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Teaching Writing

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FINAL MASTER'S PORTFOLIO

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A Final Portfolio

Submitted to the English Department of Bowling Green State University

in partial fulfillment of the requirements for the degree of

Master of Arts in the Field of English

with a specialization in English Teaching

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Dr. Ethan Jordan, first reader

Ms. Kimberly Spallinger, second reader

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7 April 2021

Analytical Narrative

I began pursuing my Master of Arts in English with a specialization in English Teaching in the fall of 2019 for two main reasons: to improve as a teacher and to give my school the ability to offer College Credit Plus courses (they have not been offered since my predecessor retired). I can say that my time in the program has strengthened my ability to confidently help each of my students improve their writing skills, which was my biggest weakness as a teacher in my opinion. It is hard to teach writing. In high school, it was common for my classmates and I to remark that we learned more about grammar/English in our foreign language classes than we did in English class. I think education's focus on standardized testing and the pressure to "get everything in" before the test leads to a lack of emphasis on individualized improvement. Readers and writers are all at different levels, and have different strengths and weaknesses. That makes teaching these skills, especially writing, hard. To ensure the growth of all students, a teacher must find ways to put their students at the center of their own learning.

Each of my four projects deal with this topic in a different way. My first project is entitled, "Rethinking Approaches to Teaching Professional and Technical Communication" for Dr. Gary Heba's 6460 course. It stands out from my others because of its focus on college students (rather than high school), but the importance of collaboration, genres, and project-based learning is transferable to high school and is illustrated in the proposal and lesson plans of the

other projects in this portfolio. The piece suggests that collaboration, the study of genres, and project-based learning were best practices of teaching technical writing, but there are many reasons why they aren't more widespread. Despite the fact that these practices do put students at the center of their education, there isn't enough emphasis on these concepts within education. The ultimate goal would be to shift education's focus further in this direction and provide more students with these enriching educational experiences.

This piece also stands out for requiring the most intensive revision of any of my projects. Dr. Ethan Jordan was an incredible asset throughout this entire process and provided thoughtful feedback on all of my portfolio choices. He was particularly helpful during the revision of this piece. I removed a section taking issue with the article "Whatever Happened to Technical Writing" by Elizabeth Tebeaux and decided to include a short note on page 3 that addresses the topic of the article and her recent comments, since the issue does highlight the importance of collaboration, genre, and (especially) project-based learning. This allows the project to focus on what is most important to the thesis while drawing attention to an alarming series of comments that highlight the need to reevaluate who is shaping the trajectory of technical writing and education in general. Dr. Ethan Jordan was also able to help me find additional sources to further illustrate the effectiveness of these practices.

My second project is a proposal entitled, "Effective Teacher Collaboration in Vocational High Schools" and was written for Dr. Ethan Jordan's English 6040 class. As an English teacher at a vocational school, this proposal is one that I hope to follow through on. COVID-19 has put a hold on that. Regardless, the collaboration between teachers is an important step to creating quality learning opportunities for all students. Cross-curricular instruction is a way teachers can put their students at the center of the learning process. I think that a vocational school is a great

setting to provide cross-curricular instruction, because it can show students that there is value in academic classes because of its connection to their vocation. My revisions for this piece focused on clearing up some of the citations and vague language that was used originally. I would have liked to be able to implement some of the practices outlined in this piece by this point so that I could have provided additional information.

My final two projects each reflect how my teaching practices have evolved through through my time in the program. “Genre Writing and *Emma*” is a unit plan that centers around improving students’ ability to write for a specific audience, a specific genre, and to collaborate and revise their writing using the text *Emma* by Jane Austen. This project was created for Dr. Piya Lipinski’s English 6090 course which put an emphasis on these three practices. This plan is designed for an AP or College Credit Plus course which I do not currently teach, but likely will in the future. Audience, genre, and collaboration are all practices that are transferable to my current classes as well, which is general education junior English. Despite the pandemic (Dr. Lapinski’s 6090 class was during the spring semester of 2020), I have been able to implement some of these practices in my current classes with promising results.

This particular lesson asks students to assume a role in the story and write to characters of Austen’s novel. Class discussions and collaborative revisions are used to create organic learning experiences for students throughout the week. Rather than providing students with what makes a “handsome” letter, the students define it themselves through collaborative discussions. These lessons put an emphasis on collaboration by providing students with the opportunity to define their own goals through their qualities of a handsome letter. Collaboration is emphasized further by having students peer-review their letters. I will repeat myself a bit here, but students are at different skill levels and have different strengths and weaknesses which is why feedback and

revision is so critical to developing as a writer. I firmly believe that teachers should provide individual feedback for students on their writing, but this can't be done in the middle of class on a daily basis. That is why it is important to create a good learning environment that is conducive to peer review and collaboration.

The final project in my portfolio is entitled, "Applying Style and Brushstrokes to Vonnegut's *Slaughterhouse Five*," which was created for Dr. Cheryl Hoy's English 6220 course. This unit plan puts students in the position to apply the concept of "brushstrokes" which they would have been exposed to prior to the unit presented here. Dr. Hoy's course was instrumental in providing me with the confidence needed to teach grammar to my students in a more natural and less mechanical way. I learned that it is more important to show students how to improve their writing and less important that they know every grammar term in the proverbial book. This unit places a heavy emphasis on analyzing Kurt Vonnegut's writing style and using his conciseness as an example of effective writing. This is a slight contrast to the "brushstrokes" concept, but it helps students understand that there are different valid writing styles as well as appreciate the balance between being descriptive and being concise. This unit places students in a position to reflect, analyze, and experiment with their own writing which is a proven way to improve a writer's confidence and growth. The unit is also interested in providing students with the ability to revise and review one another's work with its detailed checklist of revision items.

The four projects I selected for this portfolio illustrate what teachers can do to help students connect with their learning. A vital part of creating that connection is making sure a student's educational needs are being met. Project-based learning, collaboration, and teaching students about genres are all practices that are designed to increase student engagement/connection to their learning. I believe schools should place a much greater emphasis

on fostering cross-curricular learning opportunities for their students, as illustrated by the project proposal described earlier. These opportunities deepen students' understanding of both vocational and academic content. The lesson plans are examples of lessons designed around making sure that students are receiving feedback and developing as writers and readers regardless of their strengths and weaknesses.

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Rethinking Approaches to Teaching Professional and Technical Communication

Universities introduced technical writing courses to better prepare engineering students for their career's writing requirements. They were designed to fix a problem that sounds familiar to modern audiences: college graduates (engineers) weren't prepared to write in the workplace (Connors 6). These engineers might have been able to do the technical requirements of their job, but they were rarely able to properly communicate their work through writing. The divide between English teachers and engineers goes back to the early 20th century and has yet to be fully resolved. Technical writing courses have become required in many undergraduate and graduate programs since their growing popularity throughout the 20th century. It is easy for critics of technical writing courses at the university level to point to the fact that employers still are, more often than not, highly unsatisfied with the communication abilities of their new employees out of school (Wolfe 351). So, despite over one hundred years of progress, the same problems persist.

The antagonistic rhetoric and tone between engineers (technical writers) and English teachers is perhaps one of the biggest obstacles preventing engineers from being ready for the demands of workplace writing. One thing that is clear, cooperation is required to properly prepare technical writers for writing in the workplace. The usefulness of technical writing courses has been debated for their entire existence, but one startling stat shared by Wolfe

includes, “the suggestion that 46% of students did not perceive their technical communication course as helpful is a cause for concern (352). Numbers like this suggest that the way technical writing has been taught at universities should be examined closely by engineers as well as English teachers. The main goal of these courses is to prepare students for workplace writing through collaborative writing experiences, exposition to writing genres they will be working with, and creating authentic, meaningful learning experiences. Universities can make changes to the way they approach these three ideas so that in the future, a higher percentage of students will feel that they gained something from their technical communication courses.

Context

Throughout the research of these courses and their effectiveness, the goals of these courses never changed: prepare students for writing in the workplace by creating collaborative learning experiences, familiarize students with the genres they will be working with, and provide authentic assessment to replicate workplace expectations. The ways to achieve these goals vary and will be examined in this essay, but the more eye-opening revelation comes from the limitations these studies have when it comes to meeting the technical/professional writing needs of all students. These common limitations and academia’s failure to recognize and compensate for these limitations are leading to more and more graduates that will fail to meet their new employers’ writing expectations. Universities must reassess their approach to teaching professional and technical writing by reexamining their relationships with businesses as well as local communities to ultimately create a more feasible, beneficial approach to preparing students for the demands of workplace writing.

After examining technical communication best practices for this article, the most frequent topics studied were collaboration (Bush & Zuidema, Gao), genres (Droz & Jacobs, Russell,

Andrews & Henze), and project-based courses (Kohn, Bouelle, Gale, Gao, Riddell & Courtney). Collaborative assignments are seen as a way to prepare students for the frequent collaborative demands of the workplace. Focusing on the genres of writing that are used within a workplace context has shown to be beneficial in many cases. Project-based learning is seen as the most beneficial way to create authentic, connected writing assessments throughout a class. If one were to read these studies, they would question how 46% of students don't get anything out of these experiences. If one were to ask their teachers, they would surely say they intended to prepare them for workplace writing, so what is the obstacle?

Collaboration

Most of the writing done in the workplace is done collaboratively. Collaboration is included in the K-12 Common Core Anchor Standards, which most states' public schools follow. Workplaces and universities both value collaboration, which is why it has found its way into the Common Core standards. Despite the pedagogical arguments for collaborative learning, it is frequently met with resistance among students (Bush & Zuidema 109). This resistance can be alleviated and quality outcomes can still be reached, but it takes a lot of effort and supervision by the teacher. This tension could lead to fewer teachers making collaboration a focus of their course.

Bush and Zuidema examined an effective example of collaboration within a technical writing course. Some of the details included that the work will be done in class, progress was updated through memos to the teacher, and the students had to know everything about the assignment up front (109). In order to get students to fully commit to a collaborative assignment, the teacher must consider the aforementioned factors, which requires a lot of planning and consideration. It is important that the teacher has a solid understanding of their students, their

differences, and how best to encourage collaboration among diverse groups. A teacher who doesn't consider these factors makes it less likely for their students to have valuable learning experiences.

Bush & Zuidema explain why collaboration is beneficial for technical writers by stating, "Students are forced to 'go meta' about their writing processes and products. They learn more about the why and how of their writing choices, and they apply these lessons in the midst of learning them, they gain greater control over their writing. Put quite simply: lessons in collaborative writing help students to become better writers" (108-109). Students are more likely to think about how their words are interpreted if an entire group is interpreting and scrutinizing what is being put together. This makes a student think about their audience and how their work will be interpreted. Collaboration provides multiple perspectives, which allows students to scrutinize a product in better ways than they would individually. These outcomes, however, can only be acquired through true collaboration, not by adding parts produced individually together. Bush & Zuidema note that, "Even if [the group] compose[s] portions of the document independently, collaborative writers work as a team to weave the pieces together in service of a cohesive finished piece" (108). Students like to divide and conquer an assignment such as this, but it is usually in a "divide and do" attitude. They divide the work up and each do their own section, they put the responses together, and then they turn in their assignment. What teachers need to create is a "collaborate and conquer" mindset. Like the previous quote says, even if students divide work among members of the group, they must work as a team to make a finished piece. That is where the true collaborative skills come into play, the collaborative skills that workplaces desire. Unless otherwise instructed, students may take this shortcut and circumnavigate the soft skills that are the inspiration for collaborative work in the first place. If a

teacher does not take measures to ensure true collaboration takes place in the creation of the document, there is a chance that their carefully planned collaborative assignment will not have the intended effect.

