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MaryJo Moluse
maryjom@bgsu.edu

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TEACHING IN THE FIRST YEAR WRITING COURSE

MaryJo Gentile Moluse
maryjom@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

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Dr. Cheryl Hoy, First Reader
Ms. Kimberly Spallinger, Second Reader

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Analytical Narrative

Obtaining this master's in English has been a long process. I initially started working on a degree at Bowling Green in the early 1980's but life interrupted, and I never finished. I did continued to participate in workshops and take classes periodically to try to keep up with the changing theory and pedagogy, but I definitely did not get the balance that this master's degree Specializing in the Teaching of English provided. The years passed, and retirement came more quickly than I could have imagined. However, it was not long before I realized I missed the classroom and wanted to return to teaching. I set a goal to teach at the local community college, and that meant finishing my degree. Since I had not taught for a while, I also knew that there had to be new theories and pedagogies I would need in order to be successful in the college classroom. I also realized that as an instructor at the college level, I would be teaching the first-year writing (FYW) classes, so when I selected my courses for this degree, I focused on those that would benefit my teaching of writing.

As I made my way through the coursework, I always had the community college student on my mind. I knew that a community college was different from a four - year university. Often referred to as an open enrollment institution, this college attracts a wide variety of students, many of them older and returning to school after a long absence. I also knew from my high school teaching experience that students who attended the local community college were often those who were not quite prepared for the rigors of a four - year university, while others did not have the financial support they needed to go away to school. These differences were what most attracted me. I imagined a classroom of all ages and all backgrounds. While I knew this could be my greatest challenge, I also loved the thought of helping students who may be a bit more apprehensive about the college experience. One of my major goals as a FYW teacher is to make

my classroom one where everyone feels accepted, especially where everyone feels a genuine part of the academic community.

My goal of becoming a better teacher of writing drew me to the Teaching of Writing 6200 class. The wealth of information in the field of writing demanded this be my substantive research project. Though all of the theories we studied offered something that benefitted the writing classroom, the one I was most drawn to was teaching for transfer. My seminar paper for this class was titled "Teaching for Transfer at the Community College." I especially connected with Howard Tinberg, a long-time community college professor, who stressed that first year composition classes have a "special burden to prepare . . . students for all of the writing challenges that await them in college and in their working lives." Tinberg supports his position by noting that because many students in an open enrollment institution struggle to complete their studies, first-year composition may be the only writing course they take before moving on to the work force. This resonated with me and made me realize even more the importance of the FYW course.

Though this project felt like my most finished piece, there was still a substantial amount of revision to do. At the request of my instructor, I needed to add some research and scholarship on the writing process. Each time I read my paper, I found another place that would benefit from deeper research. My peers directed me to clarify my thesis and to correct some mechanical and formatting errors; although after my global revisions, most of these became non-issues. These mechanical corrections reminded me of the importance of ignoring students' grammatical errors as they draft, of waiting until the paper is ready to be submitted before asking for any real proofreading, as most often those issues disappear during the drafting stages. Amidst much of the professional advice about teaching writing, one that reappeared frequently admonished teachers

to "create writers, not writing" (Graff 377). This advice struck a nerve. I immediately questioned my own teaching. Had I been guilty of simply producing pieces of writing from which my students learned little they could carry with them into future classes and careers? I am not sure I can answer that question, but I do know that now I realize where the emphasis needs to be in order to teach for transfer. Because the research points to rhetorical analysis and reflection as two key elements in teaching for transfer, they must be included in any sound writing instruction.

My second paper completed in my Graduate Writing class English 6040 is titled "Peer Review: the Key to Unlocking Successful Revison." I chose this research topic because one of my greatest obstacles in the classroom was getting students to see the need for revising, for convincing them that writing is revising. Moreover, novice writers need to see that revising a paper more than once or twice is not just a necessity, but a normal part of the writing process, even for the veteran or professional writer. I was actually hoping to find some new approaches that would motivate students to care enough about their papers to want to revise. What I discovered was that the approaches have not changed that much, that getting students to care has more to do with the assignment and with the way teachers scaffold their writing instruction. I did find that peer review as a revision strategy is still as much a part of today's classroom as it was when I first read about it in Tom Romano's 1987 text *Clearing the Way: Working With Teenage Writers.*

Ironically, this seminar paper on revision needed the most global revision. It started out as a three - part research project which included a literature review, a proposal and a summary that required choosing a publication where the paper might appear. This proposal was accompanied by an autoethnography. Though I felt recording my research was a valuable tool, one I might later use with my own students, I decided to omit that part of the project. At the

urging of my professor Dr. Hoy, I then revised the entire paper, turning it into a seminar piece, which focuses on why peer review is a crucial step in the writing process. An article by Christopher Mazura et.al. heavily influenced my paper. Mazura, a high school English teacher and member of the Capital District Writing Project, stressed that the talk in peer review should emphasize reading each other's papers not to make judgements about what is right or wrong, but to confirm that the writer has something worthy of saying, something worthy of expounding upon. This research echoed some of my earliest readings, including Tom Romano's research from the 1980's which focused on the importance of talk in peer review. These findings will be especially valuable in the FYW classes, as peer review can be a place where students find validation, not just as writers but as members of an academic community.

One of the first courses I took upon returning to graduate school was Teaching Grammar in the Context of Writing 6220. I knew from my years in the classroom that grammar mistakes often obscured student writing; in fact, from year to year, I knew exactly which mechanical concepts students would have the most trouble with. Yet, I also knew that teaching grammar in isolation, separate from the writing process had little to no effect on improving student writing. Not only did I witness this in my own classroom, I had read enough theory, mostly by Constance Weaver, to convince me that the study of grammar must be incorporated in the writing,.so when I saw this course in the curriculum, I knew I had to take it. Grammar in the Context of Writing was probably my favorite course of the program, but I struggled with the final assignment. I wanted to incorporate teaching grammar into the writing curriculum required at the local community college, and my initial approach was to try to teach a concept in a writing workshop while students composed each of the four required papers. My project lacked the short writing assignments needed to practice the grammatical concept. After speaking with Dr. Hoy, she

reconfirmed what I already knew, that I needed to redo the project. Before I began, I reviewed some of the readings from the course and made the decision to incorporate an essay which would be assigned at the beginning of the FYW course. This literacy narrative would have a two-fold purpose. First, it would be a way to assess the students' abilities; and because it is not a difficult essay, one that had a good chance of guaranteeing success, one of my goals for the first essay. I provided structure for each grammar lesson by dividing the lesson into a short explanation, a model or models of the grammatical lesson in use, and finally practice activities which focused on having students construct their own sentences or paragraphs using that particular grammatical concept. To encourage students to experiment without fear of failure, I had most of the practice done in class with a partner; points were awarded for simply completing the exercise. To assess students' understanding, I had them share their paired work with the class by putting sentences on the whiteboard. I also felt that working in pairs, though maybe uncomfortable in the beginning of a FYW course, would help students get to know their classmates and become comfortable in their community of writers.

My final project was completed for Teaching Technical Writing, English 6470. I chose this class not only because it was an opportunity to experience another kind of writing but also because I knew that the local community college where I might teach offered technical writing as an option for the FYW student. Moreover, I needed to dip into the waters of technology, as it is definitely one of my areas of weakness. I know that today's college students grew up with, and are comfortable with technology; and I wanted to at least be able to navigate some of the more basic tools and programs with some confidence. I found the class challenging, but I learned a lot.

For our final, we had to create a guide to teaching technical writing. Among the requirements for the project, Professor Heba asked for a syllabus and a five day detailed lesson

plan to accompany it. Once I started the syllabus, I found myself looking at the exercises in the text, deciding which ones I might actually use and trying to figure how much time each project would take. Before I knew it, I had completed the syllabus in detail. Dr. Justin Sevenker, a professor who teaches technical writing at Lorain County Community College, shared with me the four assignments that are required for the college's technical writing course, and I also included those in the guide. Professor Heba noted that the syllabus covered a lot of ground, and when I relooked at it, I realized that I was trying to accomplish too much in too little time. I revised, omitting some lessons and giving students more time to compose in class when I could be present to answer questions. I also omitted the week long lesson plans, as they were just a repeat of one of the weeks in the syllabus. I added a preface, and at the advice of my classmates, made some mechanical and formatting corrections.

As I reflect on my studies at Bowling Green State University, specifically on these four projects, I feel like each has contributed to making me a better teacher of writing, and, my students will, in turn, be the beneficiaries of my experience. Whether students are writing a critical analysis or a technical document, they can learn to transfer what they have learned from one writing situation to another. Grammar will become not only something that is a natural part of their writing but something that enhances their writing, rather than something that is separate from it. As they revise their papers, they will understand the importance of focusing on what they have accomplished rather than what is wrong with the piece. They will understand that no piece of writing is ever completed, only improved. I can honestly say that much of my view of the way writing should be taught has been upended by this program, and upended in a positive way. Now, I look forward to getting back into the classroom to help students through their FYW course, and maybe even learning to enjoy the art of writing.

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Teaching for Transfer at the Community College

Talk to any high school writing teacher, and you will hear the same lament. It goes something like this: "I have taught them how to write thesis statements, to incorporate quotes, to organize (fill in the blank) over and over again; why can't they do it? Why aren't papers improving?" My writing theory class at Bowling Green State University offered some sound advice. We studied several theories including Writing About Writing (WAW) which proposed organizing the class around reading professional writings about writing. We moved on to Threshold Concepts (TC) or those concepts about writing that are innate to the discipline, concepts that students must understand before they can progress. Wardle and Downs in their *Writing About Writing,* for example, proffer that in TC "Writing is a process, and all writers have more to learn"(10).These TC's can provide a framework for the writing classroom. Finally, we studied the Teaching for Transfer (TFT) theory. TFT definitely addressed my concern about how we might help our students take what they learned from one writing assignment to another. In fact, anchoring pedagogy in this theory seemed the perfect solution, but I initially found it intimidating, and so feared the first year college student might also. Amidst that apprehension, one thought kept surfacing: regardless of what theory we embed our pedagogy in, how do we, as Nelson Graff states in his "Teaching Rhetorical Analysis to Promote Transfer of Learning," create "writers, not writing" (377). That is, how do we teach our students to be able to adjust to any writing situation, to enable them to move on as writers to college or the workplace or both. After all, as Graff states "our goal as teachers is not only to improve students' performance in the immediate moment of instruction but also to help them develop skills that they can take to future classes and experiences outside of school (377). This is what students need, and, by the way,

want. How often I heard them say, "Why are we writing about literature? We will never do this in the real world." I always replied with something like, "No, you won't be writing critical analysis if you are a nurse or an engineer, but you might have to analyze something; besides, you are learning other skills that you will aid you when you write." That somewhat satisfied them, but if I were actually being honest with myself, they were right to question me. I needed a new approach, and though the TFT theory seemed daunting initially, I found that it was the approach that offered the best solution to my desire for helping students transfer their writing knowledge from one paper to another. In fact, the research has convinced me that anchoring writing classrooms in teaching for transfer is the one theory that has the best chance of helping students glean the necessary skills for taking what they have learned about writing into their future, whether that be college or the workforce; and maybe, even more importantly, is the approach that will do the most toward creating genuine writers.

CURRENT PEDAGOGICAL STRATEGIES

Hoping to teach at the community college level and curious as to what curriculum and pedagogies were currently being implemented at that level, I made arrangements to observe a first year composition (FYC) class in both a College Credit Program (CCP) Course at Steele High School in Amherst, Ohio, and one on site at Lorain County Community College (LCCCC). CCP courses are offered to high school students as a way to earn credit for both one high school English course and the two first-year composition courses required at LCCC; hence, they are often referred to as dual-credit courses. The LCCC course provides little to no room for instructor autonomy; according to the CCP teacher, she and other instructors are formally

observed twice a semester to make sure they are following the required curriculum. Both

courses, the one at the high school and the one on campus, were heavily driven by the process

approach, which found its way into the writing classroom fifty years ago, after Janet Emig's

1971 publication of *The Composing Processes of Twelfth Graders*. Emig's study, though small,

was the impetus for further, larger studies on the writing processes of students from elementary

through graduate school. The practice took root and only grew throughout the following decades.

I read Emig's research as an undergraduate student, but it was Tom Romano who clarified the

writing process for me. Romano's *Clearing the* Way*: Working With Teenage* Writers 1987,

devotes a whole chapter to writing as a process. In chapter four "Writing Processes in Theory,"

Romano provides a clear illustration showing the stages composing should pass through before a

paper is completed (57). Romano includes pre-drafting, drafting, revising, editing and

publishing. He places a huge emphasis on pre-drafting, a broad term he says that includes any

thinking, talking or writing about the topic (57).

      This process approach has been solidly embedded in most high school classrooms for the

past fifty years with great success. In fact, Graff refers to Graham and Perin (2007) who found

that "explicit attention to process is among the most powerful strategies for improving the

writing of secondary students"(383). The instructors in both the CCP class and the one on

campus relied heavily on this process approach, leading their students through the various stages

of writing. Having used this approach since elementary school, most of the students needed little

guidance, reinforcing Graff's observations that among his students, process is what very often

transferred (383).There is no doubt that this approach is a sound one and especially helpful for

beginning writers; however, the goal in these FYC classes seemed to be completing the essay,

especially, meeting a certain word count for each essay; there was no evidence of any attempt at learning skills that they would be able to transfer to future classes or to the workforce. The classes were, as Graff points out, teaching students how to write rather than teaching them "how to learn to write," or again, "creating writing, not writers" (Graff 377). With little exception, mostly due to instructor personalities, both courses bore a very similar approach to the assignment at hand.

In the CCP class I observed (English 161, the first of two required classes), students were working on an analysis paper over George Orwell's "Shooting an Elephant," using an approach that was eerily similar to what I had done in the high school class I taught ten years ago. A full day was spent working on thesis statements. The instructor provided a graphic organizer and students worked in groups to brainstorm ideas for their papers. Drafting was required and peer conferencing was held after the first drafts were completed. Students were given two workshop days to polish their essays, and if they desired, conference with the teacher. I did not have the vocabulary for it then, but now I realize that these students, like my own, were not being required to do what "the godfathers of transfer" Perkins and Solomon call "high road" transfer (qtd. in Yancey et al. The Content of Composition 7). I was reminded of college freshman Emma in the study reported in Chapter 3 of *Writing Across Contexts*. Emma had learned how to write a critical analysis in high school, so when asked to write an analysis of a film in her expressivist class, she reported, "I've done analysis since high school, so it was no big deal. I did it like an analysis of a piece of literature, only it was film, and [I] just followed a specific format (78). Emma was utilizing what Perkins and Solomon call "low road transfer," that is, Emma used her knowledge to move between two writing situations that were similar (qtd. in Yancey et al.,

"Teaching for Transfer" 78). She had no need to incorporate "high road transfer," which Perkins and Solomon define as transfer that involves "knowledge abstracted and applied to another context (qtd. in *Writing Across Contexts* 7), or what Graff defines more simply as "teaching students to make decisions about writing in different contexts" (377). This high road transfer is the kind that should be required if we hope students will be able to adapt their writing to a variety of situations. The classes I observed were doing exactly what Emma had done, using low road transfer.

Moreover, the other three assignments completed prior to this one, were not that much different: students started with a summary/reflection essay, moved to an argument/synthesis, followed by a literary analysis of the play "A Doll's House." Not only are the writing assignments similar, they are what Wardle refers to in "Writing About Writing In The Disciplines in First-Year Composition" as "mutt genres" (Robinson 36); that is," assignments in FYC [which] according to Robinson bear little resemblance to the kind of writing that students will be expected to do in their future studies, let alone their careers" (36). I would like to say that the coursework changes as they move to the second required FYC course (162), but there is more of the same literary analysis; the only exception is the addition of an argumentative research paper. The LCCC college catalogue describes English 162 as "A writing course continuing the practice of skills introduced in English 161, as well as strategies of argumentation and secondary research leading to a research paper" (LCCC 2020-2021 Catalogue). Where, I ask, was the study of genres, especially those that might be useful for the students in their future classes and careers? Clearly the assignments provided no opportunity for what Salomon and Perkins call "forward reaching" transfer, as students were not being asked to determine how they might use

what they were learning in the future (qtd, in Wells, "They Can't Get There" 59).

