



**SUGGESTED LEARNING STRATEGIES:** Quickwrite, Previewing, Think-Pair-Share, Graphic Organizer, RAFT, Think Aloud, Generating Questions, Brainstorming, Self-Editing, Marking the Text, Sharing and Responding

### Focus:

Writing is a recursive process and not merely a set of stages to follow when composing a text. Successful writers are flexible in how they approach a writing situation. They use a variety of strategies to carry out and manage the task of composing. This workshop is designed to help you understand the stages of the writing process and the strategies that will help you develop your own writing process.

### Goals:

Use elements of the writing process to compose a text in which you:

- Plan a first draft by selecting a genre to convey meaning to multiple audiences, determine an appropriate topic, and develop a thesis.
- Structure ideas in a sustained, persuasive way.
- Revise drafts to improve style, sentence variety, and rhetorical strategies, and to clarify meaning to enhance intended effect on purpose, audience, and genre.
- Edit drafts for grammar, mechanics, and spelling.
- Revise the final draft in response to feedback from readers and publish work for appropriate audiences.

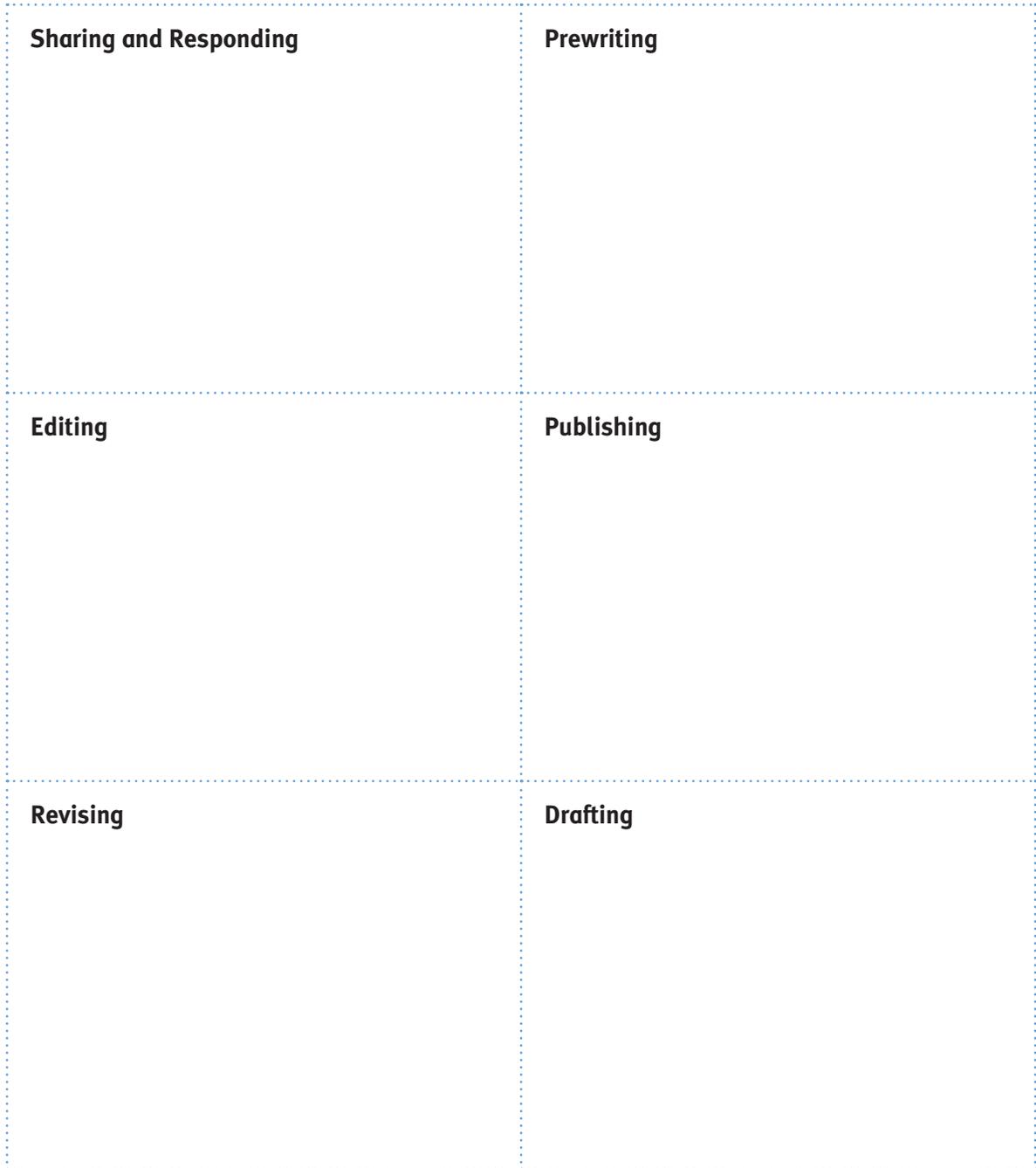
### Activity 1: Exploring the Writing Process

1. **Quickwrite:** What is your writing process? Describe the stages you go through, from beginning to end, to publish a piece of writing.