The implementation of team contracts is one way for teachers to ensure that collaborative assignments are more effective. This requires classtime from the teacher, but is a way for students to take necessary steps in communicating with their group members. In her thesis, “Collaboration in the Technical Communications Classroom: Negotiating Team Contracts in a PWI”, Alyssa Herman says the four benefits of group contracts are that students set their learning goals, address individual literacies and access to technology, fair division of labor, and help students choose who is in a leadership based on their group goals and individual goals (40-41). These responsibilities allow for students to familiarize themselves with their groups and ease some of the resistance some students may have to collaborative work.

Project-Based Learning

Another consideration a teacher must take into account when creating collaborative assignments is the authenticity of the assignment and how it incorporates context from the workplace. A common, and beneficial, approach to creating authentic assignments (both collaborative and individual) is utilizing a project-based course. A project-based course allows for all assignments to be interconnected with the larger project (Kohn, Gale, Gao, Yu, Riddell & Courtney, and Bouelle). It also allows for a teacher to provide scaffolding from one assignment to another and ease a student’s transition from writing as a student to writing as an employee. Projects are intended to replicate the context and purposes of workplace writing to better prepare students for the writing they will be doing in their careers. Liberty Kohn explains the difference between workplace writing and academic writing effectively by saying:

In the workplace, projects grow and develop, keeping interest and response high. One may be emotionally, economically, and socially invested in one's career because of its real world effects or energies, unlike in a college setting, in which the emotional, economic, and social value of one's writing remains at a distance or unconnected from the communities which define the workplace writer's burgeoning workplace identity (172)

Project-based learning is one way for students to create some sense of investment in their technical writing course. Universities can strengthen their community ties by providing their students with meaningful projects that invoke a similar sense of emotional, and social value as that of writing done in the workplace.

Despite the clearly defined positives from project-based learning, there are some drawbacks that should be considered. Assignments must all be interconnected and allow students to experience what it is like to write in a workplace context for a unique audience, one that is outside of the classroom. Failure to achieve this is a failure to create effective project-based learning. In addition to ensuring that everything feeds into the main goal in a project-based course, there are other challenges that teachers must overcome. One of these challenges is how a teacher can create assignments that replicate the context and immediacy of workplace writing. Teachers can develop multiorganizational relationships to deepen bonds and create better opportunities for their students, but internships are a limited experience. The gap between workplace expectations and university expectations is a difficult obstacle to overcome. Schools and students look at internships as an opportunity to learn more about the communication process in the workplace and how to navigate those situations, meanwhile many businesses that accept internships are interested in people completing simple tasks and not participating in the

important communication that is done (Yu 270-271 and Kohn 183-184). Internships can offer students a great opportunity when planned well, but it is not the end-all-be-all when it comes to learning technical writing for the workplace. Employers' expectations for the interns and the schools' expectations for interns are not usually in line (Bouelle 193-194).

The students in a technical writing class will end up in a variety of different jobs and positions in the future. Wolfe points out in her critique of technical writing textbooks that many of them are designed for technical writers and not engineers or people in other fields which require technical communication (353). Therefore, it is difficult for a teacher to properly create project-based assignments to adequately prepare each student for something they will be doing in the future. To take it a step further, how is a teacher with no knowledge of city engineering supposed to evaluate a document written by a future city engineer? One of the major obstacles a project-based technical writing teacher will encounter is pushing the limits of their functional knowledge. Gao mentions that a technical writing teacher needs to have strong knowledge of the following: "content area (engineering), writing (language or linguistics), communication (public or mass communication), and multicultural education (TESOL or multicultural education)" (85). When coupled with the fact that many technical writing courses are taught by adjunct professors or other young professors, it is easy to see why some of these experiences have not been as valuable as they could have been if given the proper investment and resources from the university. Gao also mentions that there were three different evaluators for each of the project-based course's assignments (85). This close level of attention to grading and providing useful feedback is vital for technical writing, but it is highly unusual within a technical writing class.

If a teacher does have the knowledge required to create meaningful context rich assignments, they will be required to leave quality feedback to their students' writing. The

assignments should not be graded by TAs because they would not be capable of providing quality feedback to project-based assignments the way a teacher would be able to (Gao 85). One of the most common complaints from college graduates is that they do not receive enough clear feedback from their instructors: “Our findings suggest that instructors in all courses should provide more feedback on student writing. The comments of the students we interviewed suggested that lack of feedback appears to slow students’ development as writers and that lack of feedback can give students a false sense of their writing competence” (Schneider 212). So, the importance of feedback is recognized by students. One of the benefits of project-based learning is that it involves mostly hands-on learning, even if a course is designed around project-based learning, there will still be a heavy reliance on lectures (Gao 86). These obstacles make it difficult for teachers to provide an effective project-based course to their students, even if they know pedagogically there is plenty of justification to do so.

Genres

The third and final main focus of the research done on technical writing courses is on the importance of genre. Providing students with the opportunity to write in the genres that their workplaces will require of them is a high priority in technical writing instruction (Andrews & Henze 9). To adequately prepare students for workplace writing, they should not only be asked to write in the genres they are accustomed to. Most college students become accustomed to writing in genres that are common in academic settings which leads to employees that write like they are still writing academically (Russell 233). This is why it is important for universities to find ways to shift their students away from writing strictly academically during their time in school, rather than have them join the workplace still writing as if they were in a classroom setting (Russell, Andrews & Henze, Ueasiriphan, Droz & Jacobs).

One of the biggest obstacles when teaching technical writing is being able to replicate what the genres used in the workplace are and what the expectations are for each genre (Ueasiriphan 735, Russell 232). These genres and expectations can change from workplace to workplace, which leaves a technical writing teacher in a difficult position when preparing students for workplace writing. When done successfully, replication of workplace genres in the classroom has proven to be an effective way to prepare students for workplace writing tasks (Schneider 211).

Some studies acknowledge that genres are not static and change frequently (Ueasiriphan, Russell, Gale), but only one source went into detail about genres and their shifting nature. “Genre Chameleon” covers the concept that emails are something of a “chameleon genre” that serves many purposes at different times (Droz & Jacobs 72). This change is not reflected in any textbook or classwork, but through observation of workplace writings. As technology advances and communication evolves, emails have shifted their purpose in many instances. These changes are not limited to the email genre either. If the email genre is shifting to include writing that may have traditionally been thought of as belonging to another genre, it can only be done if other genres are also changing their purpose and perhaps disappearing entirely (Droz & Jacobs 82). Does a written memo serve a purpose in a workplace that communicates through email frequently? Maybe not. There are no suggestions that teachers alone can do to better know these workplace genres and their quirks. That is because it can only be achieved through a deeper relationship and better communication between universities and workplaces (Droz & Jacobs 83). It is difficult for teachers to anticipate the ways workplace writing will shift with the influx of new technology, and the landscape is shifting constantly, which is why this improved relationship between university and workplace is at the core of how to improve technical writing

instruction.

Implementation

It became apparent through examining these three common threads among technical writing research that many of the limitations can be traced to the fact that the demands of technical writing teachers are simply too high. This high demand means that none of the programs proposed in the studies are realistically feasible for all students. The high level of structure and guidance needed for effective collaborative work leads to collaborative work that does not properly prepare students for the collaboration of a workplace and instead gets them to meet the academic requirements of an assignment. The immense time and expertise required from a teacher to create and implement a project-based course is something that students may get from master-level teachers, but are not going to get from adjunct professors that are typically teaching technical writing courses. As Gao pointed out, the amount of knowledge and structure required to effectively teach project-based courses is astounding. Teachers can provide students with articles that say genres are evolving and not static, but unless a teacher can go into detail about how the genres are changing in specific meaningful ways, the fact doesn't come with any function.

It is not hyperbole to say that these oversights play at least some role in the number of unprepared writers entering the workforce, as well as the 46% of students who feel their technical writing courses were not helpful. None of the studies mention any real incentive for teachers to go to the lengths create project-based courses, create meaningful collaborative writing assignments, and provide meaningful genre instruction. Obviously, a teacher should be compelled to do what is best to prepare their students, but it is possible many teachers/departments feel sticking to what they are comfortable with is what will best prepare

their students. They may know that they do not have the resources, support, staff, breadth of knowledge etc. to completely overhaul their instruction, and to attempt to do so is too great a risk to the continuity of their students' education. Some project-based courses require three evaluators to score each assignment to provide meaningful feedback on each assignment. One study in particular also utilized content knowledge experts to aide the writers (Yu 276). The results were positive, but this model is untenable when stretched to include all technical writing students without massive overhauls to the way things are done. The fact that technology has evolved drastically in the last ten years has made it more important for research to catch up and see how shifts in technology are manifested within workplace writing.

These calls for change have appeared in multiple studies. The limitations are mentioned in significantly fewer. It is clear that, in order to find creative solutions, one must search outside of these frequent calls for change. To adequately address the issue of preparing students for workplace writing there needs to be significant change in the way universities work with local businesses and the local community. There needs to be collaboration between the faculty internally, as well as communication between the community and business partners. The relationships between the community and these business partners are where the simplest fixes can be found.

It is important to note that the idea of community is important to this concept. Project based courses are often centered around community involvement. This is not an attempt to take away the focus on preparing students for workplace writing, but rather an attempt to create meaningful chances for students to apply their technical communication skills and to see the value of the field. Employees who apply skills to solve unique problems are exactly what employers are looking for.

Collaborative assignments that pair students with members of the community on community-based projects could be a possible option. This is only possible with strong ties between the university and the community. It could provide students with a meaningful task that they have a level of ownership in. They are collaborating not only with another student, but with a community member that will offer them a perspective not provided by a fellow student. There will be new tensions from this approach, but the positives in contextual collaboration opportunities may outweigh the new tensions. The approach at least allows for a unique and meaningful collaborative learning experience, and hopefully prevents a disjointed “throw it all together” group project that is common among undergraduate students. Students may be able to find their own connections to the communities and nearby businesses that better reflects their identity and their values. A group of students that is passionate about immigration rights working with an organization that helps people that have recently arrived to America will create a sense of importance and connection to the work that tends to be missing from many technical writing courses.

Project-based courses are another way to strengthen collaboration between students/the university and the community/businesses. The creation of these projects cannot and should not be solely from the teacher. The projects should be something the university has discovered can be used to teach students the required skills of workplace writing. These projects should be created with consideration from feedback from businesses and the community. Faculty should collaborate with each other and across disciplines if applicable to create project-based assignments/courses that best meet the needs of all students. Universities should incentivize this process and make it a focus of the entire faculty. They should also consider the interests and passions of their students. Projects that evoke a personal connection may replicate the immediacy

or importance of workplace writing better than a topic for which the writer has no passion.