To further substantiate my position, I refer to Yancy et al. in *Writing Across Contexts*, who compared curricula in three FYC courses. The first two were Writing About Writing Courses; that is, the courses as defined in *Next Steps* by Bird et al. which use "writing as an object of study" (4). The third differed in that it was a course designed with teaching for transfer as its priority. This course differed in that it focused on developing writing terminology and utilizing reflection to aid students in creating their own theories about writing (qtd. in Yancey et al., "The Role of Curricular Design" 56.) Exploring the efficacy of all three courses in supporting students' transfer of writing knowledge and practice, it was the third course that succeeded, indicating that "content in FYC does matter" (Yancey et al. "Teaching for Transfer" 61). Though my observation of one community college is admittedly limited, I have to believe that the writing for transfer theory, being in its infant stages, has yet to make its way to most four year institutions, let alone community colleges. Referencing Grubb and Gabriner, Howard Tinberg in his "Teaching for Transfer: A Passport for Writing in New Contexts," reinforces my belief that "conventional skills-based approach, . . . still dominates writing at community colleges (no p.) The earliest article I found on the subject was "Teaching for Keeps" by Sheila R. Alber-Morgan et al. at The Ohio State University 2007, which, though including an extensive works cited list, had not yet had access to Yancey's et al. findings on teaching for transfer as introduced in *Writing Across Contexts: Transfer, Composition, and Sites of Writing,* published in 2017.

THE COMMUNITY COLLEGE STUDENT

Tinberg believes that FYC at the community college has a special obligation to its

students. Tinberg posits that students at the two-year institution often struggle to complete their

studies so FYC may be the only writing course they take before moving on to the work force.

Consequently, Tinberg stresses that FYC at the community college "has a special burden to

prepare . . . students for all the writing challenges that await them in college and in their working

lives." A look at the profile of the average community college students reinforces Tinberg's

position. According to Helon Raines' article "Is There a Writing Program in This College?," the

population of an open enrollment institution is different from that of a four-year institution in

that it is composed of a large segment of first-generation college students (158). Others are

returning after an extended absence from school; the average age of the community college

student is 28 (Lindemann). Most hold jobs while attending class; in fact, twenty-two percent

work full time (Lindemann). Is it any wonder, then, that the two-year college student struggles to

finish his degree. Moreover, most of these students do not identify with the academic setting, do

not see themselves as part of that discourse community. As Olga Aksakalova and Dominique

Zino share in their "Processes of Engagement: A Community College Perspective," "as teachers,

we understand our composition classrooms as borderlands between the comforts of nonacademic

discourse and unfamiliarity with academic communities" (147). Though this discomfort can be a

cause for concern, one that adds to the student's struggles, it is worth noting that it can actually

work to the student's benefit. Because those who arrive at a community college often do not see

themselves as experts, they are, in some ways, positioned for adopting what Yancey et al. call a

"novice mindset"; and "research on writing noviceship (e.g. Sommers and Saltz; Reiff and Bawarshi) shows that more successful students are able to adopt a novice mindset. . . ." (Yancey et al. ,"TFT Curriculum" 271). One major advantage of adopting this mindset is that it "enables students to break up and reassemble prior knowledge, such as genre knowledge, for use in new writing situations" (Yancey, et al., "TFT Curriculum" 271). Though students may not be conscious of this "novice position," they are still in a better place than the student who arrives thinking he is an expert (qtd. in Yancey et al., "The Content of Composition" 19).

Even the recent high school graduates are those who do not consider themselves strong students. With the opportunity to take FYC while still in high school, many students take the CCP class during their senior year; however, there is a grade point average required to be admitted, so those who are not eligible to take the course in high school, show up on the college campus in the fall. In general, community college students are not liberal arts majors; they are not the students who desire an education for education's sake. As Tinberg reminds us, these students are preparing for the world of work, for a profession that they hope will improve their lives. In fact, the Lorain County Community College website lists the following under its "Mission, Vision, Values and Priorities": "providing opportunities to succeed in careers of interest and passion; providing business and industry access to work-ready talent and growth resources, and prepare Working-Age Adults for New Economy" (LCCC 2020-2021 Catalogue). And, what might come as a surprise to many, Raines adds that "two-year schools are the largest single sector of higher education in the United States, with approximately half of all students taking composition in two-year colleges" (151).In short, these are the students that would not

only benefit from a course that focuses on the ability to transfer among writing situations, but are also the students who would be most receptive to this approach.

WHERE TO BEGIN? OR THE NECESSARY TERMINOLGY IN TEACHING FOR TRANSFER

To enable the transfer of knowledge from one writing situation to another, the experts all agree that students need what Tinberg describes as "a portable theory of writing applicable across broad and varied contexts, including the workplace." Yancey et al. make this portable theory a signature of their course. To accomplish this task, both instructors stress the need for a writing specific vocabulary. Tinberg describes these as a "set of organizing and foundational key terms . . . such as, rhetorical situation, audience, voice, genre, peer review and critical thinking," which, he adds, students at his community college are often lacking. Similar to Tinberg, Yancey et al. introduce a set of "writing-rich and "writing-specific, concepts and practices" (56). Their list is even longer than Tinberg's, and is presented in four sequences beginning with audience, genre, and rhetorical situation. The second group includes exigence, critical analysis, discourse community, and knowledge. The third, introduces context, composing and circulation. They round out their list of terms with knowledge and reflection (57). Both Yancey et al. and Tinberg stress the need to organize their courses around these terms. They sequence their writing assignments, both "formal and informal," to help students understand and use their new writing vocabulary; that is, each set of terms accompanies and supports a specific writing assignment or course unit (Yancey et al. 57). Although, giving students the vocabulary to talk about their writing is crucial, the research emphasizes that providing these terms in isolation does little to

encourage transfer. The terms must be tied to a writing theory in an organized and deliberate

fashion. Yancey et al. point to a themed-based class titled "Media and Culture" to illustrate that

though some writing terminology was used in the course, it was not effective because it was

done haphazardly, "woven into the course through free-writes, discussions and exercises" (88).

Students were confused; "content was lost in translation, or way too ambiguous to discern" (88).

Yancey et al. call this "floating content," as the terminology in the course was not tied to a

specific writing theory which "resulted in a lack of cohesion"; or as the authors more specifically

describe, students had no "common thread. . . to use . . . as a guide or a passport" that might have

helped them transfer their knowledge (88). Yancey et al., do concede that students are able to

transfer some skills without a writing vocabulary (qtd. in Yancey et al., "The Role of Curricula

Design" 57). They often, for instance, bring a sense of process with them; most can create a text

with a beginning, a middle and an end, which I credit, for good or bad, to that five paragraph

approach that is often done in high school (37). However, this transfer is of the "low-road"

variety, and as already pointed out, students need to be practicing "high-road" transfer." Giving

these students a set of organized terms in a systematic fashion to enable them to describe what

they are doing and to ensure that they are aware of what they are doing seems to be the missing

piece in most FYC courses, the piece that would greatly enhance teaching for transfer.

THE ROLE OF RHETORICAL ANALYSIS IN TEACHING FOR TRANSFER

The research indicates that understanding the ways the rhetorical situation works to

accommodate writing in different genres is essential in teaching for transfer. Tinberg says that it

is a "critical, early step toward developing their [students] own theory of writing. Although the

term rhetorical analysis is commonly used among English departments, I have found that the way teachers define this term is not always consistent. With this in mind I borrow from Graff to clarify exactly what I mean by rhetorical analysis; namely, "examining not only what authors communicate but also for what purposes they communicate those messages, what effects they attempt to evoke in readers, and how they accomplish those purposes and effects" (376). This teaching and understanding of rhetorical analysis is supported by Yancey et al's. study described in "The Teaching for Transfer Curriculum: The Role of Concurrent Transfer and Inside-and Outside-School Contexts in Supporting Students' Writing Development," which examined how students at four different and varied universities transferred their writing knowledge from a first year composition course to other sites, such as other classes, the workplace and even co-curriculars (268). Most specifically, all of the students in the study commented on the importance of purpose and audience as huge factors in determining their success in transferring their writing knowledge; they all mentioned both as a way of moving from one context to another (291). The study concludes that audience seems particularly important, as "a point of entrance" for transfer (Yancey et al., "The Teaching for Transfer").

High school English teacher Jennifer Wells, who created a Writing About Writing (WAW) course with the hopes of teaching for transfer understands well the importance of rhetorical analysis to help her students create a " portable theory of writing." Her lesson, as explained in her article "They Can Get There from Here: Teaching for Transfer through a "Writing About Writing Course," one of the most pedagogically sound I have ever seen, shows students that each writing situation is different, and that they must adjust accordingly (57). Wells begins by asking students the question "What is Good Writing?" To encourage them to delve

more deeply, she has them pose the question to a cross-section of people. One of the positive outcomes, as reported by Wells, is that her students come to realize that the ideas about writing differed widely depending on whom the students asked. To help students "understand why different people had different ideas about writing, [she] introduces the elements that make up a rhetorical situation" (59). Using the *Norton Field Guide to Writing*, the students learned the meanings of "purpose, audience, genre, stance and design," or as she shortened them for her class, PAGSD (59). The students then created a chart with columns for each term and together "generated ideas to fill in the columns" (59). The results were almost always entertaining; for instance, the purpose might be "to complain"; the audience, "Justin Bieber"; the genre, a "fortune cookie"; and the stance, "annoyed" (59). Students not only had fun, they clearly showed their understanding of the importance of considering the rhetorical situation as they moved between writing situations. Wells reinforced this skill when she had her students apply what they had learned to analyze Facebook profiles. Using PAGSD, students looked at pictures of people they knew well or of celebrities, and then had to determine why the person chose that picture, who their intended audience was and so on (59). Similar to Wells, Graff encourages conducting rhetorical analysis with students using newspaper articles, speeches, advertisements and textbooks – all which he explains can "provide valuable insights about how language works in everyday life" (376).

THE ROLE OF REFLECTION IN TEACHING FOR TRANSFER

Graff found that any FYC course designed explicitly for transfer of learning to other classes employed something called meta-awareness. Wells explains this meta awareness quoting

Perkins and Solomon who emphasize that students must employ "mindful abstraction" to "deliberately search for connections" when moving from one writing situation to another (57). This reflection, a "signature of the course . . . engages students in a semester-long reflective process with the purpose of exploring the ways they develop, understand, use, and repurpose their knowledge and practice of writing to ultimately create their own theory of writing . . ., [one] which will help students "frame and reframe writing situations" (57).Wells notes, "this mindful abstraction requires students to be metacognitive, to be actively thinking about their own learning, as well as to be looking for underlying principles that can connect two seemingly different activities" (58). Graff references Anne Beaufort (1999), whose study of college graduates in the workplace revealed that those "who were successful in the research setting had brought this meta awareness of writing to their work situation," which enabled them to adapt to the various kinds of writing their jobs demanded (377). To reinforce this meta awareness, Yancey et al. repeat the need for "a vocabulary specific to writing as it enables them [students] to articulate the knowledge needed for transfer" ("Teaching for Transfer" 101). Research indicates that students be encouraged to reflect frequently, including reflection before, during and after writing. In fact, Elizabeth Wardle, co-author of *Writing About Writing*, believes "Meta awareness about writing, language and rhetorical strategies in first year composition may be the most important ability our courses can cultivate" (qtd. in Nowacek 203). Tinberg has his students reflect in a variety of ways, including weekly blogs where they must not only address key terms" but also "apply [those] terms in an analysis of a given work." One of his strongest reflection practices is to have students answer questions while they draft; questions, he adds, that are "designed, in part, to prompt students to engage the question of transfer in concrete terms"

(Tinberg). Three such questions include, "Did this assignment remind you of any writing that you have done previously? Please describe that work; What kinds of knowledge/writing skills did you draw on to produce this draft? Please begin to use some of the key terms that have begun to form the basis of your theory of writing. For example, did you draw upon your understanding of audience awareness or genre? How so?" (Tinberg). To sum up, the goal is to help students develop a "writing-transfer mindset," one that utilizes "key terms, reflections, and their theory of writing, acting collectively as a "Passport into new writing sites" (Yancey et al., "Teaching for Transfer Curriculum" 274).

A SAMPLE ASSIGNMENT THAT FOSTERS TRANSFER

One of Wells' units in her WAW class was designed to help students achieve high road transfer, or what Salomon and Perkins called "forward reaching" transfer. Graff explains high road transfer instruction as "teaching students to make decisions about writing in different contexts . . . . (377). To accomplish this high road transfer, students needed an assignment that would introduce "a new skill with the knowledge of where or how they might apply that skill in the future" (59). Wells created a unit that had her students research the college majors or future careers they planned to pursue. She began by introducing the term "discourse community": this is what Yancey et al. meant by introducing students to "writing-rich and writing-specific key terms," which will help them to create their own theory of writing , " a theory intended to help students frame and reframe writing situations" ("The Role of Curricular Design" 56,57). Wells' students then had to research, skimming websites from either college catalogues or their future professions with the goal of identifying four genres they might be required to use in that major or profession. Both Tinberg and Graff are avid proponents of such research, believing it should be

an integral part of the writing classroom. Graff emphasizes the need for research from the very start of the course, because "writing with sources requires continual practice and revision" (Graff). The research Wells' students completed required them to be analytical in that they had to determine what skills they possessed as well as which ones they did not have in order to write in the genres of their future academics or careers (Wells 60). In the second part of the assignment, Wells provided the students with academic articles from their majors/fields. Students then had to write a reflection comparing what they found about the PAGSDA in their research to what they learned about the actual examples in their discipline (Wells 60).This assignment could easily be used in a first year composition course where students are just beginning to think about their majors. Or it could be adapted to have students investigate genres in their other coursework or at their current jobs; the latter would incorporate what Yancey et al. call "concurrent transfer" ("Teaching for Transfer" 278). One advantage here would be that students, many of them already in the working world, would see this as "real writing," as opposed to all of that critical analysis they were required to do in high school that most, like my own students, saw no value in.

THE NEED FOR WRITER IDENTITY OR THE ROLE OF CONFIDENCE IN TRANSFER

Rhetorical situation, writing terminology, and reflection all contribute to transfer, but there are other issues of concern with a FYC community college-concerns that must be addressed before there is any hope of teaching for transfer. As addressed earlier, the issue with these students is that they often arrive on campus with a lack of self-confidence. If there is any hope for writing development, that self-perception needs to be changed, and according to Lisa Tremain in her "(Dis)Positioning Writing Confidence, Reflecting on Writer Identity," it can be (58). In her article, Tremain argues that "Confidence or self-efficacy in writing is a crucial disposition that impacts writing knowledge development, including the transfer of prior

knowledge across contexts" (57). She further explains that "writers use self-efficacy to "orient to new tasks and new knowledge, and . . . to access, evaluate, and apply . . . prior writing knowledge in new contexts" (57). To aid students in gaining this self-efficacy, I would borrow from the Writing About Writing theory; most specifically from Jennifer Wells' Writing About Writing class where she began by posing the question "What is Good Writing." To answer that question, Wells had her students interview others, and, as suspected, the responses varied, often depending on people's educations and professions (Wells 58). Just seeing that there is no one answer to this question would help ease the students' apprehensions, as they all too often believe that the only kind of writing that is acceptable is what they call academic writing; for most, that is the writing they learned in high school, and writing that they deem not relevant to real life (Yancey et al. *Writing Across Contexts* 25). Moreover, as Aksakalova and Zino in their "Processes of Engagement" point out, many of these students do not understand the "laboriousness of a composing process"; they do not understand that even professional writers struggle (146). They see these writers as "exempt from fumbling through the writing process" (146). To help these students see that writing is difficult for everyone, to ease their feelings of inadequacy, students could read texts that illustrate the professional writers' struggles. One good choice in Wardle and Downs' *Writing About Writing*, is Anne Lamotts' "Shitty First Drafts," where Lamott emphasizes "the need to let early drafts to be bad drafts" (v). Other essays that Aksakalova and Zino recommend to aid students apprehension and misunderstanding about the drafting process include Katherine Schulter's "Why I Write: Q and A. with Seven Times Journalists"; and another by Anne Lamott, "Short Assignments" from *Bird by Bird: Some Instructions from Writing and Life* (47). Used in combination, "these texts illustrate that even professional writers experience writing as an unwieldy and at times anxiety producing process"

(Aksakalova and Zino 147). Once students' anxieties are assuaged, the business of writing can begin.