### Stages of the Writing Process

2. Define the traditional stages of the writing process represented on the next page and placed in random order. Work with a partner to brainstorm the role of the writer within each stage of the writing process.

## Writer's Role



### Writing Process Graphic

3. After discussing the writing process, create a graphic of the writing process to show its stages and their recursive nature.

## Reading Like a Writer

4. Your teacher will assign a text for you to read. Read this text from the perspective of a writer, and use the SOAPSTone strategy to analyze the author’s style and craft.

## SOAPSTone

- Who is the **Speaker**? What can you infer about the speaker based on references in the text?
- What is the **Occasion**? What are some of the circumstances, issues, or contexts (social, geographical, cultural, or historical) that might have prompted the writer to craft this text?
- Who is the target **Audience**? To whom is this text designed to appeal or reach? Explain. What references from the text support your assertion?
- What is the **Purpose**? Why did the author write this text? How might the writer want the audience to think or respond as a result of reading this text?
- What is the **Subject**? What is the writer’s central idea, position, or main message about life? What references from the text support your assertions?
- What is the **Tone**? What is the writer’s attitude toward his or her subject? Choose a few specific words or phrases from the text, and explain how they support your opinion.

## Activity 2: Working Through the Writing Process as a Class

### Stage 1: Choosing a Topic

*“There is no conversation more boring than the one where everyone agrees.” Michael De Montaigne*

1. Make a connection between De Montaigne’s quote and choosing a topic.
2. Consider topics of interest to you that would generate an interesting conversation for your readers—one that would be far from boring according to De Montaigne’s quote. What are some subjects that you find intriguing or have strong opinions about? Brainstorm a list of potential writing topics for you to explore and share with your readers.
3. Share the list with a partner. As you listen to each other and discover similar ideas, add them to your initial list of potential writing topics.
4. Read through your list of topics and circle the most interesting or perplexing topic to you.

### Prewriting

*“I write because I don’t know what I think until I read what I say.”* Flannery O’Connor

5. Reflect on the meaning of O’Connor’s quote, and make connections between your thinking and the prewriting stage of the writing process.
  
6. How do you begin to explore a subject before writing?
  
7. **SOAPSTone** is most often used for understanding and analyzing essential elements in texts of accomplished writers. It can also be applied to guide the creation of a text to ensure that important elements are considered while planning a draft. Use the SOAPSTone strategy to establish preliminary writing goals for your writing task.  
**Speaker:**
  - What role or persona might you take on as you craft your text?**Occasion:**
  - What are your motivations for creating this text? Consider the social, cultural, historical, or geographical contexts that may have triggered a response prompting you to compose a text.**Audience:**
  - Consider who will be interested in reading your text. Why? What genre will you pursue to appeal to, reach, and engage your readers?**Purpose:**
  - What is your preliminary position on this topic? How do you want your readers to feel or react after reading your text?**Subject:**
  - What is your topic, and why do you want to explore this subject?
  - Consider what you currently know and need to know in order to guide the exploration of your selected topic.**Tone:**
  - What is your attitude toward your subject or audience? How will you use language (e.g., diction, syntax, and imagery) to convey your tone?
8. Choose an appropriate prewriting strategy (e.g., free writing, outlining, or webbing) and prewrite to generate ideas based on your SOAPSTone thinking.

9. Review your prewriting, and consider how the ideas generated fit your writing goals. This might be an appropriate time to settle upon a preliminary opinion or controlling idea to shape your point of view and/or underlying message.
10. Think about the genre (e.g., article, memoir, editorial, speech, letter to the editor, problem/solution essay, argumentative essay, reflective essay, diary entry, monologue, script, or short story, etc.) you might use. Consider the conventions of the genre and how to develop ideas within it as you prepare to generate your first draft. Consult resources as necessary to familiarize yourself with the organizational structure of your selected genre.