Finally, universities need to attempt to get examples of technical writing genres as they are used in businesses that the university has a strong partnership with. Businesses may be reluctant to share real examples, but they may be willing to share dummy examples and information about how certain genres are used at their workplace. Likewise, businesses and organizations within the community might be willing to share documents and information with the university if it meant their new hires might be better writers because of it. Internships are a great tool for this cause, but they are not something that every student has access to, and the process of learning genres and their workplace applications should start long before a student enters into an internship. Alumni who have served as interns could share with current students some of the workplace writing they had to do during their time in the workplace with their internship.

One compelling proposed shift is to use Isocrates' teachings to guide students rather than focusing on Aristotle as is most common in universities. Brizee states that, "Isocrates' *kairos* (fitness for the occasion) makes him a useful model for situations like civic engagement that require situated rhetoric" (140). Isocrates recognizes the importance of flexible genres (Brizee 141) and includes the importance of community connection in his teachings (Brizee 138). This makes for a solid basis for a collaborative, community-based project that recognizes the importance of flexible genres which meets the criteria discussed previously. For these reasons, Isocrates is a figure worth examining further for inspiration in the teaching profession, especially in the teaching of technical writing.

Conclusion

These suggestions are intended to help put the focus on what has proven to be successful

and to ask the question as to how more students can receive meaningful instruction from their technical writing courses. There are obstacles to these best practices, but they are obstacles that can be made easier through teamwork, preparation, and reflection on the part of universities and teachers. The discovery of the article, “Whatever Happened to Technical Writing?” seemed to be a promising attempt to help teachers with these obstacles. The author doesn’t do much to answer the title question other than point the finger at English teachers, dual-enrollment courses, and Hispanic students in Texas public schools bringing down the quality of instruction (Tebeaux 12)¹. If the problems with technical writing have remained the same for such a long time, maybe it is time to reevaluate the way these skills are taught?

These broad changes are required to begin the process of changing the way universities prepare their students to be technical writers. Decades have passed, but the goals and the struggles remain the same. Repeatedly calling on technical writing teachers to be play the role of lecturer, project manager, supervisor, evaluator, and expert in various fields is a recipe for disappointment. Therefore, it is necessary to reevaluate the way universities collaborate with businesses and their local communities. Faculty must work together and not create strawmen to avoid addressing the actual issues in the field of education. Failure to reevaluate these relationships will lead to graduates continuing to struggle as new workplace writers. Universities must reevaluate their relationships with businesses and the community by reflecting on what they can change about how they have approached collaboration, project-based learning, and writing genres in the past. How can the resources in businesses and the community be used to evolve the instruction of technical writing?

¹ Elizabeth Tebeaux is an influential scholar in the field of technical writing. See her article “Whatever Happened to Technical Writing?” and her comments on *Inside Higher Ed* for her controversial views on race, diversity, and gender studies in universities.

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Effective Teacher Collaboration in Vocational High Schools

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Abstract

Schools attempt to provide their students with a curriculum that prepares them for the future. This task is a bit different in a vocational secondary school. In a school where the majority of students will be joining the workforce right out of high school, it is important to deliver career-relevant instruction in their academic classrooms. The best way to provide students with this form of instruction is to encourage teacher collaboration between academic teachers and lab teachers. The possibilities of cross-curricular, career-relevant instruction in the vocational setting are endless but unfortunately unexplored in most schools.

Effective Teacher Collaboration in Vocational High Schools

The United States has been promoting vocational education for secondary and post-secondary students for decades. A quick Google search will show scores of articles that decry the pushing of college upon all high school students. The trope that high school students believe (or believed) that college was the only path to success is not uncommon. Despite the government passing and renewing the Carl D. Perkins Career and Technical Education Act (which was a strengthening of the Vocational Education Act from 1963) four times since it was initially passed in 1984, the idea that vocational routes are not a reality still persists (Penny, 2019).

Despite this misconception, there are hard-working teachers and administrators across the country showing students that there are other options out there. One of the main obstacles facing these educators is figuring out how to blend vocational training/education with traditional academic classes. Students in these learning environments are unique and have different needs than ones in a more traditional high school setting. Many of these students have their minds made up on their careers, and many of those careers do not require them to go to a four-year university and take the typical academic course load.

This begs the question, “how can an academic teacher in a vocational setting adapt to meet the needs of their vocational students?” One of the ways teachers attempt to do so is by implementing what is referred to as career-relevant instruction. This is the concept that teachers of English, mathematics, science, and social studies will create lessons, assignments, and assessments that contain a connection to their vocation or some other real-world work-related context.

It is hard to argue the logic behind career-relevant instruction. Implementing it is another issue though. It is unlikely to find academic teachers that have knowledge in one or two

vocations offered by their school, let alone all of them. The obvious solution to this lack of experience on the part of academic teachers would be cross-curricular instruction and teacher collaboration. The collaboration of vocational teachers and academic teachers can be greatly beneficial to students. Cross-curriculum instruction is a goal for any school district, and vocational schools can benefit from this as well. If vocational teachers and academic teachers collaborate, academic teachers will have a clearer/deeper understanding of what students will do in their vocations and eventual careers. Collaboration also leads to the creation of lessons, assignments, assessments, and projects that ask students to merge their knowledge from different classes.

The purpose of this proposal is to illustrate the importance of teacher collaboration when implementing career-relevant instruction. To get the most out of this approach, teachers and administrators need to make a concerted effort to change the way they approach their curriculum. It isn't enough to simply tell teachers to make the change on their own. It also is not enough to simply provide a teacher with materials/resources and tell them to make the instruction meaningful to the students and their careers. Through research, it became apparent that the key factor in making academic classes relevant and beneficial to students was collaboration. Without collaboration between teachers, implementations of career-relevant instruction strategies were less successful.

Literature Review

Student engagement is one of the most important factors in their education. A higher level of engagement occurs when students see the connection between what they will be doing in the future and what they are doing at the moment in class (Rose et al., 2012). This leads to one of the benefits of a vocational secondary school: students are enrolled in vocations that they hope to

make a living in one day. This setting allows academic teachers to take advantage of the students' interest in a career path and make instruction more engaging. One issue for academic teachers in a vocational school is their lack of knowledge about the careers/vocations their students are learning about in their other classes. If instructors are unsure of their efficacy in delivering career-relevant instruction, this uncertainty can create a lesson that is not engaging for the students and makes the teacher feel like they failed. Both teacher and student efficacy are very important when creating engaging instruction for students (Uden et al., 2014). Self-efficacy has been linked to student growth; even when efficacy levels begin to level off, students write more and show more comfort in their writing and question and answer skills (Ortoleva & Bétrancourt, 2015). This illustrates that efficacy can lead to lasting improvement in student engagement and writing confidence. Empowering students to write about their vocations will make them more comfortable when asked to write about other topics because they have established a routine and a confidence through their efficacy building experiences.

This illustrates that vocational students who are given career-relevant instruction would be more engaged and have a higher level of self-efficacy when completing work in vocational and academic classes. Teachers' willingness to adapt their curriculum is absolutely necessary if they are hoping to implement career-relevant instruction. A teacher's disposition and interpersonal communication with a student is a huge factor in the student's engagement with their education (Uden et al., 2014). If a teacher is being forced to take an approach that they are not fully invested in, there is a much lower chance that the teacher is going to have a level of efficacy, and level of engagement, that is going to be infectious to the students (Rose et al., 2014). It is important for teachers to have a say in what is taught in their classrooms. When they

are given a curriculum that is intended to increase engagement and career relevancy and asked to implement it, teachers may be reluctant to change (Rose et al., 2014).

In an attempt to counter academic teachers' lack of knowledge about vocational careers and the possible connections to be made to their classwork, many schools have encouraged collaboration between vocational and academic teachers. Collaboration can include a variety of different practices, such as team teaching, peer observations, co-teaching, cross-curricular projects, and shared planning for the purpose of creating/implementing cross-curricular career-relevant instruction. Multiple secondary vocational schools have implemented these practices with success (von Frant, 2011; Rasmussen, 2014; Black & Yasukawa, 2012). One of the keys to their success was a willingness to cooperate among the staff. It is not an easy task to ask teachers, some of whom have been teaching the same way for decades, to change their ways to be more effective. Some instructors might feel insulted or think team teaching insinuates that they need another if the idea is not presented to the teachers in the right context.

An individual academic teacher implementing career-relevant instruction may find success, but there is more likely than not an opportunity for deeper and more meaningful connections to be had with collaboration. A vocational teacher is able to provide context and perspective that an academic teacher may not possess and vice versa.

Unfortunately, many forms of academic and vocational teachers supporting one another fall under a deficit model as opposed to a socialization model. The deficit model is a model that focuses on academic teachers providing additional support to students who are "in need" of assistance (Black & Yasukawa, 2012). This meets the standard of teacher collaboration, but it doesn't impact the learning of all students. A socialization model actually takes academic teachers and places them within the vocational classroom regularly. This allows the teachers to

work together regularly to tie academic and vocational knowledge. This provides the enrichment to the entire class rather than just the students who may be struggling (Black & Yasukawa, 2012). Academic teachers will gain knowledge of what the students do within their vocations and future careers through their time spent within the vocational classroom. One quote from an academic teacher on being placed in the vocational classroom mentions the importance of sitting back and understanding that the instructor is not there to step on anyone's toes. Having both teachers within the class at the same time allows for horizontal instruction where both teachers are on equal footing and delivering a common message that will carry over into both classrooms after the weekly period is over (Black & Yasukawa, 2012). This is a creative way for both academic and vocational teachers to gain an understanding of how their subjects mesh together. It also illustrates the value of meshing the subjects together so that students can see the value of their academic classes, which would lead to more engagement.

It is important to be aware of the compatibility of teachers being asked to be in teams or collaborate with one another. It should come as no surprise that the personal interactions and relationships between the teachers collaborating together is very important in effective collaboration. Interviews with administrators and literature show that innovation is highly important when collaboration occurs. Leadership is another high priority, but it is better when it manifests organically rather than through positions created and assigned (Truijen et al., 2013). Schools need to be aware of these obstacles and plan ahead for them. The creation of a planning/collaboration framework would help ease some of the tensions and provide teachers with a roadmap to follow while planning their cross curricular lessons/activities. This is something the teachers should have a say in creating as a group before beginning the process.

There are many vocational schools and traditional high schools that have started incorporating teacher collaboration and career-relevant instruction with success (von Frank, 2011; Rasmussen, 2014; Papantoniou & Hadzilacos, 2016; Fillettaz et al., 2010; & Darwin, 2000). One of these connections is as simple as vocational teachers and English teachers discussing metaphors and common idioms/jargon of the vocation (Fillettaz et al., 2010). The study showed that playing with language has value in the English classroom as well as the vocational environment. Unique and creative language makes the concepts easier for students to retain. Staff collaboration and curriculum alignment stemming from that collaboration are attributed to one New Jersey high school's continued growth and success on standardized tests (von Frank, 2011). Studies also showed that English teachers focusing on project-based learning that tries to mimic workplace technical writing was shown to be beneficial to their writing confidence and ability (Papantoniou & Hadzilacos, 2016). These connections lead one to believe that vocational schools should make it a point to implement an aligned curriculum, created through and supplemented by teacher collaboration.