I have to admit that upon its introduction, the teaching for transfer, for asking students to develop a portable theory of writing to take with them into other classes as well as into the world of work, seemed daunting. Even Tinberg, who refers to Grubb and Gabriner, points out that it "seems to fly in the face of those who insist on a conventional, skills-based approach, which still dominates at community colleges. I was convinced that it would be nearly impossible unless the students were exceptionally intelligent. Though I knew that what I had done, what Graff calls the "skill and drill" method of writing instruction, was not working to help students create the habits needed for transfer of knowledge, I could not visualize such a curriculum in a FYC course. However, after studying the Teaching for Transfer Theory and taking a close look at the community college student, the two seem a perfect match. In fact, teaching for transfer makes the most sense, especially if as writing instructors, our goal is to create "writers, not writing" (Graff 377).

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Peer Review: The Key to Unlocking Successful Revision

"In our experience, revision is the most challenging aspect of writing instruction."

Mindi Vogel and Joe Seitz "Teaching Writers, Not Writing."

  For the nearly four decades of my teaching career, I have been intrigued by revision. What revision strategies are the best for students? What will motivate them to revise? And, are they even capable of revision? One Boston College professor who tried a myriad of revision strategies for a full year in her freshman composition class came to the conclusion that "freshman are too immature to be interested in perfecting their writing" (Chalpin 267). I have to admit that there were days I felt the very same way. Most of my students did not like writing, let alone rewriting. They wanted it over and done with, mostly to get a grade and move on. I thought I was doing my best to encourage them to see the need for re-visioning their work, but most of them were not on board. Always trying to find methods to win them over, my own approach changed over the years until I settled into peer review (sometimes referred to as peer conferencing or peer editing) as the one I most frequently utilized. The practice of peer review can be described as having partners or small groups reading and commenting on each other's papers with the goal of improving drafts. Peer review was such an improvement over what I had been doing - marking up papers and writing comments, sometimes spending entire weekends hunched over a stack of compositions with little to show for my efforts. At least with peer review, I was saving myself some time, although I was not sure it was the answer either. Since the students had to talk, I always questioned whether they were actually discussing their papers or simply socializing. That they might be wasting valuable class time made me question whether or not there might be a better approach, so when I started this research, I decided to look into

revision strategies to see what new and innovative methods had surfaced since I left the classroom. The bad news – not too much new theory or pedagogy out there; the good news - dear Boston College professor, students can be taught to revise. Furthermore, I felt validated that peer review still seems to be one of the more favored approaches, though research points out that not all peer review is equal; rather, much of its success depends upon the way it is implemented. If students are guided correctly, the teacher need not worry that all of the talk taking place during the review sessions is mere socializing. In fact, Thomas McCann, author of *Transforming Text into Talk* 2014, relying on early research by George Hillocks (1984, 1986a), Graham and Perion (2007a, 2007b), argues that not only is purposeful talk among developing writers . . . an important part of the process of learning composing procedures," it is also necessary in "refining specific compositions" (4). If guiding students correctly is the crux of student discussion during peer review then, that guiding, of course, must be defined. Just how do we teachers, prepare students for valuable peer review and how do we orchestrate peer review? These are the issues I address in my paper with the hope that all teachers will find their way to peer review as a valuable tool for not only improving student writing, but helping students to identify as real writers in their classrooms.

One of the first points that needs to be made concerning peer review is that it is not an exercise in correcting mechanical errors. Christopher Mazura et al.in their article "Teaching Revision as an Act of Voice and Agency," points out that early in peer review, students should be encouraged to read each other's texts focusing on "content . . . and their own experience" as opposed to searching for and correcting mechanical errors (82). Hedy Mcgarrell and Jeff Verbeem's "Motivating Revision of Drafts through Formative Feedback," further clarify Mazura et al's point adding that "developing writers are too preoccupied with sentence level errors,"

[which often comes] at the expense of the probably more pressing issues of content and organization" (228). Maybe even more importantly, the authors explain that if there is too much emphasis on surface errors, there is the danger of students thinking that an edited paper is a correct paper, "discouraging [them] from further revising the ideas and organization in their text" (231). Mazura et al. add that " when students read to edit, they approach with a habituated critical eye, attending to mistakes for the purpose of correcting errors. This narrow and narrowing approach to a draft challenges any sense of possibility for evolution of thinking and cauterizes imagination" (82). Focusing on sentence level errors at the cost of real revision was something I came up against in my own classroom. It was difficult for students, especially early in the year, not to mark up each other's papers for these surface errors, but research warns that feedback which focuses on mechanical errors in favor of content gives students "little motivation to clarify the ideas already expressed in [their] composition[s] (McGarrell and Verbeem 231). It may take time for students to break this habit, but doing so will aid their revision in the long term.

Though the research on peer review has been modest, the studies that have been completed clearly point to the positive effects this activity has on student writing. Philippakos and McArthur's "The Effects of Giving Feedback on the Persuasive Writing on Fourth-and Fifth-grade Students" references several previous studies by Boscolo & Ascorti, 2004; Brakel, 1990; MacArthur, Schwartz, and Gaham, 1991; Stoddard and MacArthur, 1993 which found that "students make more substantive revisions and improve the quality of their writing when they are given the opportunity to work with peers to give and receive feedback (420). Chanski and Ellis in their article "Which Helps Writers More, Receiving Peer Feedback or Giving It? concur, revealing that peer review leads to "positive effects on writing quality"; in fact, Chanksi

and Ellis' study determined that peer review may be as much help in improving writing for the writer as it is for the reviewer (420). Still, the research is not without its skeptics, those who express their apprehension about the students' lack of ability to revise in a way that makes any real improvements to their writing; their concern, expressed in Mindi Vogel and Joe Seitz's article "Teaching Writers, Not Writing" is that though students understand revising a paper will make it better, they have never really "engaged in substantial revision," and if students do not know how to revise, how can they be expected to help others (109). Matthew Doherty in his "The Missing Link: Rewriting" reiterates McGarrell and Verbeem explaining that students are pretty good at correcting mechanical errors, but not adept in dealing with the global issues of form and content, that is, the issues that most greatly effect positive change in student writing (850). To steer students toward more global changes, Mazura, et al. stress that peer review must be implemented in a way that supports students' "voice and agency" (85). When students have agency over their writing, that is, choice in their revision/writing process, they are becoming writers, as opposed to producing a piece of writing (85). Research, including that of both Warrington et al. in "Finding Value in the Process :Student Empowerment Through Self-Assessment" as well as Vogel and Seitz stress that one of the most important goals in a writing classroom, if not the most important one, should be to produce writers, as opposed to writing (32, 108). Another factor interfering with the production of writers as opposed to writing, according to the research, is the ubiquitous use of rubrics in writing classrooms (Mazura et al. 85). The experts believe that rubrics, similar to focusing on mechanical errors, often impede, rather than encourage global revision. Mazura et al. stress that rubrics encourage students to see "revision as a procedure to complete rather than an opportunity to rethink and reshape writing in community; students become adept at following a set of directions to produce writing in exchange for a

grade, and they remain students, not writers" (85). Moreover, required rubrics are often detailed and long, discouraging students from even reading them. When students do adhere to them, their writing often becomes formulaic, doing more to create a piece of writing than to creating writers. Consequently, I was happy to see that much of the current research favors a different approach from the traditional rubric. Writing teachers, like Mazura et al., who successfully incorporate peer review, stress replacing the standard rubric with instructing students on how to identify what makes a strong piece of writing. Reinforcing the need for such an approach over the traditional rubric, Nicole Boudreau Smith in her "A Principled Revolution in the Teaching of Writing," states that "students need strategies and heuristics, not formulas, to grow as writers" (72). Thomas McCann, who strongly agrees with the current research, highly urges devoting plenty of time at the start of peer review to examine samples of student writing that both represent a range of student work, and is "of the sort the class is being expected to produce" (72). In their peer groups, students can then study these samples determining what they have in common and how they can be ranked "for quality from best to worst" (73). The talk that accompanies this activity helps students to "note the key features that produce a particular genre" and to "express the features that the students find particularly appealing (talking about what they like and don't like) in the set of compositions" (73). Philippakos' article "Giving Feedback" concurs, saying that teachers must take into consideration the genre for each paper, then develop guidelines and criteria for evaluation based on that genre (5,6). Using both strong and weak examples of student writing, teachers should model analyzing the papers, then invite students to join in. Teachers can use papers from previous students (omitting names, of course), or if they have no papers, they can construct their own to use as examples. How many of these sample essays that need to be used depends, of course, on the students. Though this was an approach

used to teach English as a second language to elementary students, the lesson would transfer well to the high school classroom. As high school teachers, we often believe that students have learned enough about writing that we do not need to implement detailed strategies like Philippako's, but the reality is that many students need this in-depth instruction. Once the criteria for a strong paper has been established, students can begin the work of actually reviewing each other's drafts.

Armed with the knowledge of what makes good writing, the substance that makes peer review can begin, and that substance, according to Tom Romano, is talk, and "lots of it" (68). Romano who just retired in 2020, after twenty-four years of teaching English Methods and Writing at the University of Miami in Ohio, believes that student writers can help one another simply by listening carefully and responding honestly to their piece of writing (68). Romano devoted an entire chapter in his first publication *Clearing the Way: Working With Teenage Writers* 1987 to revision, specifically revision which employs peer review. In his chapter "Writing Processes in One High School Classroom," Romano explains that for student talk to be successful, it must be modeled (67). He begins this modeling by choosing several students from his class, asking them to take a seat in front of the room. These students, he adds, are those whose "requisite load of adolescent self-consciousness appears minimal" (67). In other words, those who will not be too shy to express their thoughts. This is his response group, whom he tells that he has a first draft of something that he wants to share with them. He simply asks the response group to listen carefully, not make any judgements, but simply report what they heard once he has finished. Romano says his purpose is two-fold. He is "curious" as to what the students react to and do not react to, which he says will help him as he revises; and secondly, he wants them to start talking about his work because he says, "will make me think more about it"

(67). Romano stresses that the reviewer does not have to be critical to be of help. He says that "fellow writers can help a good deal by just reporting honestly how the words affected them and asking questions that coax the writer to be expansive in his talk" (68). From time to time, Romano changes up his format, asking students to "address some specific points" (70). He might, for example, direct the peer groups to describe two strong parts of the piece, quote the most effective sentence, or name one spot that [they would] like to see "vivified" (4). Once in their peer review groups, Romano moves around the room, listening and occasionally offering advice (69). Romano does concede that he has some discomfort with peer groups as "talking . . . –without the teacher present – gives students opportunities to be more freewheeling in their conversations"; I call it socializing, but he says that what the students learn in this close contact, enables him to live with his "discomfort" (70).

Mazura et al., like Romano, also favors talk among his students to get them thinking about their writing, but Mazura et al's approach moves a little more slowly than Romano's. Mazura et al. believes that slowing the process down gives students and their writing time to "develop" and "mature" (82) This was the process that I felt was most beneficial and one that, providing teachers have the time, would create the most significant changes in student papers. Mazura et al. likes that both taking the time to slow down the peer review, as well as encouraging students to be respectful of one another establishes a trust and creates a community of writers (83).To accomplish this goal, Mazura et al.'s students work in pairs though six sets of instruction, each requiring a separate read of the paper in review. During the first few reads, the students are mostly becoming familiar with the paper; like Romano, during these early reads, Mazura et al. emphasize making no judgements. On the initial read, labeled "Noticing," students are instructed to introduce themselves to the piece of writing, to simply absorb what they hear.

During the second read, labeled "Naming," the student is to "name," what he "noticed," placing

his comments in the margins of the essay. This may be in formal terminology or not. For

instance, he may notice evidence to support a claim. By naming, the reader is describing the

writer's "specific moves," "literally seeing the writing at work (83). These comments would

probably, and actually should, reflect what skills they are currently learning or practicing (83).

The third step has the student "Pointing," which entails going back to that which the student

named, and then highlighting or underlining these ideas from where they started to where they

end; here the reader should examine the ideas more deeply, especially with regard to their

connection to the whole piece (83). These highlighted areas give the reader and writer something

"to talk about" (83). Most of that talk occurs in the fourth and fifth step. The fourth read labeled

"Appreciating," adds Mazura et al., is so much more than just "empty praise; rather it is an

"articulation of the reader's experience" (84). Much like Romano's directions to "tell me what

you hear," Mazura et al. has his students verbally share their comments "to open a conversation

about what the writer is doing well" (84). The fifth step, to "Evaluate," has the reader and writer

conferring, talking about parts of the paper they agree upon, as well as those parts that confuse or

"pose a disconnect" for the reader/reviewer (85). Students need only note these places of

"disconnect," places where they are confused or struggling to make sense of the point. There is

no need to offer correction. Rather, if the reader feels the need to give some direction, he should

"jot down some open-ended questions in the margins," ones that "ask the writer to consider the

ideas more deeply or from another perspective" (85). He might ask, for example, "Did you mean

X?" or "Does this step counteract your claim that X . . .?" (85). This takes practice, all the more

reason teachers need to model using sample essays. This is an important step, one meant to send

the writers on their way to generate more writing, or in other words, to immerse themselves in real revision (85).

A shorter version of Mazura et al.'s method, and one introduced to me by Dr. William Coles from the University of Pittsburg is the approach I used in my own classroom. Dr. Coles' method does not necessarily require as many reads as Mazura et al.'s, but it is, in essence, asking students to perform the crux of Mazura et al.'s approach. Dr. Coles directed his students to read their partner's paper looking for "golden nuggets," or what he explained was something that catches the reader's interest. These golden nuggets, Coles further defined, could be anything from a strong supporting point, to a great choice of quotes, a strong transition, or even a stylistic device. Like Mazura et al.'s "Naming" step, students would focus on writing maneuvers that had been previously covered in class, especially those writing lessons Cole had most recently introduced. Say, for example, the class had been working on how to incorporate quotes, students would be encouraged to look for strong examples of that skill. Dr. Coles also instructed readers to highlight an area of concern, with a focus on what could be done to improve that particular problem. I like Mazura et al.'s emphasis on not "correcting" the issue, but rather questioning the student writers about what they intended. Because my students struggled most often with developing their ideas, I often directed peer review by asking them to read for ideas that could benefit from further development. Obviously, teachers know their students and should use that knowledge to provide a framework for their own peer review sessions. A former colleague and current junior/senior English teacher uses the same practice as Dr. Coles', but she calls her approach the "Disney Day of Peer Editing." In her classroom, the student reader puts three stars on the writer's paper which indicates that the idea is so good that it should not be touched; then the student highlights one passage which is their "wish" for improvement (Grissinger). This

approach mimics Romano's asking students to identify two strong points in the piece. In fact, Romano, Mazura et al., Coles and Grissinger are really all incorporating the same procedure with just a nuance of difference in their approach.