### Drafting

*“When you first start writing—and I think it’s true for a lot of beginning writers—you’re scared to death that if you don’t get that sentence right that minute it’s never going to show up again. And it isn’t. But it doesn’t matter—another one will, and it’ll probably be better. And I don’t mind writing badly for a couple of days because I know I can fix it—and fix it again and again and again, and it will be better.”*

Toni Morrison

11. Write what Morrison’s quote means to you.
12. Revisit the Writer’s Role graphic organizer and discuss how this quote pertains to the drafting stage of the writing process.
13. Describe your experience with drafting in the past.
14. Write a draft for the genre you selected. Consider an appropriate tone and structure while drafting, and organize ideas in a sustained and persuasive way.
15. An essential component of the writing process is self-evaluation. A constructive self-analysis of one’s work helps to refine writing before consulting feedback from others to address potential concerns of the reader. Upon completion of your first draft, use the guidelines below to reflect on what you have written so far and make appropriate adjustments.
  - Read through your draft and look for areas of your writing that you can refine on your own.
  - Mark your draft to identify areas that warrant revision for coherence, clarity of ideas, organizational structure, and style (e.g., word choice, rhetorical devices, sentence variety, etc).
  - Consider the areas of your draft where you would like peer support and annotate them, noting appropriate questions to ask or comments to share in a writing group.



19. In preparation for sharing, print multiple copies of your paper or ask the writer to read his or her text aloud. While the writer shares the text, the role of those providing responses should be either to listen to or read the draft carefully. Use the prompts below to provide effective feedback.

### Feedback for Writers

- What is the text about?
- Identify the strongest part of the paper and explain why it appealed to you as a reader.
- What is the position of the writer? Is it clear? If not, make suggestions for refinement.
- As a reader, how did the text make you feel or affect your beliefs? Explain.
- What could be done to enhance the text's meaning, credibility, and reader appeal?
- What, if any, part of the text should be removed, altered, or rearranged?
- Is the organization of the paper appropriate for the author's purpose, target audience, and genre? Explain.
- What other questions or comments would you share with the writer?

### Revising

*“Writing well involves two gifts—the art of adding and the art of taking away. Of the two, the first is more important, since without it the second could not exist.”*

John Updike

20. Reflect on the meaning of Updike's quote and the implications for the revision stage in the writing process.
21. Describe your experience with revision. What revision strategies or techniques have you used in the past? What effect did they have on your text?
22. In your writing groups, you received feedback on what is working well in your draft and suggestions for improvement. Review your notes, read through your draft, and evaluate it to consider which suggestions you will include to improve your draft.
23. Choose an appropriate revision strategy (e.g., marking the text, rereading your draft from the perspective of your intended audience, adding and deleting, rearranging, and/or substituting content), and use it to revise your draft and address readers' concerns as well as your own concerns.
24. Create a plan to begin revising your draft: identify what needs to be done, an appropriate strategy to accomplish your goals, and what resources might be helpful.
25. Now that your draft has been revised to clarify meaning, revise to improve its style. Use the graphic organizer on the next page to record and analyze examples of rhetorical devices found in the text provided by your teacher.

**Rhetorical Devices**

Definition	Examples from Published Authors	Intended Effect on the Reader
<p><b>Figurative Language:</b> Words or phrases that describe one thing in terms of another; not meant to be taken literally</p>		
<p><b>Diction:</b> The writer’s choice of words; a stylistic element that helps convey voice and tone</p>		
<p><b>Metaphor:</b> A comparison between two unlike things in which one thing is spoken of as if it were another</p>		
<p><b>Rhetorical Questions:</b> Questions that are asked for effect or for which the answers are obvious</p>		

26. Rhetorical devices are specific techniques used in writing to create a particular effect or to enhance the effectiveness of the writer’s message. Read through your draft, and mark the text to identify significant ideas that you want to emphasize for your readers. Revise your draft to incorporate rhetorical devices where appropriate, and reflect on how they enhance meaning and affect your readers.
27. You might want to use a computer to type your next draft. Print multiple copies to share in your next writing group meeting.

**Editing**

*“I have the words already. What I am seeking is the perfect order of words in a sentence. You can see for yourself how many different ways they might be arranged.”*  
James Joyce

28. How does Joyce’s quote relate to the editing stage of the writing process?

29. Describe your experiences with editing. What editing strategies or techniques have you used in the past? What effect did they have on your text?