Proposal

My proposal stems from the desire to provide an aligned career-relevant curriculum for secondary vocational students. One factor that reliably led to success was teacher collaboration. For the purposes of this proposal, it is being recommended that administrators in vocational schools make this a priority. It is simply not enough to ask staff members to adapt their instruction to meet the needs of their students. Teachers already attempt to do this for their students every day. To effectively implement career-relevant instruction/curriculum in academic classes in a vocational setting, it is absolutely critical that there is collaboration between

academic and vocational teachers. To not find a way to encourage collaboration is doing a disservice to the students and the staff. If a school wants its curriculum to meet the needs of their students, it is paramount that they do everything at their disposal to make the learning process uniform, safe, and meaningful for all students.

This proposal calls for administrators to create vocational clusters with vocations that are closely related. For example, animal science and health technology programs would probably be within the same cluster since they are both medical professions, while carpentry and electrical programs would be closely related to one another. The purpose of creating these clusters is twofold. One, it is more practical to create clusters and have academic teachers collaborate with these clusters rather than finding a way for academic teachers to meet with vocational instructors individually. Two, these clusters should be closely related and have similar criteria for their career-relevant instruction.

Creating these clusters of vocations is the first step in adapting the approach to instruction. Once these clusters are created, there will be a group of vocational teachers (the instructors of the programs which are clustered together) that can work on a regular basis with academic teachers to provide cross-curricular project-based learning and career-relevant instruction. It would be advised to have one academic subject work with one cluster for a period before rotating. For example, English teachers are working with carpentry and electrical students on creating a building proposal for a supervisor, meanwhile science teachers are working with health technology and animal science students on biology experiments. After a period of four weeks, the cluster/academic pairings would rotate. Now, the English teacher is helping the health technology and animal science students with presentations relating to bedside manner and clear delivery of information to patients; meanwhile, the science teacher is working with the electrical

and carpentry students about the science behind home inspections and their importance. These are merely simple examples of what the proposal is pushing for. Obviously, the vocational instructors and academic teachers will be working together in planning and assisting one another throughout the process.

These interventions could not happen on a daily basis, but with one half-hour period a week allocated to career-relevant instruction, students will feel they are getting deeper and more meaningful instruction than they would otherwise. The vocational teachers and academic teachers must be provided with time to meet and plan projects/lessons for the allotted time. Both academic and vocational teachers can provide time for students to work on cross-curricular projects that come from this collaboration. The content of the lessons/projects depend upon the instructors who plan them. The teachers should tailor their approach and activities to meet the needs of the students and to prepare them for what they will be doing in their careers in the future. The main goal is to show students the value the academic classes can have in their vocations and to develop a deeper, more meaningful connection to their vocations.

Conclusion

Of course, it requires an immense level of change to a school to effectively implement a career-relevant curriculum that is driven by teacher collaboration. This change will inevitably meet resistance. That resistance may be from academic teachers, vocational teachers, or administrators. The examples of schools fully committing to implement change unfortunately are usually connected to requirements by the state. Statewide implementations of the Common Core standards have been supported (at least professionally, if not personally) by administrators and

teachers' professional development (Rasmussen, 2014). Education's resistance to change and the lack of a mandate would be obstacles to overcome.

Other limitations come from within the school. Some teachers will resist working together, and occasionally these interactions can make parties involved very uncomfortable (Darvin, 2000). There is also the issue of planning and preparing. How is it fair to ask an entire staff of teachers to change the way they do things without support? Cooperating with teacher unions (where applicable) is a vital factor in success. Providing staff time during contractually agreed upon time to collaborate in planning is the best scenario. Schools should also provide their teachers with professional development that assists in collaboration and career-relevant instruction.

The failure to consider the above issues will lead to ineffective implementation and likely more issues within the building with staff morale, relationships, and teacher efficacy. Forcing a teacher to do something they think does not have any value could lead to an unengaged teacher, which is severely detrimental to the students. Teachers must be convinced of the value of what they are getting into. If they are given support, teachers can adapt and change to meet the needs of their students.

Every school should make it a goal to implement a curriculum that prepares their students for success after high school. The best way to do that is to take advantage of the combined professional and content knowledge of the staff. There should be a desire to implement these changes in a socialization model that improves the level of instruction and deepens the knowledge gained for all students. Many schools only make changes in a deficit model. They may encourage teachers to discuss ways to reach a student who does not turn their work in. While it is important to modify and accommodate instruction to the needs of all students, this

should not lead to schools neglecting to provide opportunities for deepening knowledge and improving the delivery method of instruction.

The implementation of these changes will be slow and gradual. These are not changes that will happen overnight, but they are changes that will pay dividends over the years. The program will be more robust and effective after providing staff time to develop it to meet the needs of the school's population. Sticking with a process and allowing it to develop over time will lead to a better learning environment that provides students with instruction that prepares them for life after graduation. It also creates an environment where collaboration among the staff is expected. This may lead to cross-curricular connections made by the students that deepen their understanding and improve their engagement in school.

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Lesson Plan Template Aligned to OTES Rubric

<p>Objectives</p> <p><i>OTES:</i></p> <p><i>FOCUS FOR LEARNING</i></p> <p><i>[Standard 4: Instruction]</i></p>					
	Monday	Tuesday	Wednesday	Thursday	Friday
	<p>Students will participate in the class discussion over the character of Frank Churchill. All they have to go on is the letter he wrote and the way Highbury reacts to it.</p> <p>Students will identify what makes a “handsome letter” according to Emma.</p> <p>Students will discuss how the art of letter writing</p>	<p>Students will share their thoughts from yesterday’s reading.</p> <p>Students will discuss what makes Frank Churchill so interesting to Highbury.</p> <p>Students will be introduced to their first letter-writing assignment.</p>	<p>Students will have the class period to finish their first drafts of their Mr. Woodhouse letter assignment.</p> <p>Students will share drafts with their peer-review partner and make corrections based on feedback/discussion.</p> <p>Students will turn in their revised letter tomorrow.</p>	<p>Students will turn in their final drafts within the first ten minutes of class.</p> <p>Students will now have the opportunity to select their own audience, purpose, and tone for a letter writing assignment.</p> <p>Students will continue to work with their proof-reading partner, now closer than before, to make sure their writing</p>	<p>Students will turn in the final drafts of their letter to Highbury assignment.</p> <p>Students will consult with their proofreading partner and apply necessary changes from first draft to final draft.</p> <p>Students will have any remaining time to read from the novel for next week.</p>

	<p>has been lost/replaced by technology.</p> <p>Students will read the first half of “Epistolary Culture in Emma: Secrets and Social Transgressions”.</p> <p>Students will complete a think-pair-share worksheet with a partner at the beginning of class tomorrow.</p>			<p>accomplishes their indicated goals.</p>	
	<p>I can analyze and discuss a text and its characters.</p> <p>I can participate in productive class discussions with focused</p>	<p>I can participate in productive class discussions with focused topics.</p> <p>I can share my thoughts</p>	<p>I can follow instructions and write an on-topic letter.</p> <p>I can revise and apply feedback given to</p>	<p>I can follow instructions and write an on-topic letter.</p> <p>I can revise and apply feedback given to</p>	<p>I can follow instructions and write an on-topic letter.</p> <p>I can revise and apply feedback given to</p>

	<p>topics.</p>	<p>from yesterday’s reading.</p> <p>I can select a proofreading partner. I can brainstorm and begin my writing assignment.</p> <p>I can write a letter with a specified audience, purpose, and tone.</p>	<p>strengthen my writing.</p>	<p>strengthen my writing.</p> <p>I can indicate my audience, purpose, and tone and use those principles to guide and strengthen my writing.</p>	<p>strengthen my writing.</p> <p>I can indicate my audience, purpose, and tone and use those principles to guide and strengthen my writing.</p>					
<p>Standards and/or Competencies</p>	<table border="1"> <tr> <td data-bbox="468 1003 787 1500"> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p> </td> <td data-bbox="787 1003 1094 1500"> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p> </td> <td data-bbox="1094 1003 1400 1500"> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p> </td> <td data-bbox="1400 1003 1707 1500"> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p> </td> <td data-bbox="1707 1003 2024 1500"> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p> </td> </tr> </table>					<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p>	<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p>	<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p>	<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p>	<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text,</p>
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	<p>including determining where the text leaves matters uncertain.</p> <p>RI.11-12.6 Determine an author’s perspective or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task,</p>	<p>including determining where the text leaves matters uncertain.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning,</p>	<p>including determining where the text leaves matters uncertain.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing,</p>	<p>including determining where the text leaves matters uncertain.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing,</p>	<p>including determining where the text leaves matters uncertain.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing,</p>
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	<p>purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>
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<ul style="list-style-type: none"> • Copy of Emma • Think-pair-share worksheet • Discussion prompts. 	<ul style="list-style-type: none"> • Copy of Emma • Think-pair-share worksheet • Assignment: Letter to Mr. Woodhouse 	<ul style="list-style-type: none"> • Copy of Emma • Assignment: Letter to Mr. Woodhouse first draft. 	<ul style="list-style-type: none"> • Copy of Emma • Final draft of Mr. Woodhouse's letter. • Assignment: Letter to Highbury 	<ul style="list-style-type: none"> • Copy of Emma • Drafts of Letter to Highbury assignment. • Proofreading feedback. 						
<p>Procedure</p>	<table border="1"> <tr> <td data-bbox="466 878 779 1471"> <ul style="list-style-type: none"> • Students will be led in a discussion relating to Frank Churchill's letter from Book 1. How does Highbury talk about it? What </td> <td data-bbox="779 878 1087 1471"> <ul style="list-style-type: none"> • Each pair of students will share their thoughts from yesterday's reading. • Students will select a proofreading </td> <td data-bbox="1087 878 1396 1471"> <ul style="list-style-type: none"> • Students will have to have a draft of their letter completed so that their partner can submit feedback for them by the end of the </td> <td data-bbox="1396 878 1705 1471"> <ul style="list-style-type: none"> • Students will turn in their Mr. Woodhouse letter within the first 10 minutes of class. Students will be introduced to their new letter </td> <td data-bbox="1705 878 2022 1471"> <ul style="list-style-type: none"> • Check with each pair to make sure they have provided one another with feedback from yesterday to today. Help any groups who are </td> </tr> </table>					<ul style="list-style-type: none"> • Students will be led in a discussion relating to Frank Churchill's letter from Book 1. How does Highbury talk about it? What 	<ul style="list-style-type: none"> • Each pair of students will share their thoughts from yesterday's reading. • Students will select a proofreading 	<ul style="list-style-type: none"> • Students will have to have a draft of their letter completed so that their partner can submit feedback for them by the end of the 	<ul style="list-style-type: none"> • Students will turn in their Mr. Woodhouse letter within the first 10 minutes of class. Students will be introduced to their new letter 	<ul style="list-style-type: none"> • Check with each pair to make sure they have provided one another with feedback from yesterday to today. Help any groups who are
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	<p>is Emma’s reaction? Does it build anticipation to meet this character?</p> <ul style="list-style-type: none"> • After discussing the letter and comparing it to how they make an impression on their peers (social media), students will pair up with a partner to read the first half of Epistolary Culture in Emma: Secrets and Social 	<p>partner for the next two letter assignments.</p> <ul style="list-style-type: none"> • Students will then be introduced to the Mr. Woodhouse Letter writing assignment. • Students will have the remainder of the class period to work on their letters. They will review purpose, audience, and tone before beginning. 	<p>period.</p> <ul style="list-style-type: none"> • Students will turn in final drafts tomorrow. 	<p>writing assignment.</p> <ul style="list-style-type: none"> • Class discussion to remind students of plot points in the novel as well as characters (potential audiences for their letter assignment. • Discuss how a letter to Miss Bates may be a bit different than a letter to Mr. Woodhouse. • Students will show their proofreading 	<p>behind.</p> <ul style="list-style-type: none"> • Collect students’ work as they complete it or at the end of the period. Anyone who is done can read in class for next week (Book 2 should be read by next week).
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	<p>Transgressions</p> <ul style="list-style-type: none"> • They will complete a think-pair-share worksheet about their thoughts on the article. 			<p>partner their progress before the end of class.</p>	
<p>Assessment</p> <p><i>OTES:</i></p> <p><i>ASSESSMENT DATA</i></p> <p><i>[Standard 3: Assessment]</i></p>	<ul style="list-style-type: none"> • Discussions will be informal assessments of their comprehension of the novel thus far. • Think-pair-share is a formal assessment of 	<ul style="list-style-type: none"> • Formal assessment of information shared from yesterday's reading. • Formal assessment of final draft of letter. 	<ul style="list-style-type: none"> • Informal assessment of peer review process and first draft. • Formal assessment of improvement between first and second draft. 	<ul style="list-style-type: none"> • Formal assessment of final draft of letter. • Informal assessment of proof-reading and difficulty to identify audience, 	<ul style="list-style-type: none"> • Formal assessment of final draft and revisions from first draft. • Informal assessment of cooperation and peer review. • Informal