What Romano, Mazura et al., Coles and Grissinger, in particular, have in common is that they agree that the key to making student talk effective is to change students' thinking from looking for weaknesses or mistakes in their peers' papers to asking students to read drafts with a non-critical eye, to be open to ideas that are strong as well as ideas that might benefit from discussion. This is the part of peer review which, according to Mazura et al., "may lead to the paper's evolution" (84). Moreover, asking student readers to put the emphasis on positive aspects of the paper is encouraging to writers, making them feel like they have accomplished something; and as a consequence, they are more willing to continue revising. Maybe even more importantly, when teachers put review in their students' hand, they remove themselves from the role of editor. The many decisions needed during the process fall squarely on the writer, where they should be. Tchudi et. al in their "Unsettling Drafts: Helping Students See New Possibilities in Their Writing" references Chris Anson's research which states that "As long as judgements of what may be "better" or "worse". . . remain the province of the teacher alone, the writer cannot fully and authentically engage in choice making and problem solving and without the authority to make choices, the writer can never understand how central are the consequences of any meaning-making activity in writing" (33). In other words, when the writer does not make his own decisions and deal with the consequences of those decisions, he will never understand what real revision demands. Moreover, Mark Holding author of "Liberating the Student's Voice: A Teacher's Story of the College Essay" says that "when students learn to make their own choices regarding their writing, the result is an investment in their essays (78). Furthermore, with peer

review, students read, talk and question, coming to conclusions about their writing that may not have materialized had the teacher intervened (Romano 70).

A more recent addition, though not new, to the research on peer review stresses that this activity is not over until writers have had an opportunity to reflect on the changes that occurred as a result of the discussion during their review sessions. Reflection is not exactly part of peer review, but it is the peer review that ignites the reflection. In this way, peer review can be seen as a stepping stone to reflection. Once students see their text more clearly, its strengths and its weaknesses, they can more easily employ revision strategies that will improve their work. Summing up just how important this reflection is Jody Shipka's "Negotiating Rhetorical, Material, Methodological, and Technological Difference: Evaluating Multimodal Designs" references Kathleen Yancey who believes that students who employ reflective writing strategies "exhibit signs of being able to "'theorize about their own writing in powerful ways,'" and locate what is "'likeable'" about their texts and where they need to revise"; in other words, enabling students to revise more independently (355). Shipka shares her research providing example questions that should be employed during such reflection. Students, she says, can be asked to "(1) identify their texts strengths and weaknesses, and potentials for revision (2) share with readers how they feel about their work, and (3) articulate what they learned (i.e. about themselves, about writing, about their subject). Even more significantly, Elizabeth Brockman's "Revising Beyond the Sentence Level: One Adolescent Writer and a Pregnant Pause" says that "adolescent writers who paused long enough to respond in writing to questions [like Shipka's] were more likely to revise globally" (85). To reinforce the importance of such reflection, teachers can give students points for their work, that is, for putting into writing what they learned from their peer review, and explaining how they incorporated that into their revision. To

encourage this additional writing, teacher Mark Holding gives final grades "based as much on productivity . . . as on the finished product" (82). Holding's approach would be especially productive for one or two of the early papers in the course, as it stresses the importance of the revision process; and, the earlier students get this message, the better. Smith understands that adding this reflection requires much additional classroom time, but she feels its benefits outweigh any time that it demands (74). Most specifically she believes this reflection will help her students understand why their papers have improved, enabling them to take this information into new writing situations (74). Smith hopes "that all students leave our classrooms with an enhanced level of wisdom about their choices as writers, and that this wisdom translates, ultimately, into greater proficiency" as it does for her students (74). Community college professor Howard Tinberg's "Teaching for Transfer: A Passport for Writing in New Context," reinforces reflection as the key to moving from one writing situation to another. Tinburg stresses that when a student learns to make the move from one rhetorical situation to another, he has clearly become a writer

On a note of maybe lesser importance, but none the less one that needs attention. No one ever addresses the time revision requires, time that teachers never seem to have enough of (Vogel and Seitz 109). Sarah, the Advanced Placement English teacher, in Chanski and Ellis' article, turned to peer review because she felt "overwhelmed by giving feedback on student writing" (54). Sarah found herself making the same comments over and over again with little improvement in students' scores on the AP test (54). Moreover, since the average high school teacher sees upward of one hundred students in the course of a school day, there is no way the teacher can look at students' drafts, make comments and return them in a timely enough fashion to make any feedback relevant - nor should they. Smith adds that while she may save a class day

by collecting and commenting on papers herself, student reactions and comments during peer review "created an exigency that students were far more eager to respond to than the earnestly scribbled marginalia of their instructor" (74). My experience in the classroom tells me that students would prefer the easy way out – the teacher marks the "errors" or makes notes telling students what needs to be done, and then the student corrects accordingly. In fact, students have become experts at "producing a piece of writing in exchange for a grade" (Mazura et.al. 85); that is, writing what they think the teacher wants. Many teachers fall into this "correction" trap, as it is an easy approach and one that makes the student happy, but this approach does nothing to help students' writing evolve; "it just breeds dependence" (Weaver 68).

Most teachers would agree that getting students to understand the importance of revision is a difficult task. In fact, Vogel and Seitz say that in in their experience "revision is the most challenging aspect of writing instruction" (109). Fortunately, the research clearly suggests that implementing structured peer review can contribute to overcoming this obstacle, and make significant improvements in student writing. Maybe most beneficial, peer review can lead to independent writers, those who can move between writing situations applying what they have learned from previous experiences; what experts mean when they say they want to create "writers, not writing." Each of the steps in the peer review process, however, must be given equal and specific attention, beginning with defining for students what makes good writing, to lots of talk aimed at what writers are doing well to asking students to reflect on what they have taken from peer review. Still, even on productive days, good teachers often question their strategies, and when in the midst of peer review, they sometimes wonder whether anything is really being accomplished. Tom Romano is quick to assuage any feelings of doubt, for he says when students talk "they accomplish things that would be difficult to measure with a

standardized test. Those things, [he adds], that are important enough for me to keep peer group

response as an integral part of my writing class" (69).The teacher's role, as Romano consistently

illustrates in his *Clearing the Way,* is to create an environment that gives the writer the best

chance for success. The research confirms that not just implementing peer review, but making it

front and center in the writing classroom is the biggest step toward creating just such an

environment.

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Teaching Grammar in the Context of Writing at the Community College

Context for the Grammar/Literacy Narrative Unit

This unit was designed with the hope of one day using it to teach a first year composition class (FYC) at the local community college. The grammar unit is anchored in a literacy essay, a paper intended to be a sort of warm up for the semester and also to provide me (the instructor) with an opportunity to assess the skill level of my students, who, by the very nature of an open-enrollment institution, will be a diverse group. Helen Raines' article "Is There a Writing Program in This College" outlines this diversity. Raines notes that the community college student is often a first-generation student; some are returning after an extended absence from school, the average age being 28; and most hold jobs while attending class - in fact, twenty-two percent work full time (158). On the Community College website, Lorain County Community College describes itself very much in line with Raines' description: LCCC is described as a college that serves a "culturally diverse community . . . with 23% minorities."; (LCCC). The college population attracts recent graduates; older students returning to school; individuals preparing for new careers; and students from all socio-economic backgrounds. Sixty-six percent of the student body is enrolled part-time ("Demographics and Diversity"). While all of these qualities of the LCCC student influenced my decision to teach grammar with the literacy narrative, the one characteristic that most motivated my decision was that these students, according to Olga Aksakalova and Dominique Zino's article "Processes of Engagement: A Community College Perspective," the community college classroom is a "borderland[s] between the comforts of non-academic discourse and unfamiliarity with academic communities (147). More simply put, community college students "often do not see themselves as experts," do not feel at home in the academic community (147). One of my major goals as their English instructor is to help alleviate

any anxieties they may have about school and specifically about grammar and writing. I especially want to, as Connie Weaver, with her near fifty years' experience teaching writing, states in her *Grammar to Enrich and Enhance Writing*, "lift the burden of failure" that many students have experienced in their study of grammar, which I hope will, in turn, make them feel like they belong in the academic community (263). With this in mind, much of the work is done in class with a partner, and most of the longer assignments, usually homework, are given a grade for completion. Students enrolled in this class can opt for the one and one-half hour class which meets two times a week or for the one hour class which meets three times a week. I wrote the unit for the three, hour long classes.

According to "Newsroom," in 2018 the college was named the top community college in the country for Excellence in Student Success by the American Association of Community Colleges ("Newsroom"). As its title indicates, the college is located in Lorain County, but also attracts students from the surrounding counties, including Cuyahoga, which includes the greater Cleveland area; Erie County to the west; and Ashland County to the south. Lorain, and northeastern Ohio, in general, was once a strong industrial area; as the world has moved toward technology, the college has made a great part of its mission to prepare students for those changes. Most specifically, part of their mission statement reads "Making Lorain County a talent destination by increasing educational attainment that out-paces region and fuels economy" (Mission, Vision, Values and Priorities). I read this as preparing students for careers that will not only help them to succeed but to, in turn, help the county to succeed. The LCCC website also outlines what it calls "General Education Outcomes," which I have considered in designing this course. English lists only one course outcome which reads as follows: (C1)English: Demonstrate logical organization, coherent thinking, and precision in writing. Other course outcomes are

described as "Infused Outcomes," that is, they may cross over into other areas of study. Two outcomes that apply to FYC read, (In1) Critical Thinking: Employ critical thinking skills in addressing issues and problems; (In2) Communication: Demonstrate competence in verbal and nonverbal communication; and (In3) Diversity: analyze the role of diversity in the development of the individual, the community and the global s("General Education Outcomes").

Rationale for Teaching Grammar in the Context of the Literacy Narrative Unit

I started teaching in the 1970's when grammar was beginning to fall out of favor. Teachers seemed almost equally divided in their attitudes about how the teaching of grammar should be approached. Some continued to stress grammar activities from their *Warriner's* or their *Strunk and White*, having students practice correcting sentences as a regular part of instruction. Others, like me, knew that regardless of the amount of drill we incorporated in our classrooms, the grammar was not transferring to students' writing. I floundered during the 1970's, never really embracing any particular approach. I often taught a concept at moments when I realized students were having issues, but I still occasionally reverted to the traditional practice of correcting sentences. One of my most egregious practices was marking up student essays with my trusty red pen. I cannot count the number of times I wrote "awk," my abbreviation for an awkward sentence on my students' papers. Then in the 1980's, I was introduced to Connie Weaver, one of the first instructors and researchers to promote teaching grammar in the context of writing. Weaver, thankfully, confirmed my suspicion that the current approach of using exercises in the grammar text to practice correcting faulty sentences was doing little to improve student writing. And all that correcting on student papers with my red pen, something Weaver in her latest publication calls "the red-pen syndrome," was not doing much to correct student errors (37). Worse, Weaver adds, it "empowers the teacher at the

expense of her or his students. The teacher has all the 'right' answers, leaving students in the role of ignorant novice, relying on the 'expert' to 'correct' their work," which does nothing " to help students become independent editors (37). Much later, as I pursued this degree, I read Weaver's latest publication *Grammar to Enrich and Enhance Writing,* which to no surprise, still stressed that "teaching grammar as a separate subject divorced from writing wastes valuable instructional time because few students transfer their grammar study to writing without teacher guidance" (26).The grammar unit that I present here reflects much of Weaver's research; specifically, I will implement Weaver's pedagogy to present a pre-planned lesson on using grammar effectively to express content and teach that same concept through practice exercises in the form of short writing assignments (graded for completion only) throughout the writing and editing process (142). I have strongly ascribed to Weaver's theory that "a teacher can often have the greatest long-term effect by presenting a pre-planned lesson on using grammar effectively to express content and then teaching that same concept throughout the revising and editing processes"(58). Another tenet of Weaver's that this unit incorporates is modeling. Weaver suggests modeling from literature, from a previous or current student or from the teacher (63). Since the focus on this first year composition class is the essay with only one piece of literature covered, I will provide the students with two examples of the Literacy Narrative, one that I constructed and another well- known example Sherman Alexie's 1997 "Superman and Me." These model essays will serve two main purposes: one, they afford me the opportunity to examine the narrative genre with the class showing them its content and organization to prepare them to write their own, as well as to provide an opportunity for students to examine strong grammatical concepts/patterns that they can imitate and then incorporate into their own writing. As Weaver suggests, after modeling for the students, I will have them practice the concepts by composing their own

sentences. After checking for mastery (much of this done by having students put sentences on the whiteboard), I will have students apply the newly learned concept to their essay in progress (63).

In addition to Weaver, I have borrowed from Harry Noden's *Image Grammar: Teaching Grammar as Part of the Writing Process* as the first two grammatical concepts presented in this writing/grammar unit focus on adding images to the students' essays. Noden contends that grammar concepts are like brushstrokes in a painting, adding that, "An ineffective writer sees broad impressions that evoke vague labels; a powerful writer visualizes specific details that create a literary virtual reality"(3). Noden goes on to quote novelist Robert Newton Peck who says that "Readers want a picture – something to see, not just a paragraph to read. A picture made out of words . . . . An amateur writer tells a story. A pro shows the story, creates a picture to look at instead of just words to read"(3). Weaver refers to these brushstrokes as patterns and urges teachers to focus on these in lieu of student errors (37). Noden's approach seems like a solution to the many times I struggled to get my students to put details into their writing. I repeatedly asked that they "show," not "tell, but this was difficult for them. From Noden's list of brushstrokes, I have selected the action verb and the appositive. Noden tells his readers that by ". . . reducing being verbs, writers can energize action images"(11). He adds that "students can improve the power of their sentences by replacing as many being verbs as possible, often by creating appositives" (11). In addition to creating images in their writing, action verbs turn wordy, murky writing into clear, concise writing, as students eliminate the unnecessary form of "be" and in passive voice, the "by" phrase that often ends the sentence. The second lesson in my unit asks students to remove the "be" form of the verb and to add the appositive, which Noden tells us "amplif[ies]" images (8) and adds "clarity" to nonfiction (9). Most importantly, though, I chose the appositive lesson because I believe it will add, as Noden tells us, "authenticity," and

help to "re-create the illusion of reality," in the students' narratives (31). By modeling and practicing examples of how to add these brushstrokes/images to their writing, my hope is that the students will not only create a picture of their literacy journey, but that they will take the skill of adding detail to future writing assignments.

I borrow from Noden again who devotes a whole chapter to the benefits of teaching parallel structure. Noden says that utilizing parallel structure "writers beat rhythms of musical syntax as backgrounds to ideas of joy love, and anger. In every genre from science fiction to journals, they use the subtle cadences of structure to enhance a variety of moods" (57). Noden adds that parallel structure "enhances the clarity of images," those very images I want to stress in the Literacy Narrative. I have found that my students have an intuitiveness for parallel structure and use it in their writing, even before I present it in class. However, they often, as Noden explains, "disrupt" that parallel structure by not using consistent grammatical constructions (63). With this lesson, students will see how words, phrases and clauses can be linked to create images and emphasize important ideas, as well as to enhance tone and style, even if they do not have the grammatical terminology to describe it. One of the advantages to this lesson is that it gives me the opportunity to expose my students to other brushstrokes, to other concepts of grammar, like the participle. Noden encourages teaching students to "imitate without labels" (62). "After students learn to imitate," he adds, "definitions can be added to strengthen their knowledge" (62). To cover these grammar lessons and to complete the essay will require three weeks of class time or nine days.

My approach to teaching grammar has always been in line with Constance Weaver's pedagogy, which is to determine students' needs then teach those issues that I feel are most critical in improving their writing (143). I anticipate the writing issues at the community college

being as diverse as the student population. Thankfully, I have a teaching career behind me that has made me more than aware of the predominate student issues with grammar and writing. After this first unit, my plan is to introduce one or two new brushstrokes and/or new grammatical concepts with each essay. My goal being that over the course of the semester, my students will have add a variety of tools to their toolbox to draw from whenever they are asked to write, whether that be in English class, other classes or in their future professions.

