includes an integration of grammar lessons in order to better document the grammar instruction that often happens naturally. While I hope organic discussions continue to surface, by planning for certain fundamentals, I anticipate the students' understanding of vocabulary and other grammatical strategies to increase yielding even more in-depth discussions.

In the following unit, I have integrated grammar within a new dual-credit course I will teach, Composition II: Intro to Academic Argumentation and Rhetoric. This course asks students to develop advanced rhetorical reading, writing, analysis skills. While the students expected to enroll in this class are often self-proclaimed "readers," they generally lack confidence in writing. A majority of these students are very creative and have developed an individual style without realizing it. They often ask for the "rules" of writing because they want to follow something established that will make them feel safe or "right." I have been provided a textbook, *The Language of Composition: Reading, Writing, Rhetoric*, that includes a "Grammar for Rhetoric and Style" section within each chapter. Upon perusing the book, I liked the lessons because they were not just about identifying errors, but instead are using grammar as a rhetorical device. Depending on the chapter, some of the exercises do resemble the skill-and-drill language lessons I remember from my own secondary classroom experience. I use the textbook as just part of my class because I build my curriculum thematically and supplement the materials with current event pieces or other resources applicable for the current class' interests. Because the "Grammar

for Rhetoric and Style” section is located after the reading selections for the chapter, I often find myself assigning them separately because we have already read all of the pieces and then discussed them. From this semester’s readings and discussion during English 6220, I now realize I was taking grammar lessons meant to be integrated, and eliminated their “positive, productive, and practical” (*Grammar to Enrich 25*) qualities. In the following unit, created around the theme of “Gender,” I hope to not only introduce my students to literary theory, but also reintegrate grammar within the reading and writing coursework.

### **Unit Plan**

Unit Title: Gender

Academic Level: High School Juniors/Seniors (advanced)

Timeline: 4 weeks

Supporting Theory: Gardner’s Multiple Intelligences, Gender/Feminist Theory, Reader Response

Course Learning Objectives (Kirkwood CC): Upon completion of the course students will be able to:

1. Demonstrate command of Standard English.
2. Design writing that is well-adapted for a particular audience and purpose.
3. Summarize and analyze the arguments of others.
4. Write logical arguments that state claims clearly and provide sufficient evidence.
5. Integrate information from appropriate sources into writing tasks.
6. Execute proper MLA documentation.

Unit Objectives (Iowa Core Curriculum): At the end of this unit, students will be able to:

- Key Ideas and Details
  - Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text. (RI.11-12.2) (DOK 2,3,4)

- Craft and Structure
  - Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. (RI.11-12.5) (DOK 2,3,4)
  - Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text. (RI.11-12.6) (DOK 2,3,4)
- Range of Reading and Level of Text Complexity
  - By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. Read on-level text, both silently and orally, at an appropriate rate with accuracy and fluency to support comprehension.
- Text Type and Purpose
  - Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
    - a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaim(s), reasons, and evidence.
    - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
    - c. Use words, phrases, and clauses as well as varied syntax to link the major sections

- of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - e. Provide a concluding statement or section that follows from and supports the argument presented.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
    - a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
    - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
    - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3) (DOK 3,4)
  - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3) (W.11-12.4) (DOK 3,4)

### **Statement of Learning**

Throughout the course of this unit, students will be exposed to various genres centered around the theme of gender and explore how biology, pop culture, stereotypes, and traditions influence our current trend of thought. Students will be able to respond to readings on a personal

level while applying the rhetorical skills they have been developing over the span of the entire course. Students will participate in a writing community while discussing and creating texts of various lengths, styles, and purposes.

### **Methods Narrative**

Each class will contain multiple activities to support the needs of various learning styles. We will begin each class with a bell-ringer to transition into the coursework and initiate thinking: Monday Mistakes (focuses on grammar for style within the context of the unit), Tuesday Terms (introduces or reiterates a significant vocabulary word for the week), Wednesday Wise Words (examines a quote by an influential author or humanitarian), Thursday Thoughts (respond to a thought-provoking short video clip or written prompt), and Friday Figurative Language (zooms in on an author's use of language for purpose).

Following the discussion sparked by the bell-ringer prompt, the class will read and discuss texts, or write and discuss those writings. The discussion will include guided questions created by the text or teacher, as well as student-driven questions. Writing tasks will be broken down into segments with an emphasis placed on modeling, peer review, and revision. Grammar instruction will be integrated throughout the reading and writing tasks (beyond the bell-ringers) with a focus on pronouns, as this directly reflects choices based on gender, as well as imagery and parallel structures. The framework from Weaver - model, create, apply - will be used along with the *Grammar Planbook's* "Grammatical Considerations in Choosing the Right Words" (C2 and C4) (115-123).

### **Methods and Philosophy**

The end-product of this unit will culminate in an argumentative synthesis essay that focuses on defining masculinity. Often students expect our study to dwell on the female-side of gender, but in this unit we will look at both. By the time students reach the final essay, they will

have consumed one cartoon, two poems, one podcast, one fictional story, two archaic/classic essays, one advertisement, one song, four contemporary essays, and letter correspondences, along with writing one found poem, several short writing responses, and one creative narrative. The final essay will be assessed using a rubric that is based on the 6+1 writing traits.

Thematically, I hope to raise awareness and acceptance among students in regard to gender. Because we will be utilizing literary texts from a variety of time periods as well as the contemporary articles from *National Geographic*, students will be able to evaluate the evolution of stereotypes that revolve around gender. We will analyze arguments in multiple genres that make similar or opposing claims. I anticipate this unit to spark healthy debate on the concepts of feminism, masculinity, gender identity, and gender roles and stereotypes. Hopefully, by providing students a safe place to discuss what could be difficult concepts, they will be able to confidently tackle other controversial topics in the future.

Ultimately, these students must be prepared for future writing success in college-level coursework. I see the integration of grammar as an enhancement for student understanding of stylistic and rhetorical purposes in writing. This unit will not only help expose them to various samples of rhetoric, some of which are very complex texts, they will also compose their own arguments to demonstrate an understanding of the key concepts of both the thematic unit as well as the overarching writing skills necessary for strong essays in this class, on the exam, and in future academic situations.

## Daily Syllabus Overview

<p><b>Week 1:</b> From Science (Bell Ringer 2.2)</p>	<p>Cartoon: “Cathy” Contemporary Article: <i>Girls, Boys, and Gendered Toys</i> (textbook intro: 517)</p>	<p>Classic Essay: <i>Women’s Brains</i> by Stephan Jay Gould (518-524) Response Questions Grammar: third vs. first person voice (524 #11)</p>	<p>Multiple Choice Quiz (using rhetorical devices): <i>Women’s Brains</i></p>	<p>Podcast: <i>Hidden Brain: The Edge of Gender</i> (Response questions) -Gender coloring while listening</p>	<p>Classic Essay: <i>Professions for Women</i> by Virginia Woolf (525-529) Grammar: Syntax (530 #5; 587 exercise #3 ) Read “Sexist Pronoun” (584-585)</p>
<p><b>Week 2:</b> Society’s Gender Roles (Bell Ringer 2.3)</p>	<p>Literature: <i>The Yellow Wallpaper</i> by Charlotte Perkins Gilman</p>	<p>Poem: <i>Aunt Jennifer’s Tigers</i> by Adrienne Rich: Found Poetry from <i>The Yellow Wallpaper</i></p>	<p>Poetry Workshop: Noden Strategy #9: Image of Main Focus (53)</p>	<p>Essay: <i>I Want a Wife</i> by Judy Brady (539-541); Grammar: Effect of “I”/”my” (Step 3 <i>Grammar to Enhance</i> 63 /587 Ex2)</p>	<p>Satirical Writing Assignment: “I Want a Child” - Noden Strategy #6: Imitate the Rhythms of Parallel Structure (75)</p>
<p><b>Week 3:</b> Masculinity (Bell Ringer 2.4)</p>	<p>Poetry: <i>Barbie Doll</i> by Margie Piercy (561) Grammar: “Free modifiers”/ Images in Poetry (Noden 41)</p>	<p>Image/Advertisement: Marlboro Cowboy (567) Essay: <i>About Men</i> by Gretel Ehrlich (570-573) Grammar (370 #4)</p>	<p>Letters: John and Abigail Adams (535-539)</p>	<p>Essay: <i>Being a Man</i> by Paul Theroux (567-560) Grammar: Parenthetical Comments (381 #3)</p>	<p>Song: “I’ll Make a Man out of You;” Introduce “Conversation Defining Masculinity;” (566-580); choose option 2 or 3; 580)</p>
<p><b>Week 4:</b> Writing Process (Bell Ringer 2.5)</p>	<p>Grammar: Pronoun Consistency &amp; Sexist</p>	<p>Rhetorical and Stylistic Strategies: Imagery, Syntax, Parallelism</p>	<p>Modifiers/ Supply students with Rubric</p>	<p>Peer Review/ Revision based on previous days’ samples</p>	<p>Final Essay Due</p>



## Daily Lesson Plans

### Class Session 1.1: Introduction to Unit/Gender Neutral

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will analyze visual text.
- Students will discuss what “gender-neutral” means today.
- Students will compare similar messages in two formats (cartoon and magazine article).

Descriptions of activities:

- Bell Ringer: Monday Mistakes (students complete individually and then as group)
- As an anticipatory set, students will view the “Cathy” cartoon and then after initial reactions, explore the text in relation to rhetorical triangle, use of visuals, and humor.
- Students will read the article “Girls, Boys, and Gendered Toys.”
- Assignment: read the introduction to the unit (textbook p 517).

Assessment: Students will demonstrate understanding through formative assessment in the form of an exit slip: Zero-to-Five understanding. Students raise a closed fist if they felt they understood “zero”/nothing up to five fingers if they were confident in their level of understanding and participation.

### Class Session 1.2: Where did stereotypes come from?

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will read an archaic text with guidance.
- Students will be able to answer questions on rhetoric and style.