	<p>their work for the day.</p> <ul style="list-style-type: none"> • Informal assessments happening through questioning during discussions/ doing classwork. 	<ul style="list-style-type: none"> • Informal assessment of peer reviewing. 		<p>purpose, and tone. Provide assistance as needed.</p> <ul style="list-style-type: none"> • Formal assessment of what partner's feedback is at the end of class (exit slip on scrap paper) 	<p>assessment of silent reading and answer questions for anyone as they read.</p>
<p>Rationale Including Knowledge of Students</p> <p><i>OTES:</i></p> <p>KNOWLEDGE OF STUDENTS</p> <p><i>[Standard 1: Students]</i></p>	<ul style="list-style-type: none"> • Students will have Book 1 of Emma read. This will introduce them to their letter writing assignments this 	<ul style="list-style-type: none"> • Students will have already been introduced to the ideas of audience, tone, and purpose, so this will be for 	<ul style="list-style-type: none"> • Multiple drafts are required for strong writing. Provide partners opportunities to discuss characters and 	<ul style="list-style-type: none"> • Multiple drafts are required for strong writing. Provide partners opportunities to discuss characters and 	<ul style="list-style-type: none"> • Multiple drafts are required for strong writing. Provide partners opportunities to discuss characters and

	<p>week.</p>	<p>review/ enrichment.</p> <ul style="list-style-type: none"> Emphasize the importance of revising and writing multiple drafts. Emphasis is also placed on writing with particular purpose in mind. 	<p>events from the novel.</p>	<p>events from the novel.</p> <ul style="list-style-type: none"> Provide them more agency in their writing. Better understanding/grasp on audience, purpose, tone. 	<p>events from the novel.</p> <ul style="list-style-type: none"> Provide them more agency in their writing. Better understanding/grasp on audience, purpose, tone.
<p>Before & After the Lesson</p> <p><i>OTES:</i></p> <p><i>PRIOR CONTENT</i></p> <p><i>KNOWLEDGE/</i></p> <p><i>SEQUENCE/</i></p> <p><i>CONNECTIONS DATA</i></p> <p><i>[Standard 1:Students;</i></p> <p><i>Standard 2: Content;</i></p>	<ul style="list-style-type: none"> Will be writing two letters this week. Introduce letter motif and establish significance now, so later it 	<ul style="list-style-type: none"> Will work on and peer-review their letters tomorrow. Book 2 will be read by the beginning of next week. 	<ul style="list-style-type: none"> Final draft will be turned in tomorrow. Book 2 will be read by the beginning of next week. 	<ul style="list-style-type: none"> Revise drafts tomorrow. Turn in the final draft tomorrow. Book 2 read by the beginning of next week. 	<ul style="list-style-type: none"> Book 2 read for Monday. Letter drafts should be turned in by the end of the class.

Standard 4: Instruction]

<p>can be reflected upon (after reading Churchill's final letter)</p> <ul style="list-style-type: none">• Book 2 will be read by the beginning of next week.				
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Dylan Stickler

Dr. Lapinsky

ENG 6090

For my lesson plans, I am operating under the assumption that the students will have read Volume 1 of *Emma*. For the week I am focusing on, the class will be writing and revising letters. They are focusing on the audience, purpose, and tone of their writing. In addition to these writing principles, the students will be expected to illustrate their analysis and comprehension of the novel through the contents of their letters.

Today's students need the importance of letter writing emphasized for them. It is an art that they are unfamiliar with, because it has been replaced by social media and texting. This approach should help students better understand the role letter writing played in society at the time. Mr. Churchill's final letter would eventually be a portion of the text we would want to particularly focus on at the novel's conclusion.

One of the ways letter writing's importance is conveyed to students throughout these lessons is when they read the article on epistolary style in fiction and through our discussions of Frank Churchill's first letter. This article and our discussions about social media, communication, and gossip will help get students engaged in the text. Studying *Emma* also allows for the comparison to the movie *Clueless*, and some students may be familiar with this modernized adaptation of Austen's novel.

Monday's discussion centers around *Emma* and the rest of Highbury's reaction to Frank Churchill's letter. For this discussion, students will be directed to look back at the text in Chapter 2 which details the "handsome" letter Frank Churchill wrote his stepmother. This shows students the way letters influenced the thoughts and opinions of the community. It is also a good

illustration of the understanding that what writers share in a letter will be shared with other individuals, and this leads to a certain etiquette one should follow when writing letters. Particular attention should be paid to purpose, audience, and tone.

A theme that will emerge throughout the week will be that people are judged by the way they communicate through their letters. Frank Churchill's letters arguably make him seem more interesting than he actually is, but he writes compelling letters that the people in Highbury appreciate. Emma begins to have feelings for Frank Churchill because of his letters. Some scholarly works indicate letter writing as a symbol of marriage in Austen's writing (Oreh), and this is something that can come up in class discussions when the class sees how Frank's letter-writing makes him an attractive mate to Emma.

Students displaying their knowledge through writing is always more desirable to me; it makes students come up with their own unique and thoughtful responses to the assignment. On their assignments, students are told to illustrate some knowledge of what is going on in the novel. They are to share a piece of gossip about the events of the novel. This allows them to strengthen their writing skills while also deepening their engagement and understanding of the novel.

This week can be an introduction to peer review as well. Showing students things to focus on when peer-reviewing is critical. I feel this shows them to focus on audience, purpose, and tone which are things that they should always think about while reading a text. It might be valuable to introduce peer review ideas to students through assignments like the ones here before getting into longer research based assignments that will require peer review. Even though the writing artifacts produced will be different, their shared focus on audience, purpose, and tone should help students think of these topics while writing and while peer reviewing.

Letter to my Dear Uncle, Mr. Woodhouse

(Assignment)

Letter writing plays an important role in *Emma*. Letter writing may seem like a lost art in today's society, but written correspondence remains important (emails, text messages, social media, etc.). We are going to write letters to help us practice our writing skills. The goal of this assignment will be to review how important it is for a writer to focus on audience, purpose, and tone when producing any piece of writing.

For your assignment, you are to write a letter to your dear uncle, and Emma's father, Mr. Woodhouse. You are writing the letter to say that, unfortunately, your visit will be delayed by 2 weeks. You know this will cause Mr. Woodhouse a lot of stress (remember how Emma's father is in the novel). The letter will certainly be read by multiple people, and the contents will become public to the town eventually (gossip has been around forever).

In addition to telling Mr. Woodhouse your visit is delayed, you also must include one other piece of gossip. The piece of gossip can be anything relating to the characters of the novel. Your gossip should illustrate some understanding of the character/plot of the novel.

Summary: Write a letter to Mr. Woodhouse explaining that your yearly visit will be delayed by two weeks. The letter should also include at least one piece of interesting gossip about the characters in the novel. The letter should be approximately 1.5 to 2 pages long.

Audience: Mr. Woodhouse (and eventually everyone else)

Purpose: Inform Mr. Woodhouse about the delay in your visit and share at least one piece of gossip relating to the novel.

Tone: Apologetic and sympathetic. Try to write a “handsome” letter.

Letter to Highbury

For this assignment, you are going to take everything we did for our first letter writing assignment and apply it here. The major difference is that you will select one of the characters in the novel and write a letter to that character. You will also select the purpose and tone you will aim to achieve in the letter. You will imagine that you are someone writing a letter to Highbury for one (or more) of the characters in the novel. You will be expected to include information from Parts 1 and 2 of the novel.

Remember the importance of gossip in Highbury, and demonstrate an understanding of the novel and its characters.

Fill out the pre-writing chart below and share the first draft of your letter with your proofreading partner. You and your partner should discuss how effective each letter is at meeting your self-assigned criteria from the pre-writing table.

Audience	
Purpose	
Tone	

Information from the text	
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Think-Pair-Share Worksheet

Title of what we had to read:	What I think about it:	What my partner thinks about it:	What we will share with the class:
Brief summary of what we had to read:	Observations/Other Group's Thoughts:	Observations/Other Group's Thoughts:	Observations/Other Group's Thoughts:

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Dylan Stickler

Dr. Cheryl Hoy

English 6220

2 December 2019

Rationale: Brushstrokes/Slaughterhouse Five Unit

My school is in Ohio and follows the Common Core standards. My school is a vocational school that places a high emphasis on students' technical writing ability. They value students knowing the mechanics and requirements of professional writing. Students must complete a senior project that involves researching a topic in their vocation and presenting an informative slideshow about it. In my role as an 11th grade English teacher, it is my responsibility to prepare students for this task by providing them with assignments that provide similar opportunities/requirements.

One of the major issues my students have had throughout the beginning of the school year is the conciseness of their writing. When given a minimum length requirement (or page number requirement) they will, almost without question, write sentences and paragraphs that are long-winded and not concise whatsoever. Some may feel that writing longer sentences is what the teacher wants them to do, some feel that adding words to their sentences will make their paper longer meeting assignment requirements, but few of them actually do this effectively. When telling students they are to write one page or three to four paragraphs, students will break their usual writing structure to meet the demands of the assignment. This may allow students to complete the assignment, but it does not actually help students apply the lessons learned to their writing. As a teacher, it is my goal for students to apply these lessons to their own writing going forward, not just for one assignment. A new focus on shorter writing assignments that are

heavily edited and revised is being implemented. This will allow students to focus on the details of their writing that often get neglected whenever they are doing assignments with minimum length requirements. In my experience with these students, length requirements have either had no impact or a negative impact on students' writing.