LESSON PLANS

USING GRAMMAR TO CREATE IMAGES AND TO ENHANCE MEANING AND STYLE IN THE LITERACY NARRATIVE

This writing/grammar unit will incorporate the Lorain County Community Colleges three core outcomes as they apply to the first year composition course and to this writing assignment. C1: Demonstrate logical organization, coherent thinking, and precision in writing.

Students will be constructing sentences using new grammatical patterns

Students will be composing an essay, which will be the culmination of the unit and the basis for their evaluation.

In1: Employ critical thinking skills in addressing issues and problems.

Students will have to reflect on their literacy journey, making decisions about what to include in their essay as well as what to exclude.

In3: Analyze the role of diversity in the development of the individual, the community and the global society.

Students will have to honestly examine their literacy journeys understanding that theirs may be different from everyone else's; more specifically, my goal is that students begin to see that it is our differences that are our strengths.

DAY ONE: INTRODUCTION TO WRITING THE LITERACY NARRATIVE (LN)

Although this first day is the introduction to the Literacy Narrative and not a grammar lesson, I include it, as the grammar lessons are anchored in the writing assignment.

Objective

Students will become familiar with the characteristics of the narrative genre, specifically the Literacy Narrative (from here on in the LN)

Model/Example

Share with the class my example of the Literacy Narrative "My Love Affair With the Written Word" (Appendix A: sample essay) (Appendix B writing prompt)

Activity

In pairs have the class read the narrative example. Ask them to describe the essay: what is the main idea? Where can the main idea be found? What kinds of information does the LN include? how was the Literacy Narrative organized? Were there any images/pictures that stuck out for you. If so, explain why. Who might be the intended audience for such a paper? How would you describe the essay's purpose? the essay's tone?

Reconvene as a class and discuss the narrative. Make a list of characteristics the class believes a strong LN should have.
In their notebooks, students will begin making a list of writing terms they will need in later writing assignments (eg: audience, purpose and tone).

Homework: Begin thinking about your own literacy journey; be prepared to prewrite about it in our next class meeting.

DAY TWO: USING ACTION VERBS TO ADD DETAIL AND IMAGES TO WRITING

Objectives

Students will recognize the difference between action and state of being verb.
Students will begin to think about their own literacy journey.
Students will find verbs to use in their LN.
Students will brainstorm and do some prewriting for their LN.
Short Lesson: Tell the class that they are going to be given some tools to help them complete their essay. Some of these tools will help to add images to their writing, especially important to consider in their LN. These tools we will call brush strokes. The first tool/brushstroke they will learn is the Action Verb. Tell them that by the time they finish this essay, they will have acquired tools/brushstrokes that will help them whenever they write. By the of the semester, they will have a full tool box or palette of brushstrokes to draw from.

Next ask the class to close their eyes and listen to the following pairs of sentences. Read the first one and then tell the class that you are going to read the second one but that you are going to add a brushstroke in the form of an Action verb. As they listen, decide which sentence they like better and why.

- The gravel road **was** on the left side of the barn.
  The gravel road **curled** around the left side of the barn.

Go through the same process with the following two sentences to show that even an action verb can sometimes be improved to add detail to writing.

- Holding on to his mouse, Lennie **walked** over to George.
  Holding on to his mouse, Lennie **lumbered** over to George.

Discuss the sentences and clarify the difference between action and state of being verbs.
Ask/discuss why using specific action verbs over "state of being verbs" or weak verbs improves

the picture. Ask what else the change in verb has added to the sentence? This is a good time to introduce the rhetorical situation.

Model

      On white board project the two paragraphs from Harry Noden's *Image Grammar* (p. 12) to show students how one author revised her work replacing being verbs with action verbs to add detail and bring her writing to life. Discuss her revisions – her "verbs" that brought the paragraph to life. (See Appendix C)

Activities

Activity #1: Refer back to the sample Literacy Narrative (Appendix A). In pairs, ask students to read through it again and highlight all of the action verbs that they can find.

Activity #2: Reconvene as a class and share the verbs they circled, as well as some they may have missed. Discuss which ones they felt were the strongest and why. Ask if any could be replaced with even stronger verbs.

(Students will invariably point to participles and other words that look like verbs but are not, which gives me an opportunity to make the distinction.)

Activity #3: Pre-writing: Ask students to choose six action verbs that might be used to describe their "Literacy Journey." To help them find verbs, they will be given a list of "Awesome Action Verbs." (Appendix D). Using those six verbs, they are to construct sentences that could be used to describe their literacy journey. Examples below may help them get started.

POSITIVE VERBS	NEGATIVE VERBs
Discovered (I could read)	**struggled** to (read, do math, learn technology)
Relished (a good book)	**cried** (over my math homework)
Believed (in myself for the first time)	(math, writing, Spanish) **crushed** me

Activity #4. In pairs, share sentences and talk about their choices as well as their memories of their literacy experiences. This is a time to both think about the importance of action verbs as well as to start "percolating" (a term Professor emeritus of Miami University Tom Romano uses to describe anything students do to get the writing process started). If time, we will share a few sentences with the class.

Homework: Use your sentences to help you think about your own literacy journey. Has it been a positive experience or a negative one? Extend your thoughts by writing a description of a **moment**, just one particular moment, in that journey/ history/experience. Aim for 8-10 sentences. (You may use one, or more than one, from your original sentences.) Think of this as one paragraph that can be used in the body of your essay or as a drafting activity. You will be adding two more like this. Length is not as important as getting something down on paper. Remember to choose strong action verbs whenever possible. Highlight these verbs and submit to Google Docs. (You will receive 10 points for completing the assignment.)

DAY THREE: USING THE APPOSITIVE TO ADD DETAIL AND AUTHENTICITY

Objectives
> Students will be able to identify the appositive and its function in a sentence.
> Students will be able to apply the appositive to their writing.

Short Lesson: I will begin class by telling students that they will be learning about a second brushstroke. I will then read the model sentences (see below), and identify the appositives, explaining that the appositive renames and/or describes another word in the sentence, usually that word is a noun. I will stress that adding the appositive can be very useful in creating details and images and in making their narratives seem more authentic; therefore, more believable to the reader.

Model:
Sentences that Incorporate the Appositive
> Ms. Jones, my teacher and strict grammarian, never misses my punctuation errors.
> I loved *Dick and Jane*, the first real book we read in elementary school.
> Algebra class, that place of horror, haunts me to this day.
> Teenagers love their cell phones, those little hand-held computers, used for everything but phone calls.

The Literacy Narrative "My Love Affair With the Written Word"

Activities
Activity #1: Using appositives from the example Literacy Narrative (see Appendix A), as a class, we will read the following sentences and identify the appositives, as well as what they rename and/or modify.

> a. My problems began with the teacher Mr. Baetz, a man rumored to have little to no teaching experience. Reconvene as a class and discuss what these appositives add to their writing.
>
> b. The bookmobile, a sort of library on wheels, rolled into our small town once a week during summer vacation.
>
> c. I will be forever grateful to my teacher Mrs. Dean, a sweet old lady (probably thirty-five) who read to our class every day after lunch.
>
> d. The following year, I found myself in a freshman English class reading a big book called *Great Expectations*, which I would learn had been written by Charles Dickens, the famous British author who had also penned *A Christmas Carol*.

Activity #2: I will give the students five sentences with "be" verbs that could be improved by adding an action verb and an appositive. Working in pairs, they will rewrite the sentences using

the following guidelines: (In addition to creating appositives, this activity will continue to stress the importance of action verbs and also help students to create sentences that are concise but detailed.)

- rid the sentence of the "be" verb and replace it with an action verb.
- rearrange the sentence any way that work
- you may add a word or two if necessary

a. The computer is a high tech machine that I will never understand.
b. My piano is my best friend and I couldn't live without it.
c. My boss was an uncaring, even cruel man, who drove all of his employees away.
d. *The Grapes of Wrath* by John Steinbeck has been my favorite novel since high school
e. The little boy was on the ground crying for his mother.

Activity #3: After finishing, class will reconvene and we will discuss the sentences putting a couple on the whiteboard. This will be a good time to continue their study of rhetorical analysis, as they address how the meaning of the sentence might be altered due to the changes. This activity may have students asking about commas. If so, I will address that issue also.

Homework
None

DAY FOUR: APPLYING THE APPOSITIVE TO THE LITERACY NARRATIVE

Lesson: see day 3
Objectives: see day 3
Model: see day 3

Activity #1:Students will use the writing they have created thus far, to look for a place(s) (or as Noden calls it zooming in) that adding an appositive might help to create a better picture, or add a needed detail, especially if it adds to the authenticity of the narrative. They should add at least one appositive. I will walk around the room helping if necessary. I will ask a few students to share their sentences on the whiteboard.

Activity #2: Add a second "moment" to your Literacy Narrative. As in the first one, aim for 8-10 sentences. Try to use action verbs whenever possible, and look for opportunities to create images and detail using the appositive brushstroke. Submit to Google docs by midnight. (worth 10 pts.)

DAYS FIVE and SIX:USING PARALLEL STRUCTURE TO ENHANCE MEANING
AND STYLE

Objectives

      Students will be able to identify sentences that utilize parallel structure.

      Students will gain practice mimicking parallel structure.

Short Lesson

      I will begin class by asking students to simply listen to a few well known sentences.

        "To be or not to be – That is the question . . ." William Shakespeare

        "Give me liberty or give me death" Patrick Henry

        "**I have a dream** that **my four little** children will **one day** live **in a** nation where
        they will not be judged by the color of their skin but by the content of their
        character." — Martin Luther King Jr.

I will ask students what strikes them about the sentences? What makes them memorable? After a
short discussion, I will reread the sentences, disrupting the parallel structure.

        "To be or should I be? -That is the question."
"

        "Give me liberty or death"

        "I have a dream that my four little children will one day live in a nation where
        they will not be judged by the color of their skin but their character."

We will then discuss what the disruption does to the sentences, and why it is important to be sure
that the ideas being connected sound the same or are in the same grammatical form. I will more
formally define parallel structure as a construction needed to connect ideas in a sentence. I will
assure students that they have already incorporated parallel structure in their writing, so this is
really nothing new. However, I will add that they are going to learn to use parallel structure
intentionally to emphasize ideas and to create images.

Model

Sentences that illustrate both correct and incorrect examples of parallel structure

Excerpts from Hillary Jordan's novel *Mudbound* (See Appendix E)

Activities

Activity #1: I will put four pairs of sentences on the white board; in each pair of sentences, one
uses parallel structure correctly, the other incorrectly. As a class, we will read each pair pointing
out the better/correct version. We will briefly discuss what happens to the flow and rhythm of a

sentence when parallel structure is disrupted. Afterwards, we will identify the structures used in the lists. How much grammar terminology I use will depend on how the class reacts. (see descriptions below each pair of sentences)

After the victory, the fans ran onto the field, jumped for joy and were screaming with delight.
After the victory, the fans ran onto the field, jumped for joy and screamed with delight.
(list of verbs, followed by a phrase)

Jack worked hard to stay in shape by lifting weights, running and he always tried to eat a healthy diet.
Jack worked hard to stay in shape by lifting weights, running and eating a healthy diet.
(a list of "by" phrases)

I knew dad would ask where I had been, whom I was with, and did I get home before curfew.
I knew dad would ask where I had been, whom I was with, and what time I arrived home.
(a list of clauses – that is, a group of words that has a subject and a verb)

Activity 2: In pairs, the class will construct sentences modeling the corrected versions from activity one.

Activity 3: We will reconvene as a class, and I will ask for volunteers to put one of each example on the white board, which we will read and check for accuracy. If the sentence is incorrect, we will correct it together.

This is also a good time to discuss how correct parallel structure prevents sentences from becoming needlessly worried. A few examples are usually enough to illustrate this point.

DAY SIX:USING PARALLEL STRUCTURE TO ENHANCE MEANING AND STYLE

Objectives
Students will be able to identify parallel structure as it is used to enhance meaning and style in a piece of literature.
Students will be able to mimic parallel structure to create meaning and style.

Short Lesson
See Day 5

Activities
Activity #1: I will distribute copies of passages from Hillary Jordan's novel *Mudbound*, and as a class we will highlight the examples of parallel structure. I will identify the grammatical structures: single words, phrases and clauses; but tell the class not to worry about grammatical terminology, that they will be able to identify parallel structure simply by the sound of the sentence.

Activity #2: In pairs, I will have the class write a paragraph mimicking Jordan's second one. They should begin by adapting the topic sentence. They can do so in a variety of ways (See examples below). I will stress that it is not important what they write about but rather that they mimic Jordan to practice parallel structure.

Some examples:

      a. Violence is part and parcel of city life.
      b. Fun is part and parcel of high school life.
      c. Tension is part and parcel of college life.

Activity #3: We will reconvene as a class and I will ask for volunteers to read their paragraph. If no one volunteers, I will collect the papers and read some randomly.

Homework: Look for a passage that utilizes parallel structure. You can use novels, speeches, comic books, Facebook, recipes. Where you find the passage is not important. Copy the passage (as I will be collecting it – worth 5 pts.).

DAY SEVEN: USING PARALLEL STRUCTURE TO ENHANCE MEANING AND STYLE (Continued from days 5 & 6)

Objectives
See days 5 & 6

Model
Homework passages that employ parallel structure.

Activity #1: In groups of three, students will share their homework passages. I will encourage them to discuss why the writer might have chosen to put the information in parallel structure. Then the group will construct sentences that imitate each of the three examples.

Activity #2: I will ask each group to put one of their examples from the homework on the whiteboard for discussion. We will identify whether the parallel structure is a single word, a phrase or a clause. (I will collect both the student's homework and the group's sentences.)

DAY EIGHT: USING PARALLEL STRUCTURE TO ENHANCE MEANINGAND STYLE

Objectives
- See days 5 &6
- Students will see how one Sherman Alexie utilizes prepositional phrases in parallel structure to create meaning, style and tone in his Literacy Narrative.

Short Lesson
      I will introduce the preposition by telling the class that they probably learned about these parts of speech back in grade school and that they use them frequently. However, they should not worry if they don't remember. I will then tell them that prepositions often show direction and can

be easily remembered as they come in pairs that have opposite meanings. (eg: up/down, in/out, over/under, before/after) (See Appendix F for a full list.)

Model: Sherman Alexie's LN "Superman and Me"(Appendix G)

Activities
Activity #1: I will distribute a copy of Sherman Alexie's Literacy Narrative. We will read the narrative together and then focus on the second paragraph where Alexie uses five examples of parallel structure, each one a series of prepositional phrases. As a class we will consider the following questions:

- First of all, do you like Alexie's second paragraph? Why or why not?

- Why do you think Alexie intentionally used so many sentences that employ parallel structure? In other words, what was his purpose? do you think Alexie was successful in accomplishing that purpose?

- How does parallel structure serve as a rhetorical device (another writing term students can add to their notebooks).

Activity #2: Construct five sentences about your own literacy journey that employ prepositional phrases in parallel structure. You might use one of these, all of them, or none of them in your final essay. Think of this as a pre-writing activity for your final memory/moment, which we will construct at our next class meeting. Don't forget to employ action verbs, and maybe even add an appositive.

Activity #3: Meet with another person in class and share your sentences. Pick one sentence to put on the whiteboard to share with the class.

Homework
Add another "moment/memory" of your literacy journey. You may mimic Jordan or Alexie's approach, or simply employ parallel structure where you feel it might enhance a sentence or sentences. Highlight the sentences where you employ parallel structure. Submit to Google docs by midnight tomorrow. (Worth 10 points).

Appendix A
My Love Affair With the Written Word

I can't remember a time when I couldn't read. Books have always been a part of my life, my love of them starting back in elementary school. I would like to say that like a flash of lightening there was a moment in time that turned me into a reader, but it was more of a gradual journey – one that had several hiatuses, but one that has been so much a part of my life that reading defines a great part of who I am.