Descriptions of activities:

- Bell Ringer: Tuesday Terms (students complete individually and then as group)

- As an anticipatory set, students will brainstorm what *stereotypically* men are better at and what women are better at. Discuss why we think these stereotypes are worth believing.
- Read together *Women's Brains* by Stephan Jay Gould (p 518-524); answer response questions following.
- Grammar integration: Together answer question #11.
  - Model the use of third versus first person pronoun choice and the impact on the essay.
  - Students create their own paragraph with a shift from first to third (or vice versa) to communicate a purpose.

Assessment: Students will demonstrate understanding through thoughtfulness in responses.

### **Class Session 1.3:** Multiple-Choice Quiz (Application of Rhetorical Devices)

Materials and Technology Needed: *Language of Composition*; Writing utensil

Student Objectives:

- Students will answer questions regarding author's rhetorical choices
- Students will be able to demonstrate an understanding of archaic text.

Descriptions of activities:

- Bell Ringer: Wednesday Wise Words (students complete individually and then as group)
- Students will answer the twelve multiple choice questions from the text *Women's Brains*.

Students may revisit and utilize the text.

Assessment: Quizzes will be graded; students will be able to resubmit their work after working with a classmate to correct any mistakes.

### **Class Session 1.4:** Science and Gender

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will listen to a podcast for key ideas and themes.
- Students will compare similar messages in two formats (essay and podcast).

Descriptions of activities:

- Bell Ringer: Thoughtful Thursday (students complete individually and then as group)
- While listening to the podcast, students will answer response questions about the history of gender expectations and stereotypes. (Students will also be able to color while listening to help engage in the activity and eliminate other distractions).
- Students will discuss contemporary understanding of gender identity.

Assessment: Students will demonstrate understanding by thoroughly responding to the response questions (formative; not graded).

### **Class Session 1.5: Gender Roles**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will read an archaic text with guidance.
- Students will be able to answer questions on rhetoric and style.
- Students will revisit the stylistic purposes of pronoun choices.

Descriptions of activities:

- Bell Ringer: Friday Figurative Language (complete individually and then as group)
- As an anticipatory set, students will write their “dream job” on post-it notes. By rolling a dice, a few will be eliminated symbolizing that they are simply not allowed to have that career (just as Woolf expresses women’s limited options).
- Read together *Professions for Women* by Virginia Woolf (p 525-529); answer response questions following.
- Grammar integration:

- Read “Sexist Pronouns” (p 584-585)
- Model the use of sexist pronouns from the text (p 587 #3).
- Students create/rewrite using inclusive pronouns.

Assessment: Students will demonstrate understanding through thoughtfulness in written responses (formative; not graded).

### **Class Session 2.1: Gender Roles**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom): *A Yellow Wallpaper* (pdf)

Student Objectives:

- Students will read an archaic fictional text with guidance.
- Students will be able to answer questions on rhetoric and style.
- Students will explore literary devices such as foreshadowing and symbolism.

Descriptions of activities:

- Bell Ringer: Monday Mistakes (students complete individually and then as group)
- Read together *The Yellow Wallpaper* by Charlotte Perkins Gilman (digital text); discuss response questions following.
- Grammar integration: revisit the strategic purpose of using first-person pronouns for this story/creation of a persona.

Assessment: Students will demonstrate understanding in discussion (today) and the writing graded activity (next two days’ lessons).

### **Class Session 2.2: Where did stereotypes come from?**

Materials and Technology Needed: Chromebook (Google Classroom); *Aunt Jennifer’s Tigers*;

Found Poetry Description

Student Objectives:

- Students will discuss poetry using the TPCASTT strategy.
- Students will compare themes from *The Yellow Wallpaper* and *Aunt Jennifer's Tigers*.
- Students will begin creating their own poetry focusing on the creation of powerful images.

Descriptions of activities:

- Bell Ringer: Tuesday Terms (students complete individually and then as group)
- Read together *Aunt Jennifer's Tigers* by Adrienne Rich (digital text); analyze using TPCASTT sheet.
- Introduce Found Poetry assignment: students will choose fifty to one-hundred words that are powerful and meaningful from the story. Keeping them in the same order as they were used in the story, they will further eliminate words until they are left with an image poem. Workshopping will happen tomorrow, so students are encouraged to experiment with the words.

Assessment: Students will demonstrate understanding through discussion of poetry and tomorrow's poetry lesson.

### **Class Session 2.3: Found Poetry: Images**

Materials and Technology Needed: Chromebook (Google Classroom); Found Poems; Drawing materials

Student Objectives:

- Students will share their poems in a writer's workshop setting for feedback.
- Students will focus on the main idea of their poem to create a visual image.

Descriptions of activities:

- Bell Ringer: Wednesday Wise Words (students complete individually and then as group)
- Students will share their poem with a partner gathering feedback on inconsistencies or

possible ways to strengthen the image they have created through their word choices.

- Grammar integration: Noden’s Strategy #9: Image of Main Focus (53)
  - Students will draw a picture of the image their poem has conjured.
  - Students will discuss how each found poem, even though it came from the same text, could evoke such differing images depending on the words that were chosen (or those eliminated).

Assessment: Students will receive verbal feedback during the workshop as well as summative scores on both their poem and the drawing (rubrics).

#### **Class Session 2.4: Who wouldn’t want a Wife?**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will read a stylized essay for rhetorical understanding.
- Students will consider the choice of personal pronouns (“I” and “my”).
- Students will elaborate on word choice with parallel rhythm.

Descriptions of activities:

- Bell Ringer: Thoughtful Thursday (students complete individually and then as group)
- Read together *I Want a Child* by Judy Brady (p 539-541); discuss response questions following.
- Grammar integration: p 587 Exercise 2.
  - Model the use of “I” and “my.”
  - Students create/rewrite using other options.

Assessment: Students will be assessed on the completion of the writing exercises.

#### **Class Session 2.5: Who wouldn’t want a Child?**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will elaborate on word choice with parallel rhythm.
- Students will be able to create a parody using *I Want a Wife* as a model.

Descriptions of activities:

- Bell Ringer: Friday Figurative Language (complete individually and then as group).
- Grammar integration: Noden’s Strategy #6: Imitate the Rhythms of Parallel Structure.
  - Using *I Want a Wife* as a model, create a parody based on the idea “I Want a Child.” As a class we will discuss the organizing principle and how the parallel repetition creates rhythm and the purposes that are accomplished.

Assessment: Students will demonstrate understanding through the successful completion of their parody. It will be evaluated using a checklist.

### **Class Session 3.1: Masculinity**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom); TPCASTT

Student Objectives:

- Students will revisit poetry and will be able to independently use the TPCASTT strategy for understanding and interpretation.
- Students will explore imagery in writing.
- Students will discuss the dangerous pressures placed on individuals based on gender expectations.

Descriptions of activities:

- Bell Ringer: Monday Mistakes (students complete individually and then as group)
- Read together *Barbie Doll* by Margie Piercy (p 561). Apply TPCASTT analysis; discuss with a partner.

- Grammar integration: revisit word choice and introduce the concept of “Images in Poetry, Free-modifiers” (Noden 41).

Assessment: Students will demonstrate understanding in the TPCASTT analysis completed in writing (graded).

### **Class Session 3.2: Rugged Men**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom); Image of Marlboro cowboy.

Student Objectives:

- Students will analyze a visual text for persuasive techniques.
- Students will compare stereotypes of “Barbie” to the “Cowboy.”
- Students will evaluate syntax as a form of emphasis.

Descriptions of activities:

- Bell Ringer: Tuesday Terms (students complete individually and then as group)
- View together the image of the Marlboro cowboy and discuss what the image represents.  
Why would it have been used to sell cigarettes?
- Read *About Men* by Gretel Ehrlich (570-573).
- Grammar Integration: discuss “How does the syntax of the final sentence represent Ehrlich’s purpose in this essay -- that is, how does the form of this sentence emphasize the content?” (370, 1st ed).

Assessment: Students will demonstrate understanding in discussion.

### **Class Session 3.3: Gender Expectations**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will read primary documents to evaluate the role of the speaker on the text’s



message.

- Students will consider how the writer has made specific word choices based on their relationship to the recipient.

Descriptions of activities:

- Bell Ringer: Wednesday Wise Words (students complete individually and then as a group)
- Read *Letters* from John and Abigail Adams (535-539)
- Discuss questions that follow. How does John show both strength and vulnerability?

Assessment: Students will demonstrate understanding in discussion (rhetorical questions found in textbook).

### **Class Session 3.4: Gender Roles**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will continue exploring the definitions of masculinity while reading a text from a different perspective.
- Students will explore the style and purpose of parenthetical expressions.

Descriptions of activities:

- Bell Ringer: Thoughtful Thursday (students complete individually and then as group)
- Read together *Being a Man* by Paul Theroux (567-570); discuss questions following.
- Grammar integration:
  - Model: “Note the parenthetical comments. What do they contribute to the essay? Are they rhetorically effective, or could they have been omitted?” (#3 p 381 1st ed).
  - Create: Students will write about the pressures they have felt based on gender while incorporating parenthetical expressions.

Assessment: Students will demonstrate understanding through the brief writing.

### **Class Session 3.5: Defining Masculinity**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom); “I’ll Make a Man out of You” media clip

Student Objectives:

- Students will be able to synthesize multiple sources to create a thesis and research-supported argument.

Descriptions of activities:

- Bell Ringer: Friday Figurative Language (complete individually and then as group)
- As an anticipatory set, listen to “I’ll Make a Man out of You” from the Disney movie *Mulan*. Discuss what it means to “make a man” out of someone.
- Introduce the formal writing assignment “Conversation: Focus on Defining Masculinity” (566-580). Students may select to write in response to the following:
  - 2. Using these documents and your own knowledge and research, write an argument defining what you see as the central issue facing boys and young men in our society. Recommend at least one way to address the issue.
  - 3. Rebecca Walker edited the anthology *What Makes a Man*. Write an essay answering that question. Cite authors in “Conversation: Focus on Defining Masculinity” who support your point of view, or explain why you disagree with authors in these Conversations.