Some of the activities in this unit that are designed to help change this approach and fix this problem are producing on short pieces of writing with content requirements (as opposed to length requirements), editing/revising example pieces of writing that illustrate some of the topics being focused upon, and examining literature closely with an eye on P.O.V., audience, and purpose. All of these factors contribute to students being unable to write effective, concise pieces. Providing students with two different writing assignments over the course of the two-week period will allow them ample time/opportunity to practice writing with the question's requirements in mind, as well as editing with the checklists' requirements in mind. These assignments only need to answer the required questions. Students will not be given a length requirement, but they will have to be sure their writing meets the requirements of the assignment and the checklist provided.

One of the concepts students will explore during this unit is Harry Noden's brushstrokes concept. Students will be exposed to ways they can use appositives, participles, absolutes, adjectives out of order, and action verbs to make their sentences more descriptive. This unit calls for students to apply these concepts to their writing assignments. It is less important that students memorize a bunch of grammar rules, and more important that students improve their writing skills by using tools that are at their disposal.

The sample sentences/paragraphs selected for the students to edit were selected carefully. They illustrate punctuation errors, readability issues, and the lack of brushstrokes that are

common errors when writing in their own writing throughout the year. Noden's Gessi paragraph was selected because it will be a reminder for students of their previous brushstroke assignments from earlier in the year. They have practiced using participles, using appositives, and eliminating "be" verbs from their writing. They will need to be refreshed on these, so this should be a good opportunity to do so.

The example sentences and Vonnegut paragraphs were selected based on their structure and engagement level expected from students. The sentences are to get them back in the editing mindset. The errors on the assignment were made based on common mistakes from students. The sentences are from a book I have been reading and were engaging quotes. The Vonnegut paragraph will be used as a way to (again) discuss Vonnegut's writing style as well as editing for conciseness. Previously, students had analyzed quotes from Vonnegut and discussed his writing style with a partner. This will be an extension of that activity.

Most of my students struggle with being able to put information into their own words and convey it effectively within their writing. Many students overly quote or even accidentally plagiarize assignments by not using their own language. To curtail this, students will be limited to one to two short quotes. Students need to practice paraphrasing this information and conveying the importance of the information to a reader without relying on direct quotes. Researching a source and attempting to "mimic" its style is a way Noden recommends to improve a student's writing. They will use the source as guidance for structure/information, but they will bring their own language and perspective to the assignment. Students also must improve their ability to identify important information while reading and relay that to an audience through their writing. By taking notes as they read and summarizing the first chapter of the novel, students will hopefully be able to show growth in these areas with their summary

writing assessment. This will allow students to understand the difference between summarizing (the events of the chapter) and analyzing (their observations about audience, P.O.V., tone, etc.). Students will be expected to do both of these in their assignment, but the difference will only be mentioned in discussions afterward. Students have struggled with analysis in the past (relying on summarizing the information rather than analyzing it). Providing students with a prompt that demands them to do both of these tasks should help get the quality of writing expected. During revision and discussion, it will be important to convey to students the different tasks they accomplished in this assignment. It is necessary for them to understand the fundamental differences between summarizing and analyzing a text.

Week 1 Slaughterhouse-Five Unit

Objectives					
	Monday	Tuesday	Wednesday	Thursday	Friday
<p><i>OTES:</i></p> <p><i>FOCUS</i></p> <p><i>FOR</i></p> <p><i>LEARNIN</i></p> <p><i>G</i></p> <p><i>[Standard</i></p> <p><i>4:</i></p> <p><i>Instruction</i></p> <p><i>]</i></p>	<p>Students will edit two example sentences on the board to begin class. Students will be reminded to focus on the subject, verb, and the overall message of the sentence. They will edit out any unnecessary information. Students will discuss their assignment answers from their previous editing exercise.</p>	<p>Students will be given the opening 15 minutes of class to work on their research/expository writing assignments. Students must have their source and understand the connection by the end of this 15 minutes. Students will identify this information on an exit slip. Students will discuss</p>	<p>Students will be given a sample paragraph to read through and edit in small groups. Students will edit the paragraph and turn their work in. Afterward, students will finish and turn in their research/expository writing assignment. They will be editing this assignment tomorrow during class.</p>	<p>Students will be given a short checklist of criteria to edit for their expository/research assignment. Students will edit their writing assignments until it meets all criteria included on the checklist. Students will have approximately half of the class to work on this assignment, the rest of</p>	<p>Students will participate in discussions with the goal to describe Kurt Vonnegut’s writing style after reading at least the first chapter. Students will write a summary/explanation of Chapter 1 of the novel. Students will describe the P.O.V., tone, purpose, and audience.</p>

<p>Students will write a minimum of one page describing the relationship between the author, Kurt Vonnegut, and the Bombing of Dresden.</p> <p>Students will find at least one source for their information about Vonnegut and Dresden.</p> <p>Students will begin reading the opening pages of the novel.</p>	<p>the pages read from the novel yesterday. They will share unique quotes and confusing moments to clarify through class discussion.</p> <p>Students will continue reading the first chapter of the novel.</p>		<p>the class will be spent reading the novel.</p>	
<p>I can edit sentences for clarity, conciseness, and readability.</p> <p>I can research a defined</p>	<p>I can research a defined topic and describe the connection both in-class discussion and in a detailed piece of</p>	<p>I can edit a paragraph for clarity/conciseness.</p> <p>I can research a defined topic and describe the</p>	<p>I can edit my writing to match the requirements given to me.</p> <p>I can write a clear and</p>	<p>I can analyze and describe an author's writing style/choices.</p> <p>I can write a detailed description and analysis</p>

	<p>topic and describe the connection both in-class discussion and in a detailed piece of writing.</p> <p>I can write a clear and concise response that answers a multi-question prompt.</p>	<p>writing.</p> <p>I can discuss difficult texts and analyze the meaning of the author’s writing.</p> <p>I can write a clear and concise response that answers a multi-question prompt.</p>	<p>connection both in-class discussion and in a detailed piece of writing.</p> <p>I can write a clear and concise response that answers a multi-question prompt.</p>	<p>concise response that answers a multi-question prompt.</p>	<p>of the first chapter of the novel.</p>
<p>Standards and/or Competencies</p>	<p>W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a</p>	<p>W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a</p>	<p>W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a</p>	<p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on</p>	<p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on</p>

<p>problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective</p>	<p>problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective</p>	<p>problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective</p>	<p>addressing what is most significant for a specific purpose and audience.</p> <p>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>	<p>addressing what is most significant for a specific purpose and audience.</p> <p>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>
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<p>selection, organization, and analysis of content. a. Establish a clear and thorough thesis to present and explain information. b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and</p>	<p>selection, organization, and analysis of content. a. Establish a clear and thorough thesis to present and explain information. b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and</p>	<p>selection, organization, and analysis of content. a. Establish a clear and thorough thesis to present and explain information. b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and</p>	<p>RL.11-12.4 Determine the connotative, denotative, and figurative meanings of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.</p> <p>RL.11-12.5 Analyze how an author’s choices concerning</p>	<p>RL.11-12.4 Determine the connotative, denotative, and figurative meanings of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.</p> <p>RL.11-12.5 Analyze how an author’s choices concerning</p>
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<p>multimedia to aid comprehension, if needed. c. Develop the topic thoroughly by selecting the most significant d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. e. Use precise language, domain-specific vocabulary, and techniques such as</p>	<p>multimedia to aid comprehension, if needed. c. Develop the topic thoroughly by selecting the most significant d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. e. Use precise language, domain-specific vocabulary, and techniques such as</p>	<p>multimedia to aid comprehension, if needed. c. Develop the topic thoroughly by selecting the most significant d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. e. Use precise language, domain-specific vocabulary, and techniques such as</p>	<p>how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a</p>	<p>how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a</p>
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<p>metaphor, simile, and analogy to manage the complexity of the topic. f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the</p>	<p>metaphor, simile, and analogy to manage the complexity of the topic. f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the</p>	<p>metaphor, simile, and analogy to manage the complexity of the topic. f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the</p>	<p>text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text.</p>	<p>text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text. W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and</p>
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	<p>significance of the topic).</p>	<p>significance of the topic).</p> <p>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.4 Determine the</p>	<p>significance of the topic).</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>		<p>analysis of content. a. Establish a clear and thorough thesis to present and explain information. b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if</p>
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		<p>connotative, denotative, and figurative meanings of words and phrases as they are used in the text; analyze the impact of author's diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.</p> <p>RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text</p>			<p>needed. c. Develop the topic thoroughly by selecting the most significant d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. e. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage</p>
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		<p>(e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g.,</p>			<p>the complexity of the topic. f. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
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		<p>satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text.</p>			<p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11-12 Reading standards to literature (e.g. “Demonstrate knowledge of eighteenth-, nineteenth and early twentieth century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes</p>
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					<p>and/or topics”). b. Apply grades 11-12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy</p>
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					<p>[e.g., The Federalist, presidential addresses]”).</p>
<p>Materials Needed</p>	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Editing exercise from last week ● Example sentences ● Prompt for Vonnegut/Dresden connection assignment ● Copies of the novel 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Prompt for Vonnegut assignment ● Exit slip asking for source and explanation of their connection in their own words. ● Copies of the novel 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Example paragraph to edit ● Students should have their completed research/expository assignment turned in by the end of 	<ul style="list-style-type: none"> ● Example paragraph ● Checklist for editing ● Chromebook ● Notebook and writing utensil ● Copies of the novel ● First draft of research/expository writing assignment. 	<ul style="list-style-type: none"> ● Sample of first chapter for students to consider while discussing writing style with partners. ● Chromebook ● Notebook and writing utensil ● Question prompt for author’s writing style ● Question

			class.		prompt for explanation/ summary of chapter 1.
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<p>Procedure</p>	<ul style="list-style-type: none"> • To begin class, students will edit the sentences written on the board. Students will be reminded of the teaching points from before Thanksgiving Break (subject, verb, clause, phrase, unnecessary /redundant information) • The sentences 	<ul style="list-style-type: none"> • Students will begin class by working on their research/expository writing assignments. They will fill out an exit slip after 15 minutes that must identify their source and a brief (1-2 sentence) explanation of the connection between Kurt Vonnegut and 	<ul style="list-style-type: none"> • Students will be given an example paragraph to edit. Students will work in small groups to edit these paragraphs. Discussion over this sample paragraph will take place to begin class tomorrow. • After turning in their edited paragraphs, 	<ul style="list-style-type: none"> • Students will briefly review their example paragraphs from yesterday. They will see a fully edited version and compare their groups' version. • Students will be given a checklist of criteria to keep in mind while editing their writing. The 	<ul style="list-style-type: none"> • Students will turn in their edited writing assignments by the end of the day. • To begin class students will reread a sample from chapter 1 of the novel. This will be followed by a small group discussion in which students will describe the author's writing style
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	<p>on the board will be discussed before transitioning to going over their editing exercise from last week.</p> <ul style="list-style-type: none"> • Students will discuss answers to their editing exercise and list off some of the words that were unnecessary. • Students will be given a writing prompt 	<p>Dresden.</p> <ul style="list-style-type: none"> • After discussing the progress of their research and the connection they uncovered, students will discuss the opening of the novel. Through class discussion, we will establish POV, style, tone, and figurative meaning behind opening 	<p>students will finish their expository/ research writing assignments. They will turn in their writing assignment by the end of the period.</p>	<p>checklist will focus on clarity, conciseness, and readability.</p> <ul style="list-style-type: none"> • Students will spend a portion of class editing their writing using this checklist. • Students will then spend the last half of class reading the novel 	<p>and identity POV, tone, audience, and purpose.</p> <ul style="list-style-type: none"> • After the groups discuss their findings with the class, students will be told to summarize the opening chapter of the novel in a short piece of writing. Students will edit this piece of writing in the following classes.
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	<p>asking them to briefly research and describe the relationship between Kurt Vonnegut and the bombing of Dresden. This will be revised and edited as we progress through the unit.</p> <ul style="list-style-type: none">• After a discussion of the prompt and advice on where to look for research,	<p>pages.</p> <ul style="list-style-type: none">• The class will continue reading the novel paying attention to the way the author uses concise sentences and strong language to convey his points effectively.• Students will complete short exit slip describing the reading from today.			
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	<p>students will read the opening 4-5 pages of SH5</p>				