My first taste of books arrived with the Bookmobile. The Bookmobile, a sort of library on wheels, rolled into our small town once a week during summer vacation. I relished bookmobile days, anxiously awaiting the day that my sisters, friends and I would **gather** to walk up the hill to the corner in front of our small town hall where the rolling library always parked. As I stepped up into the narrow corridor of books, that musty smell of old, worn pages welcomed me. To this day, that smell still excites me, taking me right back to those cherished summer days. Though I own an electronic book reader, it will never replace the feel and smell of a book in my hands. On Bookmobile days, I always checked out the maximum number of books, carried them home, and then promptly forgot about them. Oh, I might flip through one or two for the pictures, and maybe even read a bit, but I soon lost interest to the neighborhood baseball game taking place down the street.

Sadly, the Bookmobile didn't turn this nine-year-old into a reader, but I know it planted a seed from which my reading would grow. As I look back, I think that seed germinated in the fourth grade. I will be forever grateful to my teacher Mrs. Dean, a sweet old lady (probably thirty-five) who read to our class every day after lunch. Mrs. Dean introduced me to great stories like *Little House on the Prairie* and *Where the Red Fern Grows.* The after lunch reading time quickly became my favorite part of the day. I dreamed of being the cute and spunky Laura, of

living her pioneer life. If only I could go back in time. Though I loved Mrs. Dean's story time, I still preferred her reading to us over any reading I would do on my own. Something else I liked about Mrs. Dean's class was that we were encouraged to read aloud. Any time Mrs. Dean asked someone to read a passage, I eagerly volunteered. I loved hearing the smooth way my voice travelled over the words, and I knew just what words and phrases needed emphasized too. I had discovered something I was good at, and since I was terrible in math, I clung to my reading skills to bolster my self-esteem.

Some years passed while I glowed in my ability to read. In junior high my older cousin introduced me to the Nancy Drew Mystery stories. I read almost her entire collection. *Mystery in the Attic* and *Mystery in the Old Fireplace* are two I remember, but still I didn't go looking for books to quench my reading thirst. Besides, even as thirteen-year-old, I could see that the Nancy Drew books were extremely formulaic, and I quickly tired of being able to predict the outcome.

The following year, I found myself in a freshman English class reading a big book called *Great Expectations*, which I would learn was written by Charles Dickens who had also penned *A Christmas Carol*. Though I had never read the latter, I had seen the movie version, and decided that Charles Dickens might be worth a whirl. I thought the story had a slow start, but I stuck with it mostly out of boredom. While Mrs. Brown, our teacher, belabored over the reading assignments, I sat unnoticed in the back of the room reading ahead of the class. In my own little world, I came to know Estella and Pip, and my favorite Miss Havisham. Who could forget Miss Havisham, the bride jilted on her wedding day some fifty years earlier - a recluse who never left her dark, gloomy dressing room? Still sitting there in her wedding dress and veil, both yellowed and withering like the body from which they hung. And, resting on the table next to her the

decayed wedding cake and withered flowers, symbols of that tragic event so long ago. To this day, I have never found a writer who could create characters like Dickens.

As much as I loved that novel, I would still be too busy with studies and cheerleading and, socializing, to actually seek out books. I would go on to experience other pieces of literature in high school and college, but none really connected with me until I started reading to prepare for teaching. I sought out books we hadn't read in school and in my hunt, found beautiful pieces of art like *The Grapes of Wrath* and *The Adventures of Huckleberry Finn,* books that I have since read and reread many times. I am not sure when I recognized that it wasn't the story line in books that necessarily attracted me, though I love a good plot; rather it was discovering what writers could do with words that hooked me. I was mesmerized by the sheer beauty of the written word, words organized in such a way that they grabbed me and kept me wanting more. When I tell people that I have read a book more than one time, I usually get a reaction like, "Why would you do that?" My reply is often "How many times have you watched the same movie?" I came to realize that knowing the ending of a book – or a movie – doesn't really matter because it is the journey that is most enjoyable.

My only regret over the course of this journey is that I didn't start reading earlier in my life. Maybe had I actually read those Bookmobile picks instead of just looking at the pictures, I would have fallen in love with words much earlier; but for someone who got a late start, I have more than made up for lost time. I am always reading a book – sometimes two at a time. When I finish a particularly good one, I feel empty and lonely for a while, like I am missing a good friend. The only remedy, of course, is finding another.

Appendix B
WRITING PROMPT ESSAY #1

For your first essay of the semester you will be writing a Literacy Narrative, that is an essay that describes your story/journey as you acquired the ability to read and/or to write. The first point I want to stress is that this is your story and as such, it does not have to be like anyone else's. As we defined "literacy," your paper may be about reading and writing, but it could also be about learning a different language: Spanish, math (yes math), computers/technology. Just share with us a story about your successes or struggles with learning something new. This paper must be at least two pages long, but no more than four. Don't think quantity; think quality.

Instructor MaryJo Moluse

Appendix C
Using Action Verbs

From *Goose Moon* by Shawn Jividen 1997

First Draft
Rockwell was a beautiful lake. Canada geese could be heard across the water bugling like tuneless trumpets. Near the short, two children were hidden behind a massive maple tree. Watching quietly, they hoped to see the first gosling begin to hatch. Tiny giggles caped their whispers of excitement.

Final Draft
Rockwell Lake **echoed** with the sounds of Canada geese. Their honking **bugled** across the water like tuneless trumpets. Two children **hid** behind a massive maple tree. They silently **watched**, hoping to see the first gosling hatch. Tiny giggles **escaped** their whispers of excitement.

Appendix D

Awesome Action Verbs
Marion L. Steele High School English Department

When writing a thesis statement, main assertion, or argument, remember to use language that not only conveys the meaning of your argument but also makes your argument more sophisticated. Use this list of awesome action verbs to strengthen your writing.

Accentuate	Conflict	Elaborate	Instruct	Reconstruct
Account	Conjecture	Elevate	Intensify	Reinforce
Adapt	Connect	Emphasize	Interpret	Remain
Address	Connote	Enable	Interrogate	Render
Advance	Construct	Enable	Invent	Renounce
Agree	Contend	Enforce	Investigate	Represent
Allege	Contradict	Engage	Ironize	Respond
Alter	Craft	Establish	Isolate	Reveal
Amplify	Create.	Evaluate	Justify	Review
Analyze	Criticize	Evoke	Link	Scrutinize
Analyze	Critique	Examine	Maintain	Shape
Argue	Cultivate	Exhibit	Manipulate	Shroud
Arranges	Deconstruct	Exist	Mediate	Signify
Ascribe	Defy	Expand	Misconceive	Simulate
Assume	Demonstrate	Explain	Multiply	Study
Attain	Denote	Explore	Negate	Succeed
Attest	Denounce	Expose	Negotiate	Suggest
Attribute	Denounce	Expose	Obscure	Support
Augment	Depict	Expound	Obstruct	Sustain
Authorize	Deride	Fashion	Offer	Transfom1
Bolster	Descend	Feature	Perceive	Treat
Broaden	Describe	Focus	Persuade	Trigger
Build	Detach	Form	Portray	Underscore
Carry	Detect	Frame	Posit	Validate
Cause	Diagnose	Generate	Position	Veil
Censure	Disclose	Grasp	Present	Verify
Challenge	Discuss	Guide	Probe	Warp
Characterize	Disguise	Highlight	Problematize	Witness
Claim	Dismantle	Hint	Produce	
Clarify	Dismiss	Identify	Pronounce	
Coach	Display	Illuminate	Propose	
Conceal	Disprove	Illustrate	Prove	
Conceive	Dispute	Imply	Question	
Condemn	Distinguish	Indicate	Radicalize	
Condense	Divulge	Inform	Rationalize	
Configure	Dramatize	Initiate	Recall	
Confirm	Express	Insinuate	Recognize	
Conflate	Echo	Instigate	Reconfigure	

Appendix E

Parallel Structure

From *Mudbound* by Hillary Jordan

Even with Florence's help, I often felt overwhelmed: **by the work, and the heat, the mosquitoes and the mud, and most of all, the brutality of rural life**. Like most city people, I'd had a ridiculous, goldenlit idea of the country. I'd pictured **rain falling softly upon verdant fields, barefoot boys fishing with thistles dangling from their mouths, women quilting in cozy little log cabins while their men smoked corncob pipes on the porch.** You have to get closer to the picture to see the wretched shacks scattered throughout those fields, where families clad in ragged flour-sack clothes sleep ten to a room on dirt floors: **the hook worm rashes on the boys' feet and the hideous red pellagra scales on their hands and arms; the bruises on the faces of the women, and the rage and hopelessness in the eyes of the men.**

Violence is **part and parcel** of country life. You're forever being assailed by dead things: **dead mice, dead rabbits, dead possums, dead birds.** Then there are the creatures you kill for food: **chickens, hogs, deer, quail, wild turkeys, catfish, rabbits, frogs and squirrels**, which you **pluck, skin disembowel, debone and fry up in a pan**. I learned **how to load and fire a shotgun, how to stich up a bleeding wound, how to reach into the womb of a heaving sow to deliver a breached piglet**. My hands did these things but I was never easy in my mind. Life felt perilous, like anything at all might happen. At the end of March, several things did (p.98).

Appendix F

Common Prepositions

about	from	up
above	in	upon
across	including	with
after	inside	
against	into	
along	like	
among	near	
around	next	
as	of	
aside	off	
astride	on	
at	onto	
before	out	
behind	over	
below	than	
beneath	through	
beside	throughout	
besides	till	
between	times	
beyond	to	
by	toward	
down	under	
during	underneath	
except	unlike	
for	until	

Appendix G

Superman and Me by Sherman Alexie

I learned to read with a Superman comic book. Simple enough, I suppose. I cannot recall which particular Superman comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was 3 years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington State. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear and government surplus food.

My father, who is one of the few Indians who went to Catholic school on purpose, was an avid reader of westerns, spy thrillers, murder mysteries, gangster epics, basketball player biographies and anything else he could find. He bought his books by the pound at Dutch's Pawn Shop, Goodwill, Salvation Army and Value Village. When he had extra money, he bought new novels at supermarkets, convenience stores and hospital gift shops. Our house was filled with books. They were stacked in crazy piles in the bathroom, bedrooms and living room. In a fit of unemployment-inspired creative energy, my father built a set of bookshelves and soon filled them with a random assortment of books about the Kennedy assassination, Watergate, the Vietnam War and the entire 23-book series of the Apache westerns. My father loved books, and since I loved my father with an aching devotion, I decided to love books as well.

I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common purpose. They had some specific reason for being inside the same fence. This knowledge delighted me. I began to think of everything in terms of paragraphs. Our reservation was a small paragraph within the United

States. My family's house was a paragraph, distinct from the other paragraphs of the LeBrets to the north, the Fords to our south and the Tribal School to the west. Inside our house, each family member existed as a separate paragraph but still had genetics and common experiences to link us. Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters and our adopted little brother.

At the same time I was seeing the world in paragraphs, I also picked up that Superman comic book. Each panel, complete with picture, dialogue and narrative was a three-dimensional paragraph. In one panel, Superman breaks through a door. His suit is red, blue and yellow. The brown door shatters into many pieces. I look at the narrative above the picture. I cannot read the words, but I assume it tells me that "Superman is breaking down the door." Aloud, I pretend to read the words and say, "Superman is breaking down the door." Words, dialogue, also float out of Superman's mouth. Because he is breaking down the door, I assume he says, "I am breaking down the door." Once again, I pretend to read the words and say aloud, "I am breaking down the door" In this way, I learned to read.

This might be an interesting story all by itself. A little Indian boy teaches himself to read at an early age and advances quickly. He reads "Grapes of Wrath" in kindergarten when other children are struggling through "Dick and Jane." If he'd been anything but an Indian boy living on the reservation, he might have been called a prodigy. But he is an Indian boy living on the reservation and is simply an oddity. He grows into a man who often speaks of his childhood in the third-person, as if it will somehow dull the pain and make him sound more modest about his talents.

A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom but subverted them on the outside. They struggled with basic reading in school but could remember how to sing a few dozen powwow songs. They were monosyllabic in front of their non-Indian teachers but could tell complicated stories and

jokes at the dinner table. They submissively ducked their heads when confronted by a non-Indian adult but would slug it out with the Indian bully who was 10 years older. As Indian children, we were expected to fail in the non-Indian world. Those who failed were ceremonially accepted by other Indians and appropriately pitied by non-Indians.

I refused to fail. I was smart. I was arrogant. I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then during lunch, and in the few minutes left after I had finished my classroom assignments. I read books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

Despite all the books I read, I am still surprised I became a writer. I was going to be a pediatrician. These days, I write novels, short stories, and poems. I visit schools and teach creative writing to Indian kids. In all my years in the reservation school system, I was never taught how to write poetry, short stories or novels. I was certainly never taught that Indians wrote poetry, short stories and novels. Writing was something beyond Indians. I cannot recall a single time that a guest teacher visited the reservation. There must have been visiting teachers. Who were they? Where are they now? Do they exist? I visit the schools as often as possible. The Indian kids crowd the classroom. Many are writing their own poems, short stories and novels. They have read my books. They have read many other books. They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision. The pages of their notebooks are empty. They carry neither pencil nor pen. They stare out the window. They refuse and resist. "Books," I say to them. "Books," I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.

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Teaching Guide for the Instructor of Technical Writing

Preface

I prepared this guide as the final project for my Teaching Technical Writing class. In addition to the sections included in the table of contents, the assignment originally asked for a detailed five day lesson plan. However, since I am a novice to technical writing, I found myself constructing a detailed syllabus to assist me in teaching the class. As I moved through the process, I tried to make the guide clear enough that any novice technical writing instructor could follow it. I had two major resources: *Technical Communications , 11th Edition* by Mike Markel and Dr. Justin Sevenker Assistant Professor and Writing Program Coordinator at Lorain County Community College. I hope the reader finds this guide easy to follow and of great assistance.

Table of Contents

Technical Writing Teaching Philosophy

If I were to teach Technical Writing, it would most likely be at a community college. I make this distinction because I believe that the students at a community college (by their nature, very diverse institutions) would have a significant impact on my teaching philosophy.

Students who choose to take Technical Writing are seeking a different kind of English class. They don't need the literary essay. Many community college students are already in the work force or have been in the workforce, and have come back to school to be retrained. They want and need real writing for the real world; that could be working in a variety of professions from the medical field to business to government agencies. Regardless of profession, they will all need to know how to write correspondence, which is where I would begin. While composing memos and emails, I would emphasize the importance of purpose and audience as well as tone. We would also spend time constructing succinct and clear sentences.

Because technical writing almost always requires research, whether it be research to determine one's audience or research to write a proposal, I would make research an ongoing activity with a major collaborative project to culminate the course. In this global economy, it is imperative that students know their audiences and adjust to cultural customs. Research also reinforces the ethics needed in technical writing. Students must learn to cite sources and put information into their own words. Research is just the beginning of the journey into the ethics needed when one works as a technical writer where transparency and honesty should be at the forefront.

Another major component of my course would be teaching students how to incorporate charts and graphs to display information in an attractive and easily read fashion. This would require some knowledge of computer programs, such as Microsoft Word and Excel. I would

begin by having my students examine websites for their strengths and weaknesses, especially with regard to the layout. At least one assignment would depend heavily on incorporating graphics.

I think technical writing should be introduced early in a child's education. There are activities that can begin in elementary school. Depending on the grade level, students can compose simple memos and emails. For instance, students could write to their parents to ask for and justify an allowance, or they could write to a teacher explaining why they deserve a particular grade. By the time students reach high school, they would be comfortable with the genre and ready to embark on more challenging projects, specifically ones that would prepare them for the workforce.

Syllabus

Instructor: MaryJo Moluse

Textbook for all Class work: *Technical Communication,* 11th Ed. by Mike Markel

Textbook and notes may be used for all quizzes; read and annotate carefully.

Class meets Monday, Wednesday, Friday for 1 hour 15 minutes.

All work is submitted through the Canvas platform.