Assessment: Students will demonstrate understanding throughout the writing process during workshops and will be formally assessed with a rubric based on the 6+1 writing traits at the end.

### **Class Sessions 4.1-5: “Conversation: Focus on Defining Masculinity”**

Materials and Technology Needed: *Language of Composition*; Chromebook (Google Classroom)

Student Objectives:

- Students will compose a synthesis essay forming an argument about the definition of masculinity.
- Students will support their argument with citations from outside sources.
- Students will implement writing strategies including pronoun choice, modifiers and imagery, parallel structure, parenthetical expressions, and syntax.

Descriptions of activities:

- Daily Bell Ringers
- Grammar integration: revisit the strategic purposes of pronoun choice, modifiers and imagery, parallel structure, parenthetical expressions, and syntax as needed throughout the drafting process.
- Host a writer's workshop, where students read a classmate's essay, to allow students to gain peer feedback on their argument.

Assessment: Students will demonstrate understanding throughout the writing process during workshops and will be formally assessed with a rubric based on the 6+1 writing traits at the end.

## Works Cited

“Literacy.” *Iowa Core*, iowacore.gov/iowa-core/subject/literacy. Accessed 30 Nov. 2018.

Noden, Harry R. *Image Grammar: Teaching Grammar as Part of the Writing Process*. 2nd ed., Heinemann, 2011.

Shea, Renee H., et al. *Language of Composition: Reading, Writing, Rhetoric*. 2nd ed., Bedford St. Martins, 2013.

“The Edge of Gender: Nature, Nurture, and our Evolving Debates About Gender.” *Hidden Brain: A Conversation About Life’s Unseen Patterns*, from NPR, 9 Oct. 2017, [www.npr.org/2017/10/09/556116385/nature-nurture-and-our-evolving-debates-about-gender](http://www.npr.org/2017/10/09/556116385/nature-nurture-and-our-evolving-debates-about-gender).

“The Gender Issue.” Special Issue of *National Geographic*, vol 231, no. 1, Jan. 2017.

Weaver, Constance. *The Grammar Plan Book: a Guide to Smart Teaching*. Heinemann, 2007.

Weaver, Constance, and Jonathan Bush. *Grammar to Enrich & Enhance Writing*. Heinemann, 2008.

Jackye Bowlin

Dr. Lee Nickoson

ENGL 6800

19 June 2016

### Textspeak in the English Classroom: Beneficial in Isolated Assignments

#### **Summary and Synthesis**

As part of an introduction to graduate-level teacher research, this informal project did not require IRB approval and was a continuation from initial discussions with classmates. I was assigned to a group, in which two of my peers responded to ten questions I posed in regard to the role of textspeak in a traditional English classroom. Textspeak, as it is used in this research, refers to the language native to text messaging or social media that includes abbreviations, acronyms, and emoticons. Previously they responded to a brief survey given to the entire class regarding the same topic, so the ten interview questions were designed to incorporate details from the survey responses. For example, interview question two was formulated from a survey response stating that it is the teacher's job to teach academic, conventional writing only and asks "Do you feel that allowing textspeak is a breach in that expectation?" I asked other questions based on other teacher research reports because there are many ambiguities and assumptions regarding textspeak, but not much can be substantiated yet. When used in isolated situations, textspeak appears to be a beneficial part of student writers. The following narrative will discuss two teachers' experiences with textspeak, the assumptions that accompany textspeak, as well as the literature that defends its use in the writing classroom.

The two respondents, Harrison and Reynolds<sup>3</sup>, are both experienced high school ELA teachers. Neither feels that textspeak helps their students become better writers (question 1) and

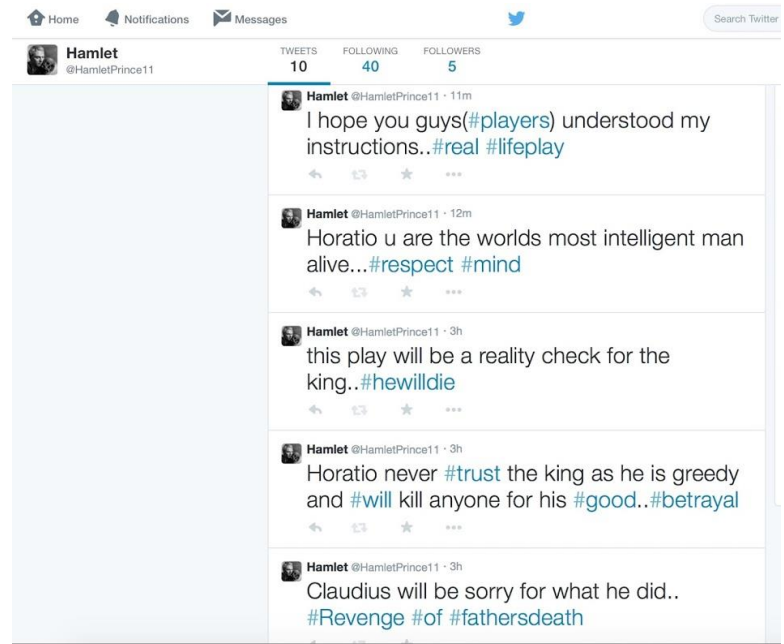
---

<sup>3</sup> To protect the privacy of the respondents, their names have been changed.

that philosophy followed throughout most of their responses. Both state that their primary use of class time should be (and is) devoted to the conventional skills (question 2) and that textspeak should only be allowed on isolated assignments so students know the clear expectations (question 6) or to help motivate student interest into assignments (question 7).

However, this is where the respondent's differing backgrounds emerged: Harrison uses textspeak in isolated situations for motivating her students, but because Reynolds teaches students who are already interested in writing and desire more advanced writing skills, she does not incorporate textspeak at all.

Similar to the figure at right, Harrison allows an isolated instance of permissible textspeak and cites her assignment to create social media accounts for characters in *Hamlet* as one the students "love" (question 10). She feels her standard to otherwise not allow anything but conventional writing might make her "sound like zero fun" (question



6), but she does not feel that textspeak regularly challenges her students (question 8). Reynolds seems to agree, acknowledging that it takes students less effort to write in textspeak (question 1).

## Reflection

My survey showed teachers see textspeak as "bad" writing, which by a formal essay's standards it would be, and that it has no place in their classrooms because an English teacher should always expect nothing but academic, conventional writing. As I began gathering responses, I even started feeling like these teachers reading my survey and interview must be

thinking I am a lousy teacher because my questions seemed to be promoting the idea of textspeak in an academic setting. I was self-conscious because of the stigma that Thurlow states has been artificially attached to the theory of computer-mediated communication leading to bad writers (668). When Harrison acknowledged that I would think she is “no fun” as I read her answers because of her constant high standards for her students’ writings, I realized I think the same of myself. I could never call myself a good teacher if I let students use textspeak all the time; however, the academic standards also emphasize a writer’s need to adjust diction, style, and tone for individual purposes, situations, and events.

After going through all the responses, I am pleased with my choice to create a blended classroom that expects students to use polished writing when it is appropriate, but also allowing specified opportunities to use textspeak. For example, I allow textspeak in all daily journals or in quick reader-response answers. In those instances, I am not looking for proper grammar or spelling, but instead am assessing the students’ thoughts so I have no issues with whatever format the student feels most confident communicating their ideas to me, their intended audience. In another more structured example, I have students create a “Fakebook” account for a character from *The Crucible*. They are then required to write posts as both their character and others. I encourage them to import memes and use hashtags to show the personalities, motivations, and conflicts of the characters. I find discussing the rhetorical situations for each assignment I give, no matter how formal, is beneficial to students. The combination allows me to implement pedagogy that reflects my values and leaves me confident that students will be able to adjust their language for various situations.

The natural reaction of English teachers, myself included, has been to concede to the student-given label of being “no fun” while teaching writing. Because we enforce the conventional details that students want to skip, possibly due to habits that were created by using

textspeak, we take some of the joy out of writing. Reminding students that the letter “I” is required be capitalized, an example Reynolds stated, is never fun and it is easy to operate under the assumption that allowing textspeak will require English teachers to correct more bad grammar.

Many of the responses between these two “no fun” interviewees were consistently similar, but the question that they both responded to using the same word, “interesting,” sparked more insight than I had expected (8). When asked “Does teaching the value of Shakespeare’s conversational language, but blocking today’s, make teachers hypocritical?” both respondents justified teaching Shakespearean texts because they are challenging and take students out of their comfort zones. Reynolds mentioned Shakespeare provides the chance to implement close-reading standards and Harrison mentions she asks students to “focus on analysis, theme, and character development,” but neither seemed to defend the stance that they were not being hypocritical beyond the assignment. They felt Shakespeare challenges students; textspeak does not. I am not sure if the question was worded well-enough to encourage any other answers, but asking a teacher to consider, much less admit, they might be a hypocrite is also a lofty goal. I am curious if the question will surface for them again the next time they teach their Shakespeare units because they both seemed to find it thought-provoking, which gives me a sense of gratification that the topic and research is timely and applicable.

After reading additional articles on computer-mediated communication, such as “How Does the Use of Modern Communication Technology Influence Language and Literacy Development?” (Watt) and “Txt msg n school literacy: does texting and knowledge of text abbreviations adversely affect children’s literacy attainment?” (Plester et al), it becomes increasingly apparent that there is a foundational conversation regarding the future of written communication that must take place before discussing the validity of textspeak in a formal



classroom. I initially thought that it was important to understand how confident each teacher was with the technology or how often they used it themselves, but I am now wondering how the individual's belief that SMS messaging will become more commonplace is the true ideology that affects the decision to allow or not allow textspeak.