**Punctuation:** Punctuation is used to reinforce meaning, construct desired effect, and express the writer’s voice. Review the purpose of the punctuation marks below, and look at them alongside the published sample provided by your teacher. Consider how each punctuation mark is used to convey meaning, affect the reader, or enhance voice. Create an example of each.

### Enhancing Style: Punctuation

Punctuation Mark: Purpose and Function	Analyze a published model.	Create an original sentence emulating the author’s style.
<p>The <b>dash</b> marks a sudden change in thought or tone, sets off a brief summary, or sets off a parenthetical part of the sentence. A dash often conveys a casual tone.</p>	<p>“It is that fundamental belief—I am my brother’s keeper, I am my sister’s keeper—that makes this country work.” Barack Obama</p>	
<p>The <b>semicolon</b> gives equal weight to two or more independent clauses in a sentence. The syntactical balance reinforces parallel ideas and imparts equal importance on both clauses.</p>	<p>“I know not what course others may take; but as for me, give me liberty or give me death!” Patrick Henry</p>	
<p>The <b>colon</b> introduces lists or a complete sentence. It may also emphasize to a reader that something important is coming.</p>	<p>“The deputy told me to empty my pockets: two quarters, a penny, a stick of bubble gum, and a roll of grip tape for my skateboard.” Carl Hiaasen</p>	

30. Review your draft and mark the text to identify areas where you can edit sentences to incorporate punctuation purposefully.

**Syntactical Variety:** Syntax refers to the choices a writer makes concerning the types of sentences and combinations of sentences to include in a text. Including certain types of sentences or arranging sentences in different ways affects the overall effect of the passage. Sometimes, authors deliberately choose a variety of syntactical constructions for their sentences; other times, authors consciously repeat certain types of sentence patterns in order to achieve the desired effect. Review the various ways to alter syntax, and isolate areas of your draft to edit for sentence variety, length, style, and order. Share your next draft in your writing group, and evaluate the impact of your edits on your reader.

**Sentence Variety:** Declarative, Interrogative, Exclamatory, and Imperative

- **Declarative** – makes a statement; e.g., “The king is sick.”
- **Interrogative** – asks a question; e.g., “Is the king sick?”
- **Exclamatory** – provides emphasis or strong emotion; e.g., “The king is dead! Long live the king!”
- **Imperative** – gives a command; e.g., “Cure the king!”

**Sentence Length:** Telegraphic, Short, Medium, and Long

- **Telegraphic** – sentences shorter than five words in length
- **Short** – sentences approximately five words in length
- **Medium** – sentences approximately eighteen words in length
- **Long** – sentences thirty words or more in length

**Sentence Style:** Simple, Compound, Complex, Compound-Complex, Cumulative, Periodic, and Balanced

- **Simple** – contains one independent clause; e.g., “The goalie waved to his fans.”
- **Compound** – contains two independent clauses joined by a coordinating conjunction or by a semicolon; e.g., “The goalie bowed to his fans, but he gave no autographs.”
- **Complex** – contains an independent clause and one or more subordinate clauses; e.g., “Because the goalie was tired, he went straight to the locker room.”
- **Compound-Complex** – contains two or more independent clauses and one or more subordinate clauses; e.g., “The goalie waved while the fans cheered, but he gave no autographs.”
- **Cumulative (or loose)** – makes complete sense if brought to a close before the actual ending; e.g., “We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”
- **Periodic** – makes sense fully only when the end of the sentence is reached; e.g., “That morning, after a turbulent flight and some exciting experiences, we reached New York.”

- **Balanced** – the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length; e.g., “He maketh me to lie down in green pastures; He leadeth me beside the still waters.”

### **Sentence Order:** Natural and Inverted

- **Natural** – involves constructing a sentence so the subject comes before the predicate; e.g., “The group sat beside the swimming pool.”
- **Inverted** – involves constructing a sentence so the predicate comes before the subject; e.g., “Beside the swimming pool sat the group.” This device is used to create an emphatic or rhythmic effect.

**Proofreading:** Your teacher will share a handout for *Common Proofreading Marks*. Self-edit your current draft. Share your edited draft in your next writing group meeting.

- Circle all the words that might be misspelled. Use available resources (e.g., spell check, dictionary, or peer) to correct errors in spelling.
- Read your draft aloud and carefully watch for typographical errors. Correct errors.

### **Publishing**

*“Any writer overwhelmingly honest about pleasing himself is almost sure to please others.”* Marianne Moore

31. Reflect on the meaning of Moore’s quote and the implications for the publishing stage of the writing process.
32. Describe your experiences with publishing.
33. A writer has many choices to publish his or her work. Brainstorm a list of available publishing options.