	CLASS ACTIVITY	HOMEWORK
Week 1	**Introduction to Technical Communication**	
Monday	Class Introductions: Go over syllabus with emphasis on keeping up with the work, attendance, and communication with me. If necessary, review how to submit assignments on Canvas. Examine Table of Contents for Chapters 1 & 3, pointing out areas of special concern. If time remains, start the homework. Remind students that they may use any notes they take as they read on the chapter(s) quiz.	Read Chapter 1 "Introduction to Technical Communication" pp.1-15 and Chapter 3 "Writing Technical Documents" pp.42-55.
Wednesday	Take questions. Give short reading quiz. Chapters 1 & 3, followed by discussion. Address any other questions that may have surfaced. (This will be the procedure after each quiz.)	None
Friday	Either pair students up or have them choose a partner. Since this is week 1, they should introduced themselves. Explain that they need to get comfortable working together in pairs or small groups as we will be doing much of that in this class. In pairs, do Analysis Activity p.16 (#'s 1 and 3).	Read Chapter 14 "Writing Correspondence" pp. 359-81.There are many memo/email examples in this chapter. Don't skip over them. Study each to better understand the content and formatting of such correspondence.
WEEK 2	**Writing Correspondence**	

Monday	Reading Quiz/Review Review some of the sample memos/e-mails in the chapter. In groups of 3, do the "Team Exercise" on p. 383. This is practice writing the memo and email.	None
Wednesday	Finish "Team Exercise" from Monday. Rebreak into groups. All of #1's together, #2's together etc. Compare your work, looking for strengths and areas that might need improving. Return to your original groups and make any adjustments (or not) you might desire. Submit to Canvas when you are finished. Introduce Writing Project 1: Professional Correspondence: the Memo and Email.(*Handout #1*).	Read Writing Prompt for Project 1 carefully. Come to class with any questions you may have. Be prepared to draft the assignment.
Friday	Answer questions/concerns about Project #1, then give class time to begin work on their Project.	Reread p. 43 from Chapter 3 and read pp. 82-95 in Chapter 5 "Analyzing Your Audience and Purpose."
Week 3	**Audience and Purpose/Writing Concisely**	
Monday	Review homework - importance of audience and purpose. As a class, examine Case #5 on p. 113. Brainstorm some issues that might be relevant to the "over 65 audience" that the assignment wants you to focus on . In groups of 3, complete Case #5 p. 113. Be prepared to share you findings in an oral presentation to the class.	Read Chapter 10 "Writing Correct and Effective Sentences, pp. 230 -239. On the handout I have provided, identify the wordiness in each sentence by either bracketing the wordy portion or rewriting the sentence to make it more concise.
Wednesday	In your groups, finish Case#5. Present findings to the class. You may choose one	

	person to speak or you may break up the information so that all 3 present.	
Friday	In pairs, meet and compare homework sentences from Monday. Put sentences on whiteboard and discuss. **Submit first draft of Writing Project 1 by midnight.**	As I return your draft for project #1, make revisions. If you have question or need to see me either stop after class or send an email for a conference. **Final due Friday (one week from today)**.
WEEK 4	**Writing Correct and Effective Sentences**	
Monday	Refer to handout on Sentence Patterns and Punctuation. Review with class. In pairs, construct two sentences to illustrate each pattern. Put one sentence from each pattern on whiteboard and evaluate.	Using the handout or practice sentences as your guide, write a short story using the eight sentence patterns we practiced in class at least one time each. DO THIS IN LIST FORM NUMBERING EACH SENTENCE. At the end of each sentence, identify the pattern. Put parenthesis around the identification. (simple, compound, complex). Punctuate appropriately.
Wednesday	Meet in pairs and compare sentences, making corrections where necessary. When finished, write your story again, only this time put it in paragraph form, adding any information you wish. Place the number of the pattern after each sentence. Have fun with this exercise. It may seem strange, but think of it as an opportunity to play with sentences and punctuation.	If not finished, complete the paragraph activity from class.
Friday	Meet in groups of three, and read each other's paragraphs. Discuss them, especially with regard to the following considerations: Which sentence patterns seemed easiest for you? Which seemed most difficult? Which sentences seemed to be the most problematic for your group?	**Submit FINAL Draft of Writing Project #1 via campus email to me by midnight tonight.**

	Reconvene as a class and discuss the reflection questions.	
WEEK 5	**Evaluating Websites**	
Monday	Read first half of Chapter 11: "Designing Online Documents" pp. 249 through 270.	Finish reading 11: pp. 271-290.
Wednesday	Reading Quiz/Review In groups of 3, complete the Team Exercise #2, p. 291 -analyzing design. (I will provide the magazine page.) Be prepared to share with the class on Friday.	Do Exercise #1, p. 291.
Friday	Present Wednesday's findings.	Read Chapter 16: "Writing Proposals" pp.419-442.
WEEK 6	**Writing Proposals**	
Monday	Reading Quiz/Review Introduce Writing Project #2: The Proposal (Detailed Assignments #1)	Examine websites to glean ideas for your proposal. You will use this information in your summary to explain what you did to prepare for this task, and to establish some ethos – that is, to show that you Remember you will need to make four suggestions for improvement to your business' site. (see Detailed Assignment #1) .
Wednesday	In groups of 3, closely examine the sample proposal on pp. 436-440, with special attention to the marginal notes. Brainstorm and exchange/compare ideas for what you might consider including in the purpose and summary section of a proposal that wants to make improvements to a website.	Begin working on proposal's header, subject line and summary. We will be writing all day in class on Friday. Come prepared.
Friday	Writing Lab: Work on Proposals	Continue working on first part of proposal. Be prepared to peer review on Wednesday.

		Read Chapter 8 "Communicating Effectively" pp. 170-189.
Week 7	**Communicating Persuasively**	
Monday	Reading Quiz/Review In pairs, complete Exercise 1, p. 189.	Continue working on Summary.
Wednesday	Review class work from Monday, further discussing persuasive techniques. Peer Review Summaries	Revise Summaries and submit to canvas by midnight on Saturday.
Friday	In groups of 3, study the Introduction section of the Proposal (p. 437-38), with special attention to marginal notes. As you did with the summary, exchange/compare ideas for what you might include in this section.	Begin drafting your Introduction.
WEEK 8	**Communicating Persuasively Continued**	
Monday	Writing Lab: Work on Introductions.	Continue working on Introductions. Be prepared to peer review on Wednesday.
Wednesday	Peer Review.	Revise Introductions and submit to Canvas by Saturday at midnight. .
Friday	In groups of 3, study the Proposed Tasks section of the Proposal pp. 439-440, paying special attention to the marginal notes. Exchange/compare ideas for what you might include in this section of your proposal.	Draft your Proposed Tasks.
WEEK 9	**Completing the Proposal**	
Monday	Writing Lab: Work on Tasks' section of The Proposal.	Continue working on tasks. Be prepared to peer review on Wednesday.
Wednesday	Peer Review	Revise Tasks and submit to Canvas by midnight Friday.

Friday	Writing Lab: Complete "Experience" and "References" for Proposal.	Put your proposal together and submit to Canvas by Sunday at midnight. Monday's class will meet in the Bass Library 2nd floor.
WEEK 10	**Conducting Research**	
Monday	Meet in Bass Library for an instructional video and tour. (Explain that the next project requires library research.)	None
Wednesday	Complete Library Research Toolkit.	Read "Researching Your Subject" Chapter 6, pp. 115-143. Make a list of five questions you have from the reading.
Friday	Use the five questions to review and clarify research.	Read Chapter 18, "Writing Recommendation Reports" pp 486-511.Pay particular attention to example on pp. 490-510 paying close attention to the marginal notes.
Week 11	**Writing Recommendation Reports**	
Monday	Reading Quiz/Review Introduce the Recommendation Report (see Detailed Assignment 3). In pairs, do Ex. 2, p. 513 .	
Wednesday	Continue Monday's activity. Address questions and submit findings to Canvas by midnight tonight.	Start research for your report. You will need a minimum of 5 sources. On Friday, we will work on annotated bibliographies.
Friday	Writing Lab: Work on annotated bibliography.	Continue researching and compiling a bibliography. Submit by midnight on Sunday.
WEEK 12	**Recommendation Reports Continued**	
Monday	Writing Lab: Draft section one, "background on your innovation." (See Assignment 3).	Finish Background information.

Wednesday	Writing Lab: Draft section two, "how the innovation is beginning to affect the industry"	Continue working on section two.
Friday	Writing Lab: Draft section three "the development and impact of your innovation"	Be prepared for peer review on Monday. Make an appointment with me for a conference next week. Come with three written questions/concerns about your report.
WEEK 13	**Editing and Proofreading**	
Monday	Peer Review of Draft	Use this week to revise and rewrite. Read "Editing and Proofreading Documents" pp. 659 -675. Be prepared to ask questions about rules you do not understand or need clarified.
Wednesday	Clarify any questions class may have about Proofreading Documents. Writing Lab: Continue work on Recommendation Report.	
Friday	Break into groups, assigning each group a mechanical rule to check for as they read. When the group is finished, they pass the paper on to the next group etc.	**In Canvas, submit Final Draft of Writing Project 3 by midnight on Sunday.**
Week 14	**Writing Instructions**	
Monday	Introduce Project 4 "Writing Instructions" (See Assignment 4). In pairs, examine the examples on pp. 564-565. Pay special attention to marginal notes.	Read section from Chapter 20 "Writing Instructions" pp. 551-571. Pick a topic for Project 4: Instructional Guide
Wednesday		
Friday	Reading Quiz/Review Writing Lab: Instructional Guide	Read Chapter 9 "Emphasizing Important

		Information" pp. 193 – 212. Continue work on Instructional Guide. Draft due next Friday.
WEEK 15	**Emphasizing Important Information**	
Monday	In pairs, work on Exercises 3,4,5, and 6 p. 213-14.	Continue work on Instructional Guide.
Wednesday	Finish exercises. Compare answer with another pair in class.	Instructional Guide
Friday	Put answers from Wednesday on white board and evaluate. Work on Instructional Guides	**Submit first draft of Writing Project 4 by midnight on Sat**.
WEEK 16	**FINALS WEEK**	
Monday	Office hours available for anyone who needs them.	
Wednesday	Office hours	**In Canvas, submit Final Draft of Writing Project 4 by 11:59 on Friday.**
Friday	Office hours	Have a relaxing Break!

*Sentence Pattern Exercises borrowed from Dr. Hoy's Teaching Grammar in the Context of Writing class and from Ginger Gilhooly's final project for that class. (See Appendix A)A

Four Detailed Assignments

Assignment #1: The Memo and Email

As Chapter 14 indicates, the memo and the email are two forms of professional correspondence you will utilize to collaborate with co-workers, to communicate to superiors, and to interact with clients. In Project 1, you will practice writing both genres. These will be some of the shorter pieces you will complete this term, but don't underestimate the time and effort required to compose these. Pay careful attention to audience and tone, format and organization, and correctness and style.

The Memo

The first part of this assignment is to compose a memo in which you identify a small problem at work and then make a manageable recommendation to improve it. Ideally, you will draw on your personal experience to write about a problem at a workplace you know well, somewhere you work now or where you have worked in the past. If that's not possible, you should contact me so we can discuss other options. You may have to invent a situation. Don't worry, I will help.

Your audience is your direct supervisor or whoever else is in a position to make the change you suggest. Think of this as a persuasive writing assignment; your task is to persuade a superior that a problem exists and that you know how to fix it. Communicate with the appropriate level of formality and detail to accomplish your goal/change.

Model your memo on the examples in Markel (pp. 372-73).

The Email

The second part of this assignment is to compose an email in which you follow up with your supervisor about your memo. For the sake of this assignment, pretend that you sent out your memo a week ago and have not heard back. Your email should remind your supervisor of the problem and of your suggestions, and it should invite him/her to review your memo or to contact you for further discussion. Your email should not simply reproduce your memo. It is a reminder and overview. It is still a persuasive piece of writing, as you are trying to convince someone to pay attention to something, to do something.

Model your email on the example in the text (p. 375-77 & 378).

Requirements

Your memo should be about a page long, between 400-600 words. Your email will be shorter, between 200-400 words long. You should compose it using your campus email account and send it to me at mjmoluse@lorainccc.edu.

Rubric/Assessment Assignment #1

Content 10 pts.

- The memo should identify and describe a specific, meaningful problem in your workplace.
- The memo should suggest a specific, manageable solution that can be explained as a series of action items.
- You should use appropriate detail, examples, and reasoning to persuade your reader to take the course of action that you suggest.

Format and Organization 10 pts.

- Your memo and email should follow the models in our textbook, including all the necessary sections of information (subject line, summary, recommendation, etc.) as well as the appropriate formatting (spacing, headings, boldface, etc.).
- Your explanations should be organized and easy to read, foregrounding the most important information and using headings and bullet points as necessary.

Audience and Tone 10 pts.

- You should use the appropriate level of formality and, in your email, follow standard netiquette guidelines.
- A "you attitude" should be conveyed throughout your documents, adjusting your content, organization, and tone to meet your reader's needs.

Correctness and Style 10 pts.

- Sentences should be clear, specific and concise. Active and Passive Voice should be used appropriately. And, your writing should be free of correspondence clichés.

Requirements

Your memo should be about a page long, between 400-600 words. You will submit this on Canvas. (See due dates in the syllabus.) Your email will be shorter, between 200-400 words long. You should compose it using your campus email account and send it to me at mjmoluse@lorainccc.edu.

Assessment

Final grade will be based on completing the requirements as outlined in the rubric. Total possible points follow each category.

Assignment 2: The Proposal (see text Chapter 16)

The proposal is another common type of technical communication. Professionals write proposals to initiate a range of projects from conducting research, to providing goods and services, to solving problems. You will practice this genre by proposing improvements to a local business' website. You must pay careful attention to this audience, tailoring your document to their needs and making your suggestions as persuasive as possible. At the same time, you must learn to make insightful critiques of existing technical documents and to imagine revisions that will improve them.

Your Task

Your community college has established an internship program for students enrolled in technical communication. As one of those students, you are working for a local business that wants to update its website. Your task is to compose an internal proposal of the type described in our textbook (pp. 421-438). Your document should propose at least four substantial changes that you as a technical writer could make to improve the website in terms of its visual appeal, usability, organization, etc. To prepare your suggestions, you should review the sites of similar businesses in Ohio. What is admirable about their websites? What is not? Use what you find to compose a proposal that will give the business you are working with a competitive web presence.

As you write, remember that a proposal is a persuasive document. Your audience will be the business owners or administrators, particularly members of the marketing and communications office who maintain the website. You must convince these professionals to invest time and money in making the improvements that you suggest. To succeed, you must offer detailed, convincing suggestions and communicate with the appropriate level of formality and professionalism.

You should model your proposal on the example that Markel provides in our textbook (pp. 436-440). Study it carefully. I will expect a document that contains:

- An appropriate header and a subject line.
- A clear statement of purpose and a brief summary.
- A main body with informative headings and well-organized content, including an introduction and a "proposed tasks" section with at least four detailed suggestions for improving the website.
- References for any sources (such as other websites) that you include to support your proposal. Any sources should be cited in IEEE (Institute of Electrical and Electronics Engineers) style. Our textbook provides an overview of this citation style in the section on "Documenting Sources" (pp. 633-640).

Your statement of purpose and your summary will provide an overview of the major elements of your proposal. Later sections will provide more detail about the problems that you have

identified with the website (your introduction) and about the specific recommendations you are making (your proposed tasks). You do not need to include a schedule or a budget. You should include a reference section if you use sources other than your chosen website.

Requirements

Your proposal should be at least 1,250 words long. You will compose your proposal in small pieces over the next three weeks. Due dates for each section and the final paper are posted in your syllabus.

See the rubric below for my assessment criteria and point worth.