If there were proof that one day this dialect within English would be legitimized, where an emoticon would be an acceptable symbol to communicate an idea in a college essay, I think this research on textspeak would increase drastically. Currently, there are not many published studies tracking the use of textspeak and even the definition of textspeak is inconsistent. The constant evolvement of technology-aided communication—such as Snapchat and Instagram, which rely heavily on images and hashtags—will also continually affect the evolution of the language. Upon further study, one could firmly establish what textspeak is and the role it plays within our language-system as a whole.

## Works Cited

- Bowlin, Jaclyn. "Using Common Writing." Survey. Google Forms, June 2016. Web. 6 June 2016.
- Hass, Christina, and Pamela Takayoshi. "Young People's Everyday Literacies: The Language Features of Instant Messaging." *Research in the Teaching of English*. 45.4 (2011): 378-404. *NCTE*. National Council of Teachers of English. Web. 14 June 2016.
- "Hamlet Act III Twitter Summary." *English 12: Making Learning Visible*. 31 May 2015. [jaseng12.blogspot.com/2015/05/hamlet-act-3-twitter-summary.html](http://jaseng12.blogspot.com/2015/05/hamlet-act-3-twitter-summary.html)
- Harrison, Megan. Online interview. 10 June 2016.
- Plester, Beverly, Clare Wood, and Victoria Bell. "Txt msg n school literacy: does texting and knowledge of text abbreviations adversely affect children's literacy attainment?" *Literacy*. 42.3. (November 2008): 137-144. Web. 10 June 2016.
- Reynolds, Sophia. Online interview. 12 June 2016.
- Thurlow, Crispin. "From Statistical Panic to Moral Panic: The Metadiscursive Construction and Popular Exaggeration of New Media Language in the Print Media." *Journal of Computer-Mediated Communication*. International Communication Association. 11. (2006): 667-701. Web. 15 June 2016.
- Watt, Helen. "How Does the Use of Modern Communication Technology Influence Language and Literacy Development? A Review." *Contemporary Issues in Communication Science and Disorders*. 37. (Fall 2010): 141-148. Web. 8 June 2016.

Jackye Bowlin

Dr. Lee Nickoson

ENGL 6200

5 August 2018

Research Writing is Not Only for the ELA Teacher:  
Process and Product Across the Curriculum

**Introduction: Teaching Student Research Writing**

Across content areas, teachers utilize writing tasks to both engage students in the process of learning as well as demonstrate acquired knowledge. In my own experience, all teachers become frustrated because they do not know how to teach or assess research writing; however, they continue to assign assignments, projects, and presentations that rely on research writing skills for both formative and summative purposes. Given that students have such easy access to information via the internet, students are frequently consulting sources before completing a writing task even if that is not part of the assignment. Historically, content teachers have relied on composition instructors to teach “the research paper,” but today’s new media and composition pedagogies recognize the necessity of research writing across the curriculum. Teachers may ask:

- In what ways will research writing promote student learning goals of my classroom? In other words, is all the work worth it?
- How does the role of producers or creators of research writing challenge a student’s relationship with course materials?
- How should I prepare and design research writing assignments for a positive experience for both students and teachers?
- Why are citations crucial to a students’ practice of ethical research? What should citations look or sound like?

In an attempt to help teachers from a variety of content areas in addition to those who teach ELA, this project will establish a common vocabulary to use when discussing or assigning research writing; discuss approaches to best teach “students how to inquire, evaluate, sift, sort, choose, argue, explain” (Howard and Jamieson 232); and include samples of writing assignment descriptions and lessons. In anticipation of sharing this research with my colleagues who teach a variety of content areas within our Iowa Core Curriculum, I will also be including the materials used to present and teach other teachers about best uses of research writing in their classes.

### **The Language of Research Writing**

It is imperative to note the difference between “the research paper” and research writing practices. The research paper “was originally assigned to help students learn research skills and practice incorporating sources in an extended, often argument-driven, paper (Howard and Jamieson 232). This paper has often been a “fixture in most college composition courses and many secondary school English classes (Ballenger 2). The research paper first appeared in composition textbooks in the 1920s (Ballenger 7) and has become a seemingly permanent genre within academia of all ranges. Research writing, as it will be referred to in this paper, is source-based writing that attends to the purposes of the research with less emphasis on form or mechanics. Research writing includes finding sources, working with those sources, and recognizing “the ways audience, purpose, perspective and context shape the content of those sources” (Howard and Jamieson 235).

When discussing research assignments, one cannot ignore the issue of plagiarism which constantly plagues teachers. “The process of engaging and incorporating the ideas and words of others is far from simple,” states The Citation Project, so there is no question why plagiarism is a difficult concept for both students and teachers. According to *Defining and Avoiding Plagiarism: The WPA Statement on Best Practices*, “In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without

acknowledging its source.” It is important to note that a student who has attempted to cite information taken from another source but does so incorrectly (i.e. failure to use quotation marks correctly when identifying the material), has not plagiarized, but instead has failed to cite a source properly. Students may also misuse sources when they “blur the line between their own ideas and those from another source (*Defining*).

To foster an environment focused on ethical and engaged research, teachers should provide instruction on paraphrasing, summarizing, and basic rhetorical analysis skills. Paraphrasing and summarizing are truly reading skills. A writer paraphrases when they restate a source’s information in their own way; a writer summarizes when they reduce a source to its main ideas. Both require a citation to acknowledge the original source. Rhetorical analysis looks at the validity of arguments both in the research material as well as in the students’ own writings. A simple way to break down and guide students through rhetorical analysis is to focus on the appeals to pathos (emotions), ethos (ethics and reliability), and logos (logic) (Howard and Jamieson 240-41). Often these skills will be review of what has been instructed in the ELA classroom, but will apply differently to various disciplines.

### **Why is Research Writing Beneficial in all Classrooms?**

According to Howard and Jamieson, the benefits of researched writing assignments, which have also been articulated by the Council of Writing Program Administrators in 2008, are to familiarize students with the library and conducting research online, give students experience writing an extended argument, provide opportunities to instruct students in creating in-text citations as well as bibliographies and works cited lists, and emphasize “integration of the voices of others through summary, paraphrase, quotation, and synthesis” (233). Much of these goals are also verbalized within the Iowa Core Literacy Standards established by the Iowa State Board of Education. Literacy Standards address students without limiting the instruction to a designated class. The curriculum includes that students develop an understanding of “Text Types and Purposes” by writing arguments

focused on discipline-specific content (WHST.6-12.1), “Produce and Distribute Writing” (WHST.6-12.4), and specifically under the heading of “Research to Build and Present Knowledge,” the standards state that students:

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (W/WHST.9-12.7)

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. (W/WHST.9-10.8)

9. Draw evidence from informational texts to support analysis, reflection, and research. (W/WHST.6-12.9)

The Iowa Core Curriculum also includes separate literacy standards within History/Social Studies, Science, and Technical Subjects (grades 6-12). These literacy standards are in addition to the standards found within an ELA classroom; however, standards related to “Research to Build and Present Knowledge” are exactly the same. Traditionally, training students to be competent in research writing has been something other departments have assumed a writing instructor would address and while it may seem like a natural fit, the research paper is actually an awkward component of a composition course (Ballenger 11, 13). “The composition teacher and course can only be a part of a developmental process for the students that must include other teachers who take some role in this discursive, epistemological education” (McLeod and Thaiss 287). A composition teacher can adequately teach students the research process and the conventions of both writing and the research

paper- what McLeod and Thaiss name “academic discourse” (284); however, the teachers trained in these social studies, science, or other technical fields, are “clearly more qualified” than English instructors to teach the “discourse of their disciplines” (Ballenger 10-11).

Teachers of various disciplines have probably read and written many texts within their content but may not feel confident in their ability to teach those skills (McLeod and Thaiss 287). The writing within a specific content area has its own necessary components in addition to what skills a student may be exposed to in an ELA class. I, as a composition instructor, would not feel comfortable implementing the components of another discipline’s expectations and I imagine they feel the same in regard to teaching writing, but by utilizing WAC (Writing Across the Curriculum) pedagogy, faculty is not focusing on writing in isolation, but on learning both the discipline’s content and the features of its discourse and rhetorics used when writing about that content (McLeod and Thaiss 284).

### **Rethinking “The Research Paper”**

Both students and teachers alike dread “the research paper.” Bruce Ballenger compares the traditional academic research paper to an annoying uncle who shows up to a wedding- he had to be invited, but you really wish he had stayed home (2). According to Citation Project data, “regardless of the assignment, undergraduates regard research papers as an inauthentic genre” suited for empty student performance (qtd Howard, Jamieson 235). In these assigned research papers an emphasis is often put on how to write or format a proper research paper, not on communicating the student’s research, thus Ballenger quotes a student saying, “You weren’t expected to learn anything yourself with the high school research paper” (3).

In my experience, completing a research paper during a high school or even college English class becomes a symbolic rite of passage—a story of survival. After completing the class, students share horror stories of staying up all night or barely finishing in time with the current underclassmen who are trudging through the class. As a student myself, I have often felt I was relearning how to write

for each new teacher or professor's preferences, and the expectation of my research to achieve "originality" (Ballenger 9) was so daunting, I felt I would never be able to achieve it.

Teachers, too, dread the research paper, but for different reasons. One is the anticipated feeling of disappointment when students do not use reliable resources, patchwork sources, or even commit acts of plagiarism. Another is the work load that a research project entails: providing feedback throughout the writing process as well as accurately grading such complex final projects takes a significant amount of time.

A teacher must step back and ask him or herself the purpose of assigning the research: Is this assignment about students publishing a pre-established end-product, or is it a process of student discovery that utilizes language exploration? The new paradigm of writing removes the focus on the finished product (i.e. the research paper) and instead emphasizes the process of writing (Anson 215). This paradigm leads to breaking down writing into two primary camps: Writing to Learn and Writing to Communicate.