34. In preparation for completing a final draft, consider the following:

- Review your research on the conventions of your selected genre and type, word process, and/or incorporate illustrations in your final draft using appropriate formatting.
- Brainstorm a list of titles by marking the draft for key words/phrases or identifying a word/phrase that captures the central idea of your text. Use the process of elimination to settle upon an appropriate title for your final draft.
- Your teacher will provide you with the final guidelines for publication. Take notes on those guidelines and revise your draft accordingly.

### Activity 3: Working Through the Writing Process Independently

1. **Quickwrite:** Now that you have gone through the stages of the writing process as a group, consider what you have learned about yourself as a writer. Describe your writing process, which might be unique to you, and your growth as a writer.
2. **Revisit** the writing process graphic you created in Activity 1 and consider whether it still fits your writing process. Modify it as needed in order to capture your process for writing, and create or select a quote to accompany your visual.
3. In your writing group:
  - Share your visual.
  - Discuss your writing process.
  - Explain how you have developed as a writer.
4. Use your understanding of your writing process to develop an original text on the topic, appealing to the audience, and in the genre of your choice.
5. Use the following overview of the writing process presented in Activity 2 as a reference guide as you craft your next piece.

#### Prewriting

- Review your *Potential Writing Topics* list and select another topic of interest to you to take through the writing process.
- Use the **SOAPStone** strategy to plan a first draft and create writing goals.
- Choose an appropriate prewriting strategy to generate content and consider a preliminary organizational structure.

#### Drafting

- Review ideas and information generated from prewriting to create a draft.
- Read through your draft to refine it for clarity and coherence in preparation for sharing it with your peers.

#### Sharing and Responding

- Work collaboratively within writing groups to provide effective responses that will lead to revision.
- You can share your draft multiple times to support you in the revision and editing phase.

#### Revising

- Review and evaluate your draft to make any changes you think are appropriate.
- Consider the feedback received from peers and/or your teacher and how you will incorporate those suggestions in your next draft.

- Create a revision checklist that identifies what needs to be done with the draft as well as the strategies and resources needed to accomplish the task.

### **Editing**

- Review your draft and edit for conventions of standard written English and usage (e.g., grammar, spelling, punctuation, and capitalization) appropriate for the genre.
- Consult additional resources (e.g., mentor texts, handbook, style manuals, dictionaries, spell check, thesaurus, and peer editors) to correct errors in spelling, capitalization, grammar, and punctuation.
- Read through your draft and self-edit it using proofreading marks to signal changes that need to be made in the final draft.

### **Publishing**

- Consider multiple venues to publish your work.
- Produce a final draft that follows the publishing guidelines specified by your teacher that might include, but are not limited to, appropriate headings, a typed draft or one written in legible handwriting, an original title, and formatting appropriate for the genre selected.

### **Reflection**

- Use a *Self-Evaluation Form* similar to the one below to reflect on what you have learned about yourself as a writer.