Rubric/Assessment Assignment #2

Content (40 pts)

- You should describe existing problems with a local business's website and suggest specific, manageable updates to improve its visual appeal, usability, organization, etc.
- You should use appropriate detail, examples, and reasoning to persuade your readers to make the changes that you suggest.
- If you incorporate research, your sources should be properly cited.

Format and Organization (30 pts)

- You should follow the model proposal in our textbook, including all the necessary sections of information (heading, summary, proposed tasks, etc.) as well as the appropriate formatting (spacing, headings, boldface, etc.).
- Your sections and paragraphs should be organized and easy to read, foregrounding the most important information and using headings and bullet points as necessary.

Audience and Tone (20 pts)

- You should use the appropriate level of formality when addressing your audience.
- You should convey a "you attitude" throughout your document, adjusting your content, organization, and tone to meet your readers' needs.

Correctness and Style (10 pts)

- You should use language that is direct, specific, and professional.
- Your sentences should be grammatically correct, effective, and well-edited.

Assignment 3: Recommendation Report (see text Chapter 18)

The recommendation report is the most complex technical document that you will produce this semester. Such reports are issued at the end of a project in order to summarize the project, share relevant research, draw conclusions, and offer suggestions about what readers should do next. They are formal documents that often have multiple audiences within an organization. Because of this, they contain many different layers of information: a title page, an abstract, and an executive summary in the front matter, as well as a body that details a project's methods, results, and takeaways. Because reports are often very long, very detailed documents, they may even contain a table of contents, a list of illustrations, a glossary, and appendices to aid readers. The report you prepare for this course will not require all of this material, but you should familiarize yourself with it in case you encounter (or compose) more substantial reports in the future.

Your Task

Your supervisor wants to organize a series of professional development workshops for employees at your company. Your task is to gather research that will be used to plan these workshops. The topic of the first workshop is "Innovations in Industry," and it will focus on an important new innovation in your field: something up-and-coming that your co-workers may not know much about yet. Your task is to review current research on this innovation and compose a report that (1) synthesizes the research and (2) recommends how the information should be shared with your coworkers during the workshops.

To focus your efforts, your supervisor has asked that your research provide these three pieces of information:

- Background on the innovation, including an explanation of the innovation, its origin, and its scope
- An account of how the innovation is beginning to affect the industry, perhaps in terms of productivity, competitiveness, safety, sustainability, etc.
- Information about how the innovation is expected to continue to develop and impact the industry in the future

You can choose any innovation to research as long as it is relevant to your field. Topics might include technological innovations; important research findings; new practices in hiring, management or safety; or new efforts to promote diversity and equity within your industry.

*You should reflect on your other coursework and speak with professors in your program to get an idea of what innovations are most important within your field right now.

Research

You should think of this assignment as a research project. Most of your work will involve finding and reading sources and then reporting on your findings for an interested audience. Your report should incorporate ***at least five sources*** from academic journals or professional websites. One of these sources may be an interview with one of your instructors or with a similar expert in your field. Your sources ***may not*** include Wikipedia or other non-scholarly websites (though sites like Wikipedia may help you find more appropriate sources).

To help you find and evaluate sources, you will read the chapter on "Researching Your Subject" in our textbook (Chapter 6, pp. 115-143) and the "Research Process" Library Guide provided through LCCC's Bass Library (http://libguides.lorainccc.edu/research-process). You will also complete the Library Research Toolkit, a short Canvas course created by LCCC's librarians that will lead you through the research process. I also encourage you to visit the library in person. The librarians can be a helpful resource, but you have to ask.

When you incorporate sources into your report, you should do so in IEEE (Institute of Electrical and Electronics Engineers) style. Our textbook provides an overview of this citation style in the section on "Documenting Sources" (pp. 633-640).

Format

You should model your report on the example that Markel provides in our textbook (pp. 488-509). However, you do not need to include every component from the sample. Rather, I will expect a document that contains:

- A title page that includes the title of the report, the name of the author, and the date of submission.
- An "Executive Summary" that summarizes the main points of your project's background and findings in less than one page.
- An "Introduction" section that provides the context for the report, including an explanation of the task you were asked to perform, a brief overview of your process, and a brief explanation of your methods and findings.
- A "Research Methods" section that details your research process, explaining where you found your information.
- A "Results" section where you synthesize your research, explaining what your sources say about the innovation you have chosen.
- A "Conclusions" section that explains your takeaway from the research, your final summation of what the research indicates.
- A "Recommendations" section that offers your suggestions for what information should be included in the "Innovations in Industry" workshop and how it should be incorporated.

- ▪ A "References" page that lists your sources in IEEE format.

As you compose your report, you should remember that this is a persuasive document. Your "Research Methods" section will objectively explain your process, but it should also convince your reader that your research was thorough and well done. Your "Results" section will objectively report what your sources have written about your topic, but your "Conclusions" and "Recommendations" sections will explain why your research is important and how it should be used to train employees at your company. Remember the lessons you learned about communicating persuasively.

Submission

Your report should be at least 1,500 words long, including the single-page "Executive Summary." You will submit it directly on Canvas. You will compose your report in small pieces over the next four weeks (see syllabus for important due dates). You will submit a first draft, which will be peer reviewed. See the rubric below which will be used as my assessment of this assignment.

*The above four projects are required for all students taking Technical Writing at Lorain County Community College. The assignments were shared with me by Dr. Justin Sevenker Assistant Professor and Writing Program Coordinator. Minor adjustments and adaptations have been made.

Rubric/Assessment Assignment 3

Content (40 pts)

- You should synthesize research on an innovation relevant to your field and make clear recommendations about how that information should be included in a professionalization workshop for your fellow employees.
- Your research should explain the background and impact of the innovation on your industry as well as how it may develop in the future.
- You should use appropriate detail, examples, and reasoning to demonstrate that your research is well done and to persuade your audience to take the actions that you suggest.
- You should include the correct number of appropriate sources, and these should be properly cited in IEEE citation style.

Format and Organization (30 pts)

- You should follow the model report in our textbook, including all the necessary sections of information (title page, executive summary, research methods, etc.) as well as the appropriate formatting (spacing, headings, boldface, etc.).

- Your sections and paragraphs should be organized and easy to read, foregrounding the most important information and using headings and bullet points as necessary.

Audience and Tone (20 pts)

- You should use the appropriate level of formality when addressing your audience.
- You should convey a "you attitude" throughout your document, adjusting your content, organization, and tone to meet your readers' needs.

Correctness and Style (10 pts)

- You should use language that is direct, specific, and professional.
- Your sentences should be grammatically correct, effective, and well-edited.

Assessment

Your grade will be based on well you develop each section as listed in the rubric. Point worth follows each category.

Assignment 4 : Instructions (See text Chapter 20, pp. 551-570.)

For this assignment, you will design a set of written instructions that will help a reader complete a complex task or activity. This will be a short document, but it will require careful audience analysis and design. You must provide all the information that your reader will need to complete an unfamiliar activity. Also, you must present this information in a manner that is easy to use and understand. Remember, your reader will be referring to your document as they complete the activity. Study the examples in your text and model your instructions accordingly.

Your Task

You have noticed that a popular "how to" website (like the DIY network or Wikihow) doesn't provide instructions for an activity that you know how to complete well. To fill the gap, you have decided to use your abilities as a technical writer to submit your own set of written instructions along with helpful graphics or photos.

Your document should be about 2 – 4 pages or between 400 and 800 words. You can choose any appropriate activity work-related or otherwise. The activity should be complex enough to actually require detailed instructions ("How to make a paper airplane" is too simple). However, the assignment should not be too complex either ("How to rebuild a hard drive" might be too complex).

To get ideas, think of a task you do regularly or one that you are good at: cooking, crafts, fitness, home repair, gardening, gaming, etc. Try to select something interesting and unusual, something unique to you.

As you design your document, keep your audience in mind. This will help you to provide the right kind of information and the appropriate level of detail. For the sake of this assignment, you can make the following assumptions about your reader. You can assume that they (your audience) have never completed this activity before and need a step-by-step assistance. You can assume that they need safety warnings if any part of the activity is potentially dangerous. You can assume that your audience is reasonably familiar with any common tools or equipment required to complete the activity, though they will not be familiar with any highly specialized equipment and will require directions for using it. Finally, you can assume that your audience will use your instructions while engaging in the activity. Therefore, you should use text, images, and layout in a way that ensures easy readability and understanding.

Rubric/Assessment Assignment 4

The document should include

- a clear title that identifies the activity (5 pts.)
- a general introduction that provides the purpose of the task, as well as a list of necessary equipment and safety measures (10 pts)
- a series of step by step numbered instructions for completing the activity (10 pts)
- at least three graphics or photos to illustrate the instructions (10 pts.)
- a conclusion that announces the end of the activity and provides closing advice (5 pts.)

When you include images to illustrate your instructions, remember to use them deliberately. Not every step necessarily needs illustration. Think about when your reader will most benefit from seeing a picture of the action or object that you describe. Also, if you use an image that you do not create yourself, you will need to cite your source.

Extra Credit

You can receive up to 10 points extra credit if you make a 3 – 5 minute instructional video to accompany your written instructions. You will submit them together on Canvas. For advice on creating such a video see your text pp. 554-55.

Assessment

Your grade will be based on how well you develop each section as listed in the rubric. Point worth follows each category.

Multicultural Activity: Communicating Across Cultures

This activity can be inserted at any time during the semester when/if time permits

Students will work in pairs to read a scenario that explains the need for an email to a person of a different culture.

Objective: to help students understand the importance of knowing one's audience, especially when that audience is from a different culture.

Tips for International and Intercultural E-Mail

1. Use greetings and social expressions in the receiver's native language.
2. Use short sentences and vocabulary with clear meaning. Avoid idiomatic expressions. Use "standard" dictionary language.
3. Format your e-mail for easy review by a nonnative speaker. Use headings or section titles and numbers or bulleted points.
4. Consider adjusting your style to the receiver's style (direct or indirect as we discussed in class) in order to motivate the receiver. Style switching can foster collaboration, while improving efficiency and task completion.

Directions
Each pair draws a card with a different scenario. They must read it and write an appropriate email.
Afterwards, each pair will meet with a new pair and critique the email.

The following are suggestions to guide discussion.
1. What do you think or feel is positive about the communication style your colleague used in his or her e-mail? Describe a positive effect it could have on the receiver.

2. What would you would change. if anything, about your colleague's communication style in this email? Share possible negative effects the communication style might have and make suggestions for a revision.

Possible Email Scenarios

1. You have a Chinese colleague, Aling, whom you have known for several years. You are currently working on a project with Aling and have been putting time and energy into the project while also balancing your other work. You have a deadline to meet on Aling's project, but it now looks as though you will not be able to meet the deadline because of some technical challenges as well as your staff's summer vacation schedule. You know that Aling will be very upset. and that she has little respect for the fact that so many of your staff take vacation at the same time. You want to reassure Aling that you are doing your best and will continue to try to meet the deadline. Please e-mail Aling to let her know. In her communication style, Aling tends to value and express concern for others; social niceties, such as apologies for difficulties; a strong work ethic; and predictability and commitment.

2. You are planning a trip to Cameroon to make presentations on a new program you are introducing. Arnaud, your contact there, has worked very hard to plan your week's schedule, and has managed to make appointments for you with several high-profile people. Your boss. however. has just told you to delay your trip for one week. Please email Arnaud to let him know. In his communication style. Arnaud tends to share background information and to tell stories. He expresses a concern for group welfare while trusting age, education, and experience. He values his word and his commitments. Arnaud also seems quite comfortable expressing both his positive and negative emotions.

3. Karl. one of your German international student volunteers, wrote to you that he could not come to help at an orientation as planned. but you never read that e-mail. You get back to your desk and are ready to write a very short e-mail demanding to know where he was when you realize he did send an email to you. You feel that Karl's email was very brief and you really do not know why he missed the orientation. You had a very hard time without him. How do you respond?

4. You have a Venezuelan colleague, Jaime. with whom you need to coordinate your work efforts. Jaime has given you several different dates for when he will be finished with his portion of the work so that you can begin, and you want to confirm the correct information. Please email Jaime. to straighten this out. In his communication style Jaime tends to talk about pleasurable experiences inside and outside work. You know him to be a very proud man who sees himself as incredibly trustworthy and sincere.

5. You have been working on a joint development project with a Dutch colleague, Henk. He promised to create and get to you some drawings that you need. Henk gave himself a deadline that passed three weeks ago, and this delay is negatively influencing your work. You need to know when you can actually expect the drawings. and how you might help him to get them done more quickly. Please email Henk so you can get this matter resolved. In his communication style, Henk tends to be concise and forthright. He does not use a lot of "social lubricants" and appears to appreciate honesty and explicit communication. You know that Henk hates to be told what to do. and that he approaches teamwork and decision making from a consensual orientation.

6. Your U.S. college student, Megan, sends you a long e-mail detailing why her assignment is late. In her e-mail, she discloses a lot of personal information regarding her family situation, her problems at work, her feelings about her other instructors and their lack of understanding about her situation, and confidential information about her roommate, whom you also have as a student in one of your classes. Her high level of disclosure. especially about people you know, and her explicit and open manner of communicating makes you uncomfortable. Because it is Thursday evening. and you do not have classes on Friday and will not be seeing Megan until the following week, you feel that it is important to respond via e-mail, yet you are unsure of what to say and how to say it. How would you respond to Megan's message?

Email scenarios adapted from "52 Activities for Improving Cross-Cultural Communication."
https://www.mobt3ath.com/uplode/book/book-56008.pdf

Appendix A

Sentence Punctuation Patterns

Here are various examples of how to correctly punctuate sentences.

Pattern One: Simple sentence

- Independent clause [.]
- Example: Doctors are concerned about the rising death rate from asthma.

Pattern Two : Compound Sentence

This pattern is an example of a compound sentence with a coordinating conjunction: and, but, for, or, nor., so, yet
- Independent clause [,]coordinating conjunction independent clause [.]
- Example: Doctors are concerned about the rising death rate from asthma, but they don't know the reasons for it.

Pattern Three: Compound Sentence

This pattern is an example of a compound sentence with a semicolon.
- Independent clause [;] independent clause [.]
- Example: Doctors are concerned about the rising death rate from asthma; they are unsure of its cause.

Pattern Four: Compound Sentence

This pattern is an example of a compound sentence with an independent marker: therefore, moreover, thus, consequently, however, also.
- Independent clause [;] independent marker [,] independent clause [.]
- Example: Doctors are concerned about the rising death rate from Asthma; therefore, they have called for more research into possible causes.

Pattern Five: Complex Sentence

This pattern is an example of a complex sentence with a dependent marker: because, before, since, while, although, if, until, when, after, as, as if.

- Dependent marker dependent clause [,] Independent clause[.]

- Example: Because doctors are concerned about the rising death rate from asthma, they have called for more research into its causes.

Pattern Six: Complex Sentence

This pattern is an example of a complete < sentence with a dependent marker.
- Independent clause dependent marker dependent clause [,]
- Example: Doctors are concerned about the rising death rate from asthma because it is a common, treatable illness.

Pattern Seven: Modifiers

This pattern includes an independent clause with an embedded non-essential clause or phrase. A non-essential clause or phrase is one that can be removed without changing the meaning of the sentence. The non-essential clause or phrase gives additional information, but the sentence can stand alone without it.
- first part of an independent clause [,]non-essential clause or phrase[,] rest of the independent clause [.]
- Example: Many doctors, including both pediatricians and family practice physicians, are concerned about the rising death rate from asthma.

Pattern Eight: Relative Clauses

This pattern includes an independent clause with an embedded essential clause or phrase. An essential clause or phrase is one that cannot be removed without changing the overall meaning of the sentence.

- first part of an independent clause- essential clause or phrase rest of the independent clause [.]
- example: Many doctors who are concerned about the rising death rate from asthma have called for more research into its causes.

*Content derived (heavily modified) from The Purdue OWL Family of sites. The Writing Lab and OWL at Purdue and Purdue U, 2008, owl.english.purdue.edu/owl