Writing to Learn pedagogy asks teachers to frequently have students write both informally and formally as a tool for student learning, as well as self-reflection and gauging student progress, while the Writing to Communicate pedagogy examines how writing meets standardized expectations to create a structured finished product of exposition. When we look at the design of a research or term paper, there is often a primary focus on Writing to Communicate and student assessment has traditionally reflected the multiple parts of the assignment. Both camps cause frustration in both students and teachers and often lead to avoiding research writing all together.

### **Approaching Research Based Writing**

By assigning a writing assignment, even in a class outside of ELA, that teacher becomes a writing instructor and as writing instructors, we should not cease teaching research, but "teach it differently" (Howard and Jamieson 235). According to Howard and Jamieson, we need to:



- Teach students how to find relevant, reliable sources from the vast array of information available to them
- Teach students how to understand and work with the ideas in the sources they find
- Teach students how to recognize the ways audience, purpose, perspective, and context shape the content of those sources
- Design assignments to engage students in inquiry, not a vacuous exercise (235)

Ultimately, successful research writing is more than handing students a writing prompt and expecting them to create a finished product that meets teacher expectations. Most of these research assignments are “open-ended invitations to research a question or topic of interest, with little or no discussion of purpose of larger questions of why we conduct research” (“Assigning Inquiry” qtd Howard and Jamieson 232). By emphasizing research writing as a process, we can encourage student ownership and thus engage them in learning through writing.

*“Information Retrieval Scaffold”*

One way to make source-based writing approachable for both students and teachers is to break down the larger task into its multiple components. When introducing a new skill to students, best practices tell us to engage prior knowledge and build on what students already know. Research writing can be approached in the same way. Helen Foster uses an “Information Retrieval Scaffold” (IRS) to select appropriate sources and topics and then allows students to practice the other embedded skills like developing keywords or further develop paraphrasing or summarizing skills (qtd Howard and Jamieson 236). IRS also allows for teacher modeling of invested inquiry to help students transition into “meaning-makers” and not just consumers of the information (Ballenger qtd Howard and Jamieson 237). Using class time to have discussions with student researchers to help guide them as they look outward to materials that will inspire writing, as opposed to the writing inspired from their inward thoughts, will help them as they navigate through multiple perspectives to determine what they think

(Ballenger 13). As a facilitator of student research, the teacher should model appropriate strategies such as paraphrasing and summarizing, and then have ongoing conversations with students as they move forward.

### *Collaboration*

With IRS, it may seem that an instructor has eliminated the need to find sources, but in this Internet era where evaluating sources is more complicated than retrieving them, this is a complex rhetorical task. Scaffolding will allow a teacher to guide students through what the analysis of sources is before sending them to complete their own. This multifaceted teaching task can be tackled with collaboration of content teachers with librarians or media specialists, along with trained ELA writing teachers. In our district, the media specialist is shared between multiple buildings so this is a collaboration that may need to be considered when scheduling the timeline of lessons. The option to team-teach different research lab sessions allows the content teacher and the librarian to each share their area of specialty (content discourse vs. research skills) (Howard and Jamieson 238-9). In my experience, the media specialists have many resources available for principles of proper citations which Ballenger acknowledges do not vary much across disciplines (15). A discussion with the writing teacher will also be beneficial to help students maintain consistent writing expectations across fields (Howard and Jamieson 239). While high achieving students are able to transfer skills from one class to another fluidly, others may be aided with consistency of verbiage and formatting.

A writing teacher may also be helpful through collaboration in the areas of paraphrasing, summarizing, and rhetorical analysis - all essential skills for student research success. While yes, these are skills which are also addressed within ELA curriculum, they directly influence a student's ability to communicate their research findings and all teachers should include them in the process for research assignments. Applying content-specific details may also be helpful to students.

The other area of collaboration that may interest the content teacher is with a reading instructor.

While most content area teachers utilize a textbook, whether print or ebook, and practice reading at one junction or another, they may not directly practice reading skills with their students. Similarly to WAC, reading across the areas is also crucial when engaging students in true research. A study conducted by the Citation Project of first-year college composition students found that 46% of 1,911 citations were found on the first page of the source (qtd. Howard and Jamieson 233-4). Such statistics clearly underscore what I have seen in my own high school classroom: students do not read to understand the complete source, but instead are scanning the text to “find killer quotes, stitch them together, cite them accurately, insert a thesis, and call it a day” (Howard and Jamieson 240). If students are simply practicing seek-and-find skills instead of truly reading, their disinterest may also lead to simply copying and pasting essays from online sources just to have a paper to turn in.

Utilizing the internet to find complete essays becomes not just an infringement on plagiarism, but an issue with student disengagement with their own learning- another seriously concerning issue. By showing no investment in their writing process, students are missing vital opportunities for learning and are not achieving the intended research paper’s learning outcomes. As instructors it is crucial to provide unique assignment parameters to not only discourage the temptation to find pre-written essays, but also to create a niche of interest that allows for student engagement and ownership.

However, if a content teacher invests classroom time to model the critical reading, or what we often call active reading, skills necessary in their discipline, students will begin to understand the benefits of “real” reading. A reading teacher may provide further insight on strategies for critical reading as students may need to be given structured “reading time” as part of their research process, especially if nonfiction reading is challenging for them. This may also be an appropriate time for a teacher to intervene with IRS to provide students with appropriately leveled resources. If a student cannot understand *what* the text is saying, he or she will not be able to read the source for *how* it communicates its own argument, a necessary component of conducting engaged reading of sources

(Kantz qtd Howard and Jamieson 240).

### **New Media**

“Technology rich writing courses in which students create multimedia productions are at least as dependent on process pedagogy as conventional paper-driven courses, adding elements of design, choice of medium, and the skills of technological manipulation” (Anson 226). Inviting these new forms of media into the research process may be a beneficial way to enhance a student’s engagement with the material. The MLA handbook now teaches students how to cite many online resources including Twitter posts, blog comments, and YouTube videos because deciphering trending information is a contemporary research skill. The writing classroom is not immune from constantly changing new media, but a teacher should practice self-reflection of their practices and never feel like new media is necessary just because it is “novel” (Brooke 178, 186).

While teacher collaborations can happen in the classroom or during a delegated meeting time, our new media resources provide ease for team-teaching through Skype, workshops through Google Docs, or presentations through Prezi. Collaboration in this way can bring resources into students’ reach when budgeting or time does not allow for the traditional scenario. The writing lab lessons mentioned above may also benefit from integrating certain online applications to aid students’ focus on their developing skills (Brooke 180).

### **Assessing Research Writing**

As writing teachers approach research writing as a process, so too, must the assessment. The research paper can be so complex with many interwoven skills that to expect the final written paper to accurately display the student’s analytical reading, critical thinking, and writing skills would do a disservice to those students (Howard and Jamieson 242). A poorly formatted bibliography page should not determine a student’s ability to write a research paper. One approach to avoid such holistic rubrics is to assess through a portfolio. A portfolio would include the students’ completed process work,

teacher feedback, and revision work (Howard and Jamieson 243). Teachers are not just telling students what may be wrong but trying to figure out what caused it (Kroll and Schafer, qtd Anson 217). The ongoing discussion throughout the process allows teachers to explain how one weakness may lead to others and reiterate the interconnectedness between all parts of research and writing (Howard and Jamieson 243). The opportunity to revise writing and achieve higher grades is also conducive to a student's success (Wormeli). By evaluating throughout the process, a teacher will avoid the pile-up of grading to be completed after the finished product is completed. The discussion of authentic assessment will ultimately lead a teacher to ask, "Did the student achieve the objectives of this assignment?" and "How am I communicating to them if they did or did not reach the benchmarks?"

### **From Theory into Practice**

Accompanying this research is an appendix with a sampling of teacher resources that may help any WAC teacher tackle a source-based writing assignment.

- A. A PowerPoint presentation to build a foundation on what research writing is. This is a tool to be used in a professional development setting to begin to build a foundation of WAC within a district.
- B. A Student Resource Packet to guide them through a "Research Paper." This packet is meant to accompany the classroom instruction and discussions about research that students conduct in my sophomore English class. Many teachers have questions about what to expect from a student's bibliography and I think using this packet as well as The Purdue University's Online Writing Lab will answer those questions.
- C. Source Evaluation Tool. Because we are making the research process more approachable for students across their classes, it may be helpful to use similar language to what they have seen. While students have been introduced to source evaluation in elementary grades through library class, I begin using this source analysis sheet with freshman to establish appropriate vocabulary

to use when evaluating reliable sources.

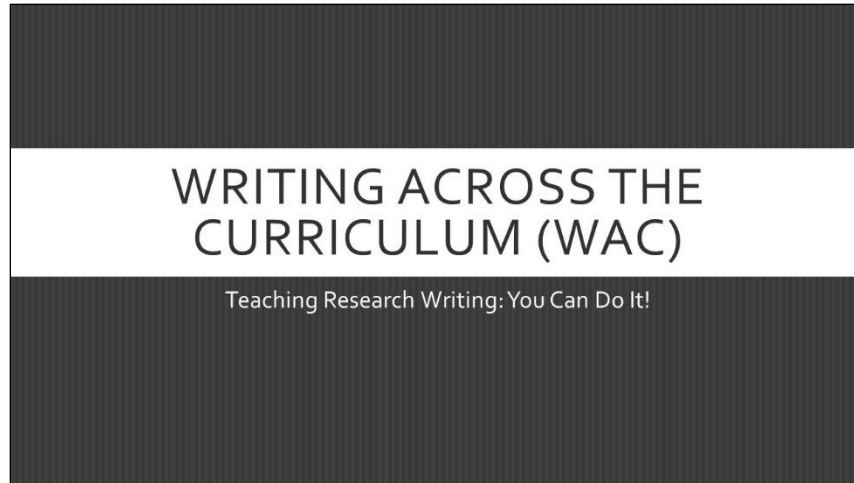
D. Research Writing Assignment Timeline. Once a teacher determines a task to benefit their own content, they often want to know how long such a project will impact their instructional time. I have included a sample timeline for a research project regarding the Salem Witch Trials that my students use to gain an understanding of Arthur Miller's play, *The Crucible*. This assignment also uses a multimedia format (documents are presented through online venues and the writing process is completed through Google Docs) which illustrates that research writing can naturally fit into available student technology.