<p>Assessment</p> <p><i>OTES:</i></p> <p><i>ASSESSMENT DATA</i></p> <p>[Standard 3: Assessment]</p>	<ul style="list-style-type: none"> • Formal assessment over their responses to editing exercise. • Informal assessment of grasp of editing rules through discussion of examples and exercise from last week. • Informal assessment of research and 	<ul style="list-style-type: none"> • Formal assessment of progress of research/writing assignment through exit slip questions. • Informal assessment of comprehension of reading through discussion and questioning. • Formal assessment of reading comprehension 	<ul style="list-style-type: none"> • Informal assessment of editing sample paragraph through group and class discussions. • Formal assessment of research/expository writing assignment 	<ul style="list-style-type: none"> • Informal assessment of editing from Thursday with modeling edited example and discussion • Formal assessment of editing of writing assignment • Informal assessment of reading through discussion/questioning 	<ul style="list-style-type: none"> • Informal assessment of writing analysis skills through small group discussions and sharing with the class. • Formal assessment of writing skills and reading comprehension through writing assignment.
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	<p>expository writing.</p> <ul style="list-style-type: none"> • Informal assessment of reading comprehension through exit slip of first pages 	<p>/attention through exit slip after reading</p>			
<p>Rationale Including Knowledge of Students</p> <p><i>OTES: KNOWLEDGE OF STUDENTS</i></p>	<ul style="list-style-type: none"> • Students will need to be reminded of teaching points from before Thanksgiving break. • Discussion of exercise and 	<ul style="list-style-type: none"> • Make students provide updates on progress of assignment will ensure that most students have actually began and 	<ul style="list-style-type: none"> • Students will be editing their own writing tomorrow, the class will be given an opportunity to practice these skills on an 	<ul style="list-style-type: none"> • Provide explanation for previous day's exercise. • Students will be able to apply the same concepts to their own 	<ul style="list-style-type: none"> • Allow students to characterize writing styles and recognize differences/qualities of one style over another • Identifying key

<p>[Standard 1: Students]</p>	<p>examples will help students write and edit their work.</p> <ul style="list-style-type: none"> Weaver provides a framework for teaching grammar throughout the writing process (63). This lesson has students seek out models of informative writing to research a topic. They will replicate the information 	<p>research progress.</p> <ul style="list-style-type: none"> Provide students with time in class to research/write. Weaver provides a framework for teaching grammar throughout the writing process (63). This lesson has students seek out models of informative writing to research a topic. They 	<p>example paragraph.</p> <ul style="list-style-type: none"> Turn assignment in today and review editing again tomorrow. Afterward, students will apply these rules to their writing assignment from this week. Noden provides the paragraph “Gessi the Great” in his 	<p>writing.</p> <ul style="list-style-type: none"> Checklists provide a small number of topics to focus your editing around. The checklists are inspired by Noden describes in his book (185-188). Allowing students to focus on a select few aspects to revise ensures that quality revision will 	<p>information after reading a text is something that always needs practice.</p> <ul style="list-style-type: none"> Continue utilizing Noden’s checklist while revising. Students will analyze the text for aspects of writing such as audience, tone, P.O.V. because reading literature and analyzing it for
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	<p>from this source in their own words/language. e.</p>	<p>will replicate the information from this source in their own words/language. e.</p>	<p>book <i>Image Grammar</i> (23). This is the paragraph students will be revising. In addition to the brushstrokes /conciseness, the paragraph provides them a sense of audience and purpose they will be analyzing when reading the novel.</p>	<p>actually take place.</p>	<p>these aspects is the best way for students to learn these topics. Both Noden and Weaver mention the importance of reading and analyzing quality literature.</p>

<p>Before & After the Lesson</p> <p><i>OTES:</i></p> <p><i>PRIOR CONTENT KNOWLEDGE/ SEQUENCES/ CONNECTIONS DATA</i></p> <p><i>[Standard 1: Students; Standard 2: Content; Standard 4: Instruction]</i></p>	<ul style="list-style-type: none"> • Students will be given a checklist to revise their writing assignment on Friday. • The assignment must be turned in before the end of the day Thursday. 	<ul style="list-style-type: none"> • Research assignment is due by the end of the day Thursday. 	<ul style="list-style-type: none"> • Students will spend half of the class period tomorrow editing their writing assignments using a checklist provided to them. The other half of the class will be spent reading the novel. 	<ul style="list-style-type: none"> • Additional editing checklists will be used next week to further revise/edit their writing assignments. . 	<ul style="list-style-type: none"> • Students will keep their descriptions of Vonnegut’s writing style on hand as we continue reading. They will make notes and remarks when they notice something in the novel that connects to their observations from their group discussions.
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					<ul style="list-style-type: none">• Will utilize checklists to edit summary of first chapter next week.
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Week 2

<p>Objectives</p> <p><i>OTES:</i></p> <p><i>FOCUS FOR LEARNING</i></p> <p><i>[Standard 4: Instruction]</i></p>					
	Monday	Tuesday	Wednesday	Thursday	Friday
	<p>Students will be given back their research/expository writing assignments from last week. They should have been edited according to the checklist last week (if not they will do that not).</p> <p>Students will discuss their changes from last week. They will address any frequent errors.</p> <p>Students will discuss the checklist they used for</p>	<p>Students will edit their writing assignment using the content checklist from yesterday.</p> <p>Students will be given a note-taking template for identifying important textual information for identifying tone, P.O.V., audience, purpose etc.</p> <p>Students will take notes on this sheet as they read the novel. They will write down quotes, page numbers, thoughts, and</p>	<p>Students will turn in their edited summary writing assignments by the end of the day</p> <p>Students will continue reading the novel.</p> <p>Students will discuss what they have written down for notes during the first few days of reading.</p> <p>Students will characterize Vonnegut’s writing style through class discussion.</p> <p>This determination will be</p>	<p>Students will discuss and read their favorite selection from the story so far. We will use these as a starting point to discuss the author’s style.</p> <p>After characterizing the author’s style and coming up with the important characteristics, students will be given a paragraph of Vonnegut’s that has been rewritten to remove his style. The goal of their assignment will be to write the passage the way</p>	<p>Students will discuss their reasoning behind the changes they made for yesterday’s assignment.</p> <p>Students will turn their edited paragraph in during class.</p> <p>Students will continue reading the novel and taking notes.</p>

	<p>last week and be reminded to not continue using these techniques in future writing assignments</p> <p>Students will have a new checklist which focuses more on content which they will use to edit their summary/analysis.</p> <p>Students will read the novel with the remaining time of class.</p>	<p>connections that they notice as they read. These notes will help them when they write a paper over the book after reading it.</p>	<p>used for tomorrow's assignment about editing</p>	<p>they think Vonnegut wrote it.</p>	
	<p>I can ensure my writing meets specifications and use editing checklists to revise and improve my writing.</p>	<p>I can submit a piece of writing that has been edited thoroughly and meets all criteria.</p> <p>I can take notes as I read.</p>	<p>I can take notes as I read.</p> <p>I can submit a piece of writing that has been edited thoroughly and meets all criteria.</p>	<p>I can characterize an author's writing style.</p> <p>I can edit a piece of writing to match the author's intended style.</p>	<p>I can characterize an author's writing style.</p> <p>I can edit a piece of writing to match the author's intended style.</p>

	<p>I can summarize and analyze a text through detailed writing.</p>		<p>I can discuss/characterize an author’s writing style.</p>		<p>I can read and take notes.</p>
<p>Standards and/or Competencies</p>					
	<p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11-12 Reading standards to literature (e.g. “Demonstrate knowledge of eighteenth-, nineteenth and early twentieth century foundational</p>	<p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RL. 11-12.2 Analyze literary text</p>	<p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. SL.11-12.1 Initiate and participate effectively in a range of</p>	<p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style</p>	<p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style</p>

	<p>works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics”). b. Apply grades 11-12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court</p>	<p>development. a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another. b. Produce a thorough analysis of the text</p> <p>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a</p>	<p>collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on</p>	<p>of the text.</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>of the text.</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>
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	<p>Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a.</p>	<p>story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.4 Determine the connotative, denotative, and figurative meanings of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative</p>	<p>the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic</p>		
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	<p>Establish a clear and thorough thesis to present and explain information. b. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed. c. Develop the topic thoroughly by</p>	<p>to the tone and mood of the text.</p> <p>RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.6 Analyze a</p>	<p>or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>		
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	<p>selecting the most significant d. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. e. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. f. Establish and maintain a formal style</p>	<p>case in which grasping a point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text.</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing</p>			
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	<p>and objective tone while attending to the norms and conventions of the discipline in which they are writing. g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the</p>	<p>on addressing what is most significant for a specific purpose and audience.</p>			
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	<p>text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL. 11-12.2 Analyze literary text development. a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another. b. Produce a thorough analysis of the text</p>				
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RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4 Determine the connotative, denotative, and figurative meanings of

words and phrases as they are used in the text; analyze the impact of author's diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.

RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to

	<p>provide a comedic or tragic resolution)</p> <p>contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.6 Analyze a case in which grasping a point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices</p>				
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	<p>on the content and style of the text.</p>				
<p>Materials Needed</p>	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Edited assignments from last week to give back ● Checklist for content ● Summary writing assignments ● Copies of novel 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Checklist ● Summary writing assignment to edit and turn in. ● Copies of novel ● Note sheet 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Checklist ● Summary writing assignment to edit and turn in. ● Copies of novel ● Note sheet. 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Paragraph of Vonnegut's edited ● List of Vonnegut's writing characteristics. ● Note sheet 	<ul style="list-style-type: none"> ● Chromebook ● Notebook and writing utensil ● Edited paragraph ● Note sheet ● Copies of novel

<p>Procedure</p>	<ul style="list-style-type: none"> • Students will be given back their edited expository writing assignment from last week. Students will discuss their revisions and their reasoning behind them. They will identify errors they wouldn't have noticed otherwise. • Students will be given a new revision 	<ul style="list-style-type: none"> • Students will be given time to edit their summaries using their checklists. • Students will turn in their summaries once they have been edited. Once complete, students will continue reading the novel. 	<ul style="list-style-type: none"> • Students will turn in their edited summaries by the end of the day. • Students will discuss the notes they have written down while reading the novel. These notes and class discussion will be used to write a short description of Vonnegut's writing. This description will 	<ul style="list-style-type: none"> • Students will share some of the notes they have taken from their reading so far. While discussing these notes, students will characterize Vonnegut's writing style. • After this, students will edit a paragraph to have it better match Vonnegut's style. 	<ul style="list-style-type: none"> • Students will participate in class discussion over the previous day's assignment. They will share some of their changes and their reasons for making them. • Students will turn their edited paragraphs and a brief explanation of their changes by the end of the day. • Students will continue to add
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	<p>checklist which focuses on content. They are to remember the grammar checklist as they move forward.</p> <ul style="list-style-type: none"> • Their summaries must be edited using the checklists before being turned in. • Any students with time left over may read the novel. 		<p>be used tomorrow while editing a piece of writing.</p>		<p>to their notes as they read the novel.</p>
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<p>Assessment</p> <p><i>OTES:</i></p> <p><i>ASSESSMENT DATA</i></p>					
<ul style="list-style-type: none"> • Formal 	<ul style="list-style-type: none"> • Formal 	<ul style="list-style-type: none"> • Formal 	<ul style="list-style-type: none"> • Informal 	<ul style="list-style-type: none"> • Formal 	

<p><i>[Standard 3: Assessment]</i></p>	<p>assessment of their edited assignments from last week. Informal assessment through class discussion of what they did not understand.</p> <ul style="list-style-type: none"> • Formal assessment of editing/writing skills through summary writing assignment. 	<p>assessment of editing/writing skills through summary writing assignment.</p> <ul style="list-style-type: none"> • Informal assessment of note taking and analysis as we read the novel. 	<p>assessment of editing/writing skills through summary writing assignment.</p> <ul style="list-style-type: none"> • Informal assessment of writing style understanding through class discussion. 	<p>assessment of note taking through class discussion. Ensure students are doing this.</p> <ul style="list-style-type: none"> • Formal assessment of edited paragraph for tone, style, and audience. 	<p>assessment of editing and understanding of style through editing of paragraph.</p> <ul style="list-style-type: none"> • Informal assessment of reading progress/notes. 					
<p>Rationale Including Knowledge of Students</p> <p><i>OTES:</i></p>	<table border="1"> <tr> <td data-bbox="466 1305 787 1461"> <ul style="list-style-type: none"> • Continue using checklists to </td> <td data-bbox="787 1305 1094 1461"> <ul style="list-style-type: none"> • Provide time for students to edit </td> <td data-bbox="1094 1305 1402 1461"> <ul style="list-style-type: none"> • Establish understanding of </td> <td data-bbox="1402 1305 1709 1461"> <ul style="list-style-type: none"> • Practice editing using author's </td> <td data-bbox="1709 1305 2030 1461"> <ul style="list-style-type: none"> • Practice editing using author's </td> </tr> </table>					<ul style="list-style-type: none"> • Continue using checklists to 	<ul style="list-style-type: none"> • Provide time for students to edit 	<ul style="list-style-type: none"> • Establish understanding of 	<ul style="list-style-type: none"> • Practice editing using author's 	<ul style="list-style-type: none"> • Practice editing using author's
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KNOWLEDGE OF STUDENTS

[Standard 1: Students]

<p>improve editing/revision</p> <ul style="list-style-type: none"> ● Will expand on their previous checklist with the additional requirements. Not to overwhelm them, but to include conventions as well as content into their revision process (Noden 193). 	<p>and turn in their assignments.</p> <ul style="list-style-type: none"> ● Provide students some idea about their end writing assessment with novel. Allow them time to begin finding info now. ● Remind students of common usage errors that have been discussed previously in class (Weaver 143-144). Weaver addresses errors and how 	<p>the author's writing style for tomorrow's assignment.</p> <ul style="list-style-type: none"> ● Students have time to finish editing their assignments and turn them in. ● Noden discusses the importance of analyzing writing styles in improving one's own writing (13) 	<p>style as a guide.</p> <ul style="list-style-type: none"> ● Students need to be given reasons to stay on top of their notes. This will be a way to ensure they are. ● Noden discusses the importance of analyzing writing styles in improving one's own writing (13) 	<p>style as a guide.</p> <ul style="list-style-type: none"> ● Students need to be given reasons to stay on top of their notes. This will be a way to ensure they are. ● Checklist is inspired by Noden's checklists (193). ● Students are beginning to create an image palette as described by Noden (13). These notes will help students with writing assignment after
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		<p>detrimental they are. The findings here have influenced the errors we focus on within our editing process.</p>			<p>reading the novel.</p>
<p>Before & After the Lesson</p> <p><i>OTES:</i></p> <p><i>PRIOR CONTENT</i></p> <p><i>KNOWLEDGE/</i></p> <p><i>SEQUENCE/</i></p> <p><i>CONNECTIONS DATA</i></p> <p><i>[Standard 1: Students;</i></p> <p><i>Standard 2: Content;</i></p> <p><i>Standard 4: Instruction]</i></p>	<ul style="list-style-type: none"> • Work on editing tomorrow. • Continue reading tomorrow. 	<ul style="list-style-type: none"> • Edited assignment must be turned in tomorrow. • Continue reading and taking notes during class tomorrow. 	<ul style="list-style-type: none"> • Students will edit a paragraph to match Kurt Vonnegut’s style. The paragraph will be rewritten in ways that make it the opposite of Vonnegut’s style. 	<ul style="list-style-type: none"> • Will discuss assignment tomorrow. Due during class tomorrow. • Students will continue reading tomorrow. 	<ul style="list-style-type: none"> • Will use notes to develop writing assignment when through first half of novel. Quiz over novel next week.

Grammar Practice Sentences

Students will edit these sentences for conciseness, clarity, and correctness. Possible answers will be discussed during class.

- I have learned all kind of thing from my many mistakes the one thing I never learn is too stop making it
- Once youve got a task to do its better to do it then live with the fear of it

Original sentences:

I have learned all kinds of things from my many mistakes. The one thing I never learn is to stop making them.

Once you've got a task to do, it's better to do it than live with the fear of it.

Abercrombie, Joe. *The First Law Trilogy*. Orbit, 2015.

Writing Prompt

Before beginning, you will research at least one source that will help you with your writing. You will research what Kurt Vonnegut's connection to the bombing of Dresden is. His connection with this incident is a major point in the novel *Slaughterhouse-Five*. Your writing should be at least one page long and answer the following questions: who is Kurt Vonnegut? What is his connection to the city of Dresden? If you can, explain how the incident influences the novel (Bonus).

Exit Slip

My source for the assignment is:

Kurt Vonnegut's connection to Dresden in one or two sentences:

Instructions: Revise the following paragraph. Eliminate any unnecessary text and apply “brushstrokes” techniques from previous assignments.

The famous escape artist was hanging upside down above a parking lot in a straight jacket. He was suspended from a crane. His name was “Gessi the Great.” He twisted and twirled in the wind as a crowd watched silently. The crowd was large with about fifty onlookers. Finally, Gessi wiggles out of the jacket and tossed it aside. He was lowered to the ground by the crane operator and greeted by cheers.

Slaughterhouse-Five Chapter 1. Summary and Analysis

Chapter 1 of *Slaughterhouse-Five* is unique from the rest of the book. It has a different P.O.V. than the majority of the novel. The reason for the novel being written is given, and the tone is established.

Please summarize the events of the first chapter. Be sure to state the P.O.V., identify the reason the novel is being written, and describe the tone of the novel. You should only use 1-2 short direct quotes for this assignment.

Research Writing Revision Checklist

Your writing should contain all of the criteria listed below:

- Multiple paragraphs.
 - Each paragraph has a main idea that is relevant to the topic (answering a question being asked to you)
 - Is each idea expressed clearly?
- Transitions
 - Ideas are connected clearly throughout writing.
 - Transitions are used to move from idea to idea/paragraph to paragraph
- Conciseness
 - Remove unnecessary words, sentences, and paragraphs.
 - Does not use long direct quotes.
 - Uses no more than 1-2 short direct quotes.

Chapter 1 Summary Revision Checklist

Review the checklist below while revising your Chapter 1 summary.

- Conventions
 - Contains no run-on sentences
 - Contains no sentence fragments
 - Comma with introductory participles
 - Comma with adjectives
 - Comma before conjunction
 - Comma before quotes
 - Check for common usage errors
- Content
 - Addresses P.O.V.
 - Addresses Tone
 - Uses quote to indicate signify tone
 - Identifies the audience Vonnegut is writing to
 - Summarizes the chapter and answers the question of why the book was written
 - Is it clearly written?
 - Eliminate unnecessary words, sentences, paragraphs.

Slaughterhouse-Five Notes

Motifs:

Tone:

Historical references/allusions:

Potential themes:

Interesting quotes:

Narrative events (summary):

Revise the paragraphs below. Use your checklists and keep in mind our discussions in class about style, redundancy, and punctuation. Write one paragraph explaining the changes you made to the paragraphs. (*Changes to the paragraph are in bold for this project, but they will not be on the actual assignment*)

We may never have the ability to dissuade leaders of our nation or any other nation from responding vengefully violently to every insult or injury. In this modern age in which we live in the Age of Television they will continue to find irresistible the irresistibly tempting temptation to become entertainers to compete with movies by blowing up bridges and police stations and factories and so on...

But in our individual personal lives our inner lives at least we can learn to live without the sick excitement, without the kick of having scores to settle with this particular person or that bunch of people or that particular institution or race or nation. And we can then reasonably ask forgiveness for our trespasses since we forgive those who trespass against us. And we can teach our children and then our grandchildren to do the same and never trespass against anyone— so that they too can never be a threat to anyone.

Original

We may never dissuade leaders of our nation or any other nation from responding vengefully, violently, to every insult or injury. In this, the Age of Television, they will continue to find irresistible the temptation to become entertainers, to compete with movies by blowing up bridges and police stations and factories and so on...

But in our personal lives, our inner lives, at least, we can learn to live without the sick excitement, without the kick of having scores to settle with this particular person, or that bunch of people, or that particular institution or race or nation. And we can then reasonably ask forgiveness for our trespasses, since we forgive those who trespass against us. And we can teach our children and then our grandchildren to do the same — so that they, too, can never be a threat to anyone.

Works Cited

Abercrombie, Joe. *The First Law Trilogy*. Orbit, 2015.

Noden, Harry R. *Image Grammar: Activity Book*. Perfection Learning, 2007.

Popova, Maria. "If This Isn't Nice, What Is? Kurt Vonnegut's Advice to the Young on Kindness, Computers, Community, and the Power of Great Teachers." *Brain Pickings*, 11 Nov. 2016, www.brainpickings.org/2014/04/17/if-this-isnt-nice-what-is-kurt-vonnegut-commencement/.

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