## **Conclusion**

Source-based writing assignments are happening in writing courses as well as across all content areas. If research writing is not happening across the curriculum, it should be. Research papers do not naturally fit into a separate composition course nor is a writing teacher able to address the specific requirements of each content area. Teachers who are experts in their fields of study may not feel confident in their ability to teach writing; however, by approaching student research as a process and with the use of tools like information scaffolding and collaboration, they are capable of guiding students through successful research within their specific discipline.

## Appendix A: PowerPoint

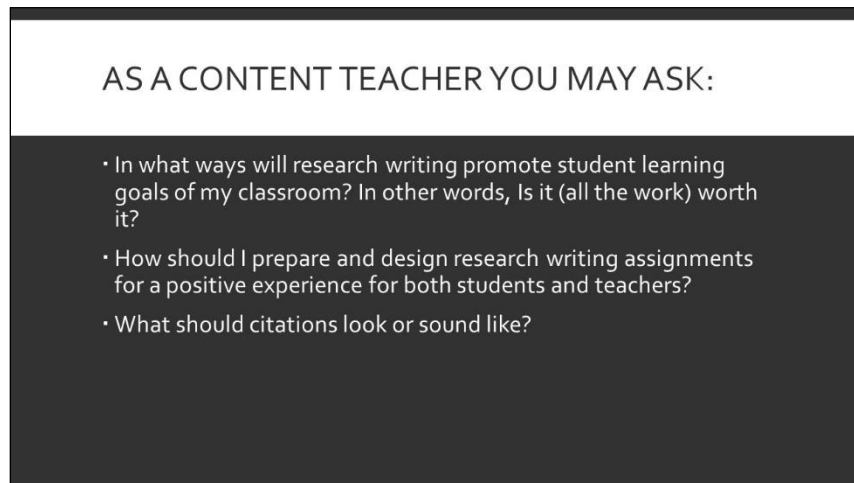
Slide 1:



WRITING ACROSS THE CURRICULUM (WAC)

Teaching Research Writing: You Can Do It!

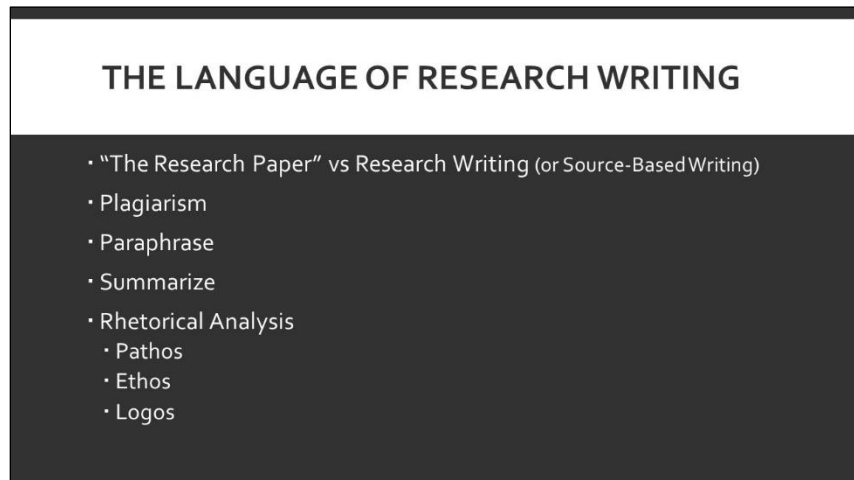
Slide 2:



AS A CONTENT TEACHER YOU MAY ASK:

- In what ways will research writing promote student learning goals of my classroom? In other words, Is it (all the work) worth it?
- How should I prepare and design research writing assignments for a positive experience for both students and teachers?
- What should citations look or sound like?

Slide 3:



THE LANGUAGE OF RESEARCH WRITING

- "The Research Paper" vs Research Writing (or Source-Based Writing)
- Plagiarism
- Paraphrase
- Summarize
- Rhetorical Analysis
  - Pathos
  - Ethos
  - Logos

## Slide 4:

**RESEARCH WRITING BENEFITS ALL CLASSES**

- Iowa Core State Standards
  - "Text Types and Purposes" (WHST.6-12.1-3)
  - "Produce and Distribute Writing" (WHST.6-12.4-7)
  - "Research to Build and Present Knowledge" (W/WHST.6-12.7-9)
- Teaching the Research Process
- Teaching Discipline's Discourse

## Slide 5:

**GOALS OF RESEARCH WRITING**

- According to Howard and Jamieson, while WAC we need to:
  - Teach students how to find relevant, reliable sources from the vast array of information available to them
  - Teach students how to understand and work with the ideas in the sources they find
  - Teach students how to recognize the ways audience, purpose, perspective, and context shape the content of those sources
  - Design assignments to engage students in inquiry, not a vacuous exercise (235)

## Slide 6:

**APPROACHING RESEARCH WRITING**

- "Information Retrieval Scaffold"
- Collaboration
  - Media Specialist
  - Writing Teacher
  - Reading Teacher
- New Media
- Consult "Best Practices"



Slide 7:

## ASSESSMENT

- Process through Portfolio
- Revision and "Re-dos"
- Authentic Assessment
  - "Did the student achieve the objectives of this assignment?"
  - "How am I communicating to them if they did or did not reach the benchmarks?"

Slide 8:

## RESOURCES

- A Student Resource Packet:
  - Preparing the "Career Research Paper"
- Source Evaluation Tool:
  - RESOURCE Critical Source Analysis Worksheet
- Research Writing Assignment Timeline:
  - *The Crucible*: Building Context through Data Based Questioning
- Additional Online Sources (for formatting and citations)
  - [Purdue OWL](#) (writing resources and instructional material)
  - [List of Style Manuals](#) (a list of style manuals used in a variety of disciplines)
  - [WPA Statement on Best Practices](#) (tips to make plagiarism difficult and unnecessary)

## Appendix B: English 10 Research Packet

### Why write a research paper?

English 10 students are required to write one for several reasons:

- to read and learn about a career they find interesting;
- to practice efficient use of the media center;
- to become familiar with research methods, including note taking and giving credit to sources;
- to organize ideas drawn from various sources into one unified paper; and
- to practice writing skills, including the formulation of a thesis statement.



### Basic information about the English 10 research paper unit:

- **Topic:** You may choose your own topic. Pick a career that you are seriously considering pursuing, or one you do not know very much about. Use your “ACTProfile” results to direct you towards specific areas.
- **Minimum Length:** 3 full, typed, double-spaced pages.
- **Sources:** You need to use **at least four** sources. You will conduct a primary interview, as well as use books, magazines, newspapers, pamphlets, electronic articles from the Internet, etc. Each source must provide enough information for at least one in-text citation. (Consult the teacher if you have trouble with this requirement.)
- **Tone:** The tone of the paper should be serious and formal. Besides in the introduction and conclusion, only **third person pronouns** (him, her, he, she, one, someone, a person, etc.) should be used. Never will it be appropriate to say “you” in this paper!
- **Format:** The paper will be typed following current MLA guidelines, using a plain style font (Times), 12 pt. size, and double-spaced. There should be no bolded or larger items (including the title). Make sure your heading contains your name, the date, class period, and assignment on the first page.

**Your writing progress will be assessed at various checkpoints. You may choose to fix-up any part to be resubmitted with your final draft:**

- 1) interview (25 points)
  - 2) source cards (20 points)
  - 3) note cards (25 points)
  - 4) tentative thesis and outline (10 points)
  - 5) rough draft – includes title page and works cited (40 points)
  - 6) final draft (250 points)
- Total Points: 420

**Components of the final draft:**

- 1) title page
- 2) outline
- 3) text of the paper (with in-text citations in place)
- 4) works cited page

### Basic steps (each step is discussed further in this packet, and will be thoroughly explained and modeled in class):

1. Choose and limit topic.
2. Locate the necessary information.
3. Read information and/or conduct interview and take notes on note cards.
4. Fill out source cards.
5. Formulate a tentative thesis and outline for the paper.
6. Prepare a rough draft with in-text citations.
7. Revise the rough draft and prepare the final draft (writing an introduction and conclusion).
8. Prepare a final outline that reflects the organization of the final paper.
9. Prepare the works cited page.
10. Prepare the final document (submit with all process work within an envelope)

## Research Project Steps

### **Step 1 - Picking a Topic**

Select a career to research that you are seriously considering, or one you do not know very much about. Use your "ACTProfile" results to direct you towards a specific area. Make sure your topic is one which has plenty of sources. A source contains information about your topic and includes:

- Books – must not be older than ten years unless approved by the teacher. Includes encyclopedias or other reference books.
- Internet sites – must be reliable (you will need to fill out a source reliability form to verify use)
- Personal interviews – cannot be conducted with a close family member
- Magazine articles – including those found on EBSCO's database searches

### **Step 2 – Locate Necessary Information**

Use book sources, magazine articles, online subscription databases (EBSCO), and online resources to locate information on your career. It will be necessary to use a variety of sources and you will be responsible for analyzing your sources to ensure you have reliable information, just as we did in Speech 9.

### **Step 3 – Make Source Cards**

You will create an index card for each of your sources. On these source cards, write all the information that is needed for your works cited page (read separate directions). We will discuss this in class, but general information includes author's name, article title, book title, copyright date, place of publication, publisher, website address, and date accessed. Highlight the top of each source card to differentiate it from your other notecards.

### **Step 4 - Creating Notecards**

Once you have created a list of questions, you should then begin answering them on notecards. Each notecard should contain the following information: a heading, one fact, and the author's name and the page number where the information came from. These notes should not be just copied directly from the source, but should be paraphrased. If using a quote, include the speaker's name as well. See in-class examples. You should also create notecards from the information you gather during your interview.

### **Step 5 - Creating Categories**

When you are finished with all your notecards (this could take quite a long time processing the information), you should then take out a piece of paper and list sub-topics that your information can be sorted into. For example if you were doing a research project on a state of the United States, you could list categories such as "geography", "history", "economics", "government", and "points of interest." You can always add categories to fit a note card that doesn't fit in with your original options.

### **Step 6 - Sorting the Notecards**

After you have created your categories, place your notecards on a desktop or table. Take your stack of notecards in your hands and look at the top notecard. After reading the information, decide which category this notecard would best go in. Place that notecard into a pile with similar cards and information. Go on to the next notecard and place that in a category. If a notecard doesn't seem to have a category, you may create another category (sub-topic) to fit a notecard as you go along.

When you are done, put a label (A, B, C, etc.) on each notecard in a stack to show that it belongs in a category. This means that all cards in the same stack should be labeled with the same letter. This needs to be done so that if the cards get accidentally mixed you can get them together again. It might also be a good idea at this point to rubberband your notecards together in their stacks.

### **Step 7 - Ordering the Notecards**

Now that you have notecards sorted into category stacks, take one stack and unband it. Spread out the stack of notecards on a desktop or table. Looking at the notecards, decide which card would best be presented first. The rule of thumb is, go from "general" information to "specific" information. Once you decide on a first card, next to your label for that category on the notecard, put a 1 next to it (ex: A-1). On the next card, put a 2 on it (A-2) and so forth until all the cards in the stack have been numbered.

When you have finished the first stack of cards, do the same for the next stack until all your stacks have been ordered and numbered.

### **Step 8 - Creating a Working Outline and "First Draft" (see p. 8)**

All of the hard work you have put into your cards will pay off as you create the Outline and begin drafting. Decide which stack or category you think would best be presented first in your "Research Paper." Take that stack and unband it. The labels on your cards become the main ideas for paragraphs. An outline communicates that order. See the example of an outline.

From the cards and outline your first draft is created. Using paragraph form, indent the first line and write down the first notecard note on the paper. Then go to the next card and copy the answer down. You will probably need to go back and write topic sentences from your own brain and add transition words between the notes. Once you have a stack finished, begin a new paragraph and start writing down the notecards from the next stack. When you are done, you will have one paragraph for each sub-topic or category you created.

**Important:** insert citations as you write your rough draft. DON'T attempt to write the rough draft and then attempt to go back and insert the citations.

You cite not only direct quotations, but also every idea you received from a source, unless it is common knowledge. A citation consists of what you put on the bottom of your note cards: author's last name and page number, if applicable. (If there was no author, you put the first word of the title and then page number.) You need to have at least one citation for each source. A citation may come after one sentence, or as long as a paragraph, if the whole paragraph came from the same author and same page. Simply put a parenthesis, author, page, parenthesis, period.

**Example 1: Software engineers design and test their own individual ideas (Miller).**

**Example 2: Recent studies show that software careers are growing in popularity (Careers 47).**

### **Step 9 - Blending Your "First Draft"**

When you go back and reread your "First Draft," you will probably find that some of it sounds very rough. So you will need to blend the sentences together by rewriting them so that each idea naturally flows into the next and makes sense together. This can be done with transition phrases such as "First...this happened", "Then...this happened", "Next...this happened," or other types of transitions between sentences. Some sentences can be combined into one sentence or broken apart into two sentences to be clearer or flow better. You may change words or add words to make your report make sense. Remember you are writing for someone else to read and understand. Test yourself; read your writing out loud or have someone else read your draft to make sure no parts are confusing.

### **Step 10 - Creating an Introduction**

Introductions get your reader interested in what you have to say. There are a lot of different types of introductions you can write:

- You can ask a question you plan on answering in the paper.
- You can write a description or scene to catch the attention of the reader.
- You can write an overview of what you plan on discussing in your paper.

Any of these methods should make your reader want to read about what you have found out in your research. No matter what style you write, it should include a hook, background information, and your thesis statement is **always** the final sentence of the introduction paragraph

### **Step 11 - Writing a Conclusion**

A conclusion ties up what you have found up in an interesting way. Writing a good conclusion can be tough, but it should restate some important points you have found out in your research in the way of a summary. It can also include some personal feelings about how you felt about doing the research and what you've learned. Remember, do not include anything new in the conclusion- just wrap up the thoughts.

### **Step 12 - Presenting a Final Product (see p. 9)**

When you present your research, you need to make sure all of the writing is neatly typed, edited for proper spelling and grammar, and presented clearly so others can understand it easily.

1. Eliminate any first-or second-person forms such as I, me, or you.
2. Make sure there are transitions linking paragraphs together.
3. Make sure each paragraph has a topic sentence.
4. Check that your thesis statement is in your introduction.
5. Check that you have properly included and punctuated in-text citations.
6. Check spelling.
7. Read the paper aloud, looking for grammar and punctuation errors.

Make sure your outline reflects the organization of your final draft. Prepare a final draft of the outline, following the example given previously. In the upper right hand corner of your outline page, put your last name and the page number. Example: Bowlin 2. Center the title. Write the thesis statement below the title. Write the outline.

Your last name and page number will appear in the upper right-hand corner. Center the title *Works Cited* one inch from the top of the page. Arrange your source cards alphabetically. The information on each card is an entry for the works cited page. Use reverse indentation and skip a space between entries. Copy the information exactly as it appears on your source card. *Be sure all sources listed on the Works Cited page have been cited in the body of your paper.*

Note: There are many acceptable forms for a research paper. The important thing is to follow the form required by your intended audience- in this instance, it's the teacher. For this particular assignment, you are asked to use in-text citations, for example, but another teacher might require you to use end notes instead. We will be using the MLA (Modern Language Association style) for documenting our sources. Please use [OWL at Purdue](#) for any questions in regards to specific formatting questions.

## \*FILLING OUT SOURCE CARDS

It is important to use the correct format exactly for your source cards. When you are ready to write your works cited page, you can shuffle these cards to alphabetize them. Then all you must do is copy them in that order.

### General directions for source cards. READ BEFORE FILLING OUT SOURCE CARDS!

1. Each source will have its own source card. Use 3"X5" cards. Use pencil or ink.
2. Indent all lines of the source card except the first. This is called the **reverse indentation system**.  
(In MSWord: Format- Paragraph- Indentation- Special- Hanging)  
(In Google Docs: Highlight the entries-move the triangle on the ruler to 0.5"-move the rectangle back to 0")
3. Shorten or abbreviate publishers' names.
4. Follow the following source card samples for common sources- pay attention to indentation and punctuation.

**Highlight the tops of source cards and rubber-band together.**

**Put your name and class on the backs. Put in alphabetical order.**

## ELECTRONIC SOURCES

**Entire Websites:** In general, it is a good idea to list your date of access because web postings are often updated, and information available on one date may no longer be available later. When using the URL, be sure to include the complete address for the site except for the https://.

Give as much information as is possible, following this order:

Editor or author (if available). Name of Site. Name of sponsor or publisher, date of resource creation (if available), URL, DOI or permalink. Date of access (if applicable).

"Teacher, Secondary." *ACTProfile*, ACT Inc, [www.actprofile.org/](http://www.actprofile.org/) #occupation/419. Accessed 27 Nov. 2018.

**One Webpage:** In general, you need to give as much information as is possible, following this order:

Editor or author (if available). "Name of Article." Name of Site. Name of sponsor or publisher, date of resource creation (if available), URL, DOI or permalink. Date of access (if

"High School Teachers." *Occupational Outlook Handbook*, US Bureau of Labor Statistics, 4 May 2018, [www.bls.gov/ooh/education-training-and-library/print/high-school-teachers.htm](http://www.bls.gov/ooh/education-training-and-library/print/high-school-teachers.htm). Accessed 27 Nov. 2018.

## Email (including email interview)

Last name, First name. "Subject Line." Received by First Name Last Name, Date interviewed.

Knipper, Jason. "Re: Career Interview." Received by Susan Smith, 3 Dec. 2018.

**INTERVIEW (including in person or over phone/video chat)**

Last name, First name. Personal Interview, Date interviewed.

Knipper, Jason. Personal Interview, 3 Dec.  
2018.

**ENCYCLOPEDIA (Article or essay from an anthology)**

Article Author. "Article Title." Title of Collection, Edition,  
Edited by Editor's Name, Publisher's name, Copyright  
(most recent), Pages.

"Secondary – Teacher." Encyclopedia of  
Careers and Vocational Guidance,  
14<sup>th</sup> ed. Infobase, 2011, 275-281.

**BOOKS AND PAMPHLETS:** If a piece of info is missing, move to whatever comes next.

Author's last name, first name. Title, Location of publication:  
Publisher's name (abbreviated), year of publication.

Ingram, Scott. Career Boot Camp, New York, Watts, 2005.

If a book has two or more authors, the first author is last name, then first name, comma, and the next name or names are first name then last name.

Bode, Janet, and Stan Mack. Hard Time. New York: Delacorte, 1996.

**PERIODICALS (MAGAZINE/NEWSPAPER ARTICLES)**

Author last name, first name. "Article Title."  
Magazine/Newspaper Title, Date printed, pages.

Saunders, Timothy. "Exploring New Careers." Newsweek, 26  
April 1993, 52-54.

**MAGAZINE or NEWSPAPER ARTICLE found through online database (EBSCO, SIRS, Infotrac).**

Author last name, first name. "Article Title."  
Magazine/Newspaper Title, Date printed, pages.  
Database Title. <web address OR DOI>. Date accessed.

**A SOURCE WITH MISSING INFORMATION.**      n.p.= no place.    n.p. = no publisher      n.d.= no date

Reardon, Paul. "Newscaster." Job Prediction International.  
n.p., n.p., n.d.

**FOR ALL OTHER TYPES OF RESOURCES, SEE OWL @ PURDUE UNIVERSITY:**  
[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

## TAKING NOTES ON NOTE CARDS.

Note cards are used to record all information needed for the research paper. Notecards permit rapid location of information. They also allow you to organize material easily when it comes time to write your rough draft. Note cards help you avoid **plagiarism**, the act of using another person's ideas or expressions without acknowledging the source, because they help you keep track of where all your information comes from. Even if you physically highlight printed materials, you still need to make note cards of all the information you will use to write your paper.

**REMINDER:** There are three methods of note-taking: **summary, paraphrase, and quotation.**

**Summarize** if you want to record only the general idea of large amounts of material.

**Paraphrase** if you want to restate the material in your own words when you take detailed notes on specific sentences and passages. Use phrases, not complete sentences.

**Quote** when you believe that some sentence or passage in its original wording might make an effective addition to your paper. When quoting, write the material exactly as it appears, word-for-word, comma-for-comma. When quoting, be sure to also use quotation marks on your note cards. 3-5 quotes in your final paper will be beneficial, but keep quotations to a minimum when taking notes so we hear your voice as we read.

Directions for taking notes on note cards: (You will need a **minimum of 25** note cards to demonstrate your skills.)

1. Write on one side of the card only.
2. Record only one piece of information on each card.
3. Use the note-taking techniques described above. You should paraphrase and summarize most of the time. Don't copy sentences or phrases without using quotation marks to show that they are direct quotes.
4. Each card must have a label and a source (explained below.)
5. In the source, abbreviate the page numbers when practical. For example, 177-78 rather than 177-178.

**NOTE CARD EXAMPLES**--note that each card has a **label**...

The **label** refers to the category and identifies the type of information on the card. Labels often turn out to be heads or subheads in the outline.

Examples of possible labels for career research include:

- Job Description
- Education
- Work Environment
- Job Expectations
- Advantages
- Disadvantages
- Salary
- Outlook

<i>Education</i>
<i>Four-year college degree required (after high school diploma)</i>
<i>("Newscaster")</i>

<i>Job Description</i>
<i>Job includes all preparations for newstories; includes on and off screen work like gathering information and presenting it during a specified time</i>
<i>("Newscaster")</i>

...and a **source**

The **source** indicates where the information on the card is from. It comes from the first thing on the sourcecard. (Often the first thing on the source card is the author's name; sometimes it is the title.)

The sources at the bottom of the note cards later are used for in-text citations.

- (last name number)
- ("Article Title" number)
- (Title)



**WRITING THE OUTLINE:**

A sample outline for a research paper appears on this page. Notice the placement of the title and thesis statement. This will be the first page after the title page, so it contains the author's last name and the page number (2). Although the terms *introduction* and *conclusion* should **not** appear on your outline, every paper will have them as part of the content.

Bowlin 2 Last Name Page#  
In the header

Title-Centered → Architect

Thesis- Left justified with one tab → A career as an architect looks promising in today's society.

Begin using the Numbering tool → I. Job description

II. Education

A. High school

B. College

C. Graduate study

III. Job expectations

A. Work environment

C. Schedule

IV. Job outlook

A. Midwest

B. United States

V. Possible earnings

VI. Advantages and disadvantages

Works Cited is the last item... → VII. Works Cited

**Remember:**  
every I needs a II;  
every A needs a B

**\*Note:** This sample is not to scale. You should use the same margins, font, and size as the content of your paper.

## FINAL DRAFT FORMAT REQUIREMENTS

### Final drafts must be typed and include the following:

1. **Title page.** Center the title of your paper one third of the way down the page. Follow capitalization rules, but do not put the title in quotes or underline it. Two-thirds the way down the page, double-space your name, class name and period, and the date the paper is due. The title page counts as page one of your paper, but it should **not** contain a page number.
2. **Final outline.** Your final outline should be on a page by itself following the title page. In the upper right-hand corner of this page, put **your** last name and the page number: Bowlin 2. Center the title of the paper and below it write your thesis statement.
3. **Text of the paper.** In the upper right-hand corner of this page, and all following pages, use the header tool to put your last name and the page number: Bowlin 3. Do **not** repeat the title of your paper on this page. Double-space the text.
4. **Works Cited page.** Put your last name and the page number in the upper right-hand corner. Center the title **Works Cited** one inch from the top of the page. Arrange your source cards in alphabetical order. The information on each card is an entry for the works cited page. Use reverse indentation and skip a space between entries. Copy the information exactly as it appears on your source card. Refer to the example shown in the classroom.

The final draft should be stapled (in the order from above) and submitted in a **manila envelope**.

### Include the following as your process work (remember, you may have revised any portion at any time):

1. **source cards**
2. **note cards**
3. **interview**
4. **copies of any electronic sources used (internet) with source analysis**
5. **tentative thesis and outline**
6. **rough draft(s)**
7. **final draft**
8. **self-reflection**

Put your name, date, and hour on upper right-hand corner of envelope.

Creative Title

Suzy Student

December 15, 2018

English 10

Career Research Paper

## Appendix C: Source Evaluation Tool

### **RESOURCE Critical Source Analysis Worksheet**

*Please use this form to keep track of all the sources of information you use, for example: books, guides, brochures, movies, TV shows and websites. This will help you write a bibliography and analyze your sources critically.*

1. **Date and place you found this source:**
  
2. **Title of book/name of website/name of person interviewed:**
  
3. **URL address or publishing details:**
  
4. **What is the main message of the source?**
  
5. **How is the source presented?**
  
6. **Can you find out who funded or sponsored this source?**
  
7. **What can you find out about the funders or sponsors?**
  
8. **How might the origin of the source affect its contents?**
  
9. **Do you think the information in this source is accurate? Why?**
  
10. **Is the information in this source useful to you? Why?**

## Appendix D: Research Timeline

**The Crucible: Building Context through Data Based Questioning**

<b>Class Date</b>	<b>Lessons</b>	<b>Key Ideas/Skills</b>
M	<p><b>Introduce students to Salem, Massachusetts 1692.</b></p> <p>-Read the Background Essay: "What Caused the Salem Witch Trial Hysteria of 1692?"</p>	<p>-Students should be able to discuss the purpose of the essay including author style and ideal audience.</p>
T	<p><b>Source Analysis (Data Based Questions)</b></p> <p>-Students examine (critically read) 14 documents (primary and secondary sources) to answer the question, "What Caused the Salem Witch Trial Hysteria of 1692?"</p> <p>-Students answer the source analysis questions following each source (Model Sources A and B in class together)</p>	<p>-Information Scaffolding: 14 sources have been provided and include individual analysis questions to guide students beyond just what the documents are saying, but what they may further be implying.</p> <p>-Students work to make inferences from the sources.</p>
W	<p><b>Discuss student findings</b></p> <p>-informal discussion on possible theories to answer the sparking question</p> <p><b>Begin formulating an argument (source-based writing)</b></p> <p>-utilize a fill-in-the-blank style outline to begin organizing theories</p> <p>-communicate ideas through claim, evidence (with citation), argument format (teacher feedback through Google Docs)</p>	<p>-Students will substantiate their ideas with support from the sources.</p> <p>-Students will document the source information to formulate their arguments (they may refer to the documents as Document A, Document B, etc. within citations).</p>
R	<p><b>Compose essay</b></p> <p>-blend the outline into a full essay</p> <p>-add an introduction and conclusion (Peer readings and revision)</p>	<p>-Students will revise to allow for transitions and connectedness between their theories in order to compose a successful argument.</p>
F	<p><b>Completed essay due</b></p> <p>-discuss student expectations (see right) prior to submission</p>	<ul style="list-style-type: none"> <li>• Thoroughly addresses all aspects of the Task by accurately analyzing and interpreting at least 3 of the documents</li> <li>• Incorporates information from the documents in the body of the essay</li> <li>• Incorporates relevant outside information</li> <li>• Richly supports the theory with relevant facts, examples, and details</li> <li>• Is a well-developed essay, consistently demonstrating a logical and clear plan of organization</li> <li>• Introduces the theme or problem by establishing a framework that is beyond a simple restatement of the Task and concludes with a summation of the theme or problem</li> </ul>

## Works Cited

- Anson, Chris M. "Process Pedagogy and Its Legacy." Tate et al. pp. 212-30.
- Ballenger, Bruce. "Rethinking the Research Paper." *Conference on College Composition and Communication*. Cincinnati. 19-21 March 1992.
- Brooke, Collin Gifford. "New Media Pedagogy." Tate et al. pp. 177-193.
- "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices." Council of Writing Program Administration. Jan. 2003. [Www. wpacouncil.org](http://www.wpacouncil.org). Accessed 26 July 2018.
- Howard, Rebecca Moore and Sandra Jamieson. "Researched Writing." Tate et al. pp. 231-247. *Iowa Common Core State Standards*. Iowa Department of Education. Des Moines. December 2016.
- McLeod, Susan and Chris Thaiss. "The Pedagogy of Writing in the Disciplines and Across the Curriculum." Tate et al. pp. 283-300.
- Tate, Gary, et al. *A Guide to Composition Pedagogies*. 2nd ed., Oxford University Press, 2014.
- The Purdue OWL Family of Sites*. The Writing Lab and OWL at Purdue and Purdue U, 2018, [owl.english.purdue.edu/owl](http://owl.english.purdue.edu/owl). Accessed 2 Aug. 2018.
- Wormeli, Rick. "Redos, Retakes, and Do-Overs, Part One." *YouTube*, uploaded by Stenhouse Publishers, 14 Dec. 2010, [www.youtube.com/watch?v=TM-3PFfIfvI](https://www.youtube.com/watch?v=TM-3PFfIfvI). Accessed 1 Aug. 2018.