#### **Self-Evaluation Form**

**Name:**

**Date:**

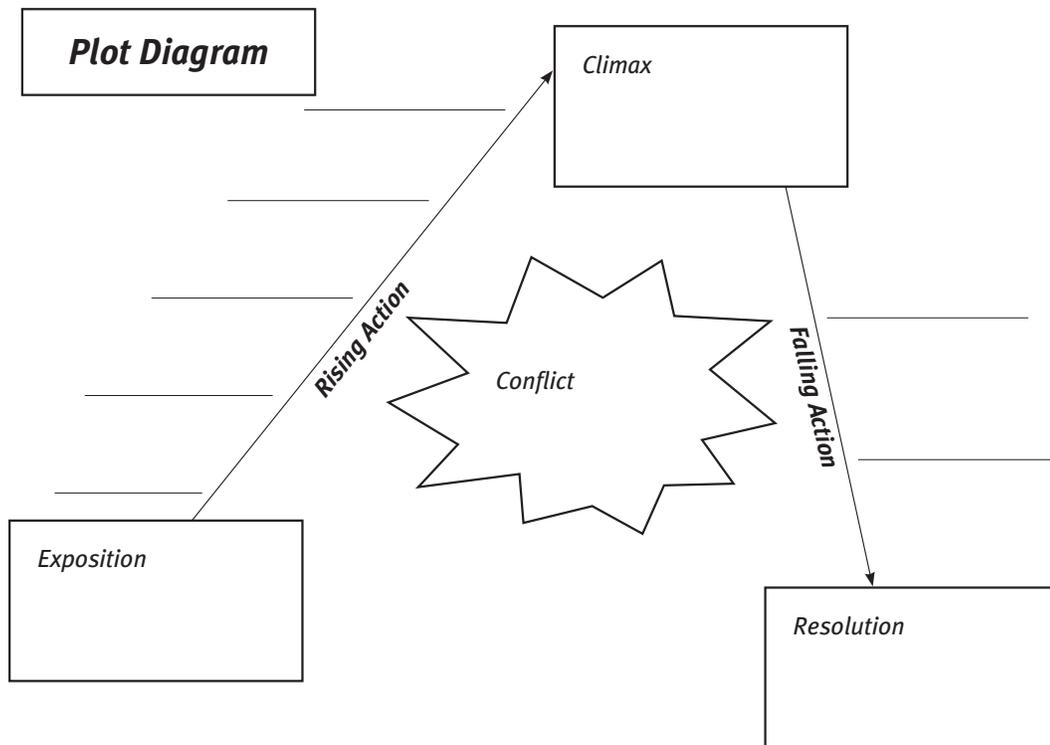
**Title:**

- What do you think you did particularly well in this piece of writing?
- Locate a golden line, best sentence in your draft, and explain why this line is so powerful.
- If you had more time to spend on this draft, what would you do to make it better?
- What did you learn from this writing experience that you could use in the future?
- What did you learn about yourself as a writer?



**Plot and Conflict**

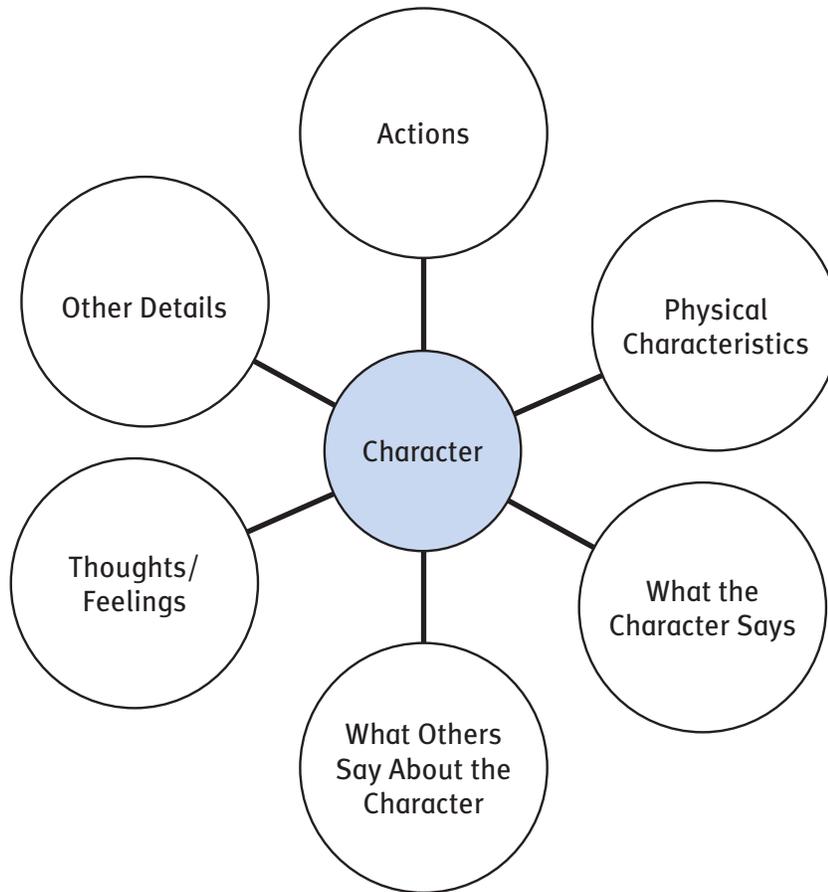
4. Use the graphic organizer below to sketch out the plot of the story. Your plot diagram includes a space to take notes about conflict. Be sure to think about both *internal* and *external* conflicts faced by the character(s).



5. On separate paper, critique the conflicts and the resolution in the sample story.

**Characterization and Point of View**

6. Use the character graphic organizer on the next page as a model to take notes about the main character in the sample short story. Use an additional graphic organizer to take notes about each of the other characters in the story.



7. What point of view does the writer of the sample short story use? Include evidence from the text to support your answer.

8. On separate paper, take notes on literary strategies and devices used in the sample story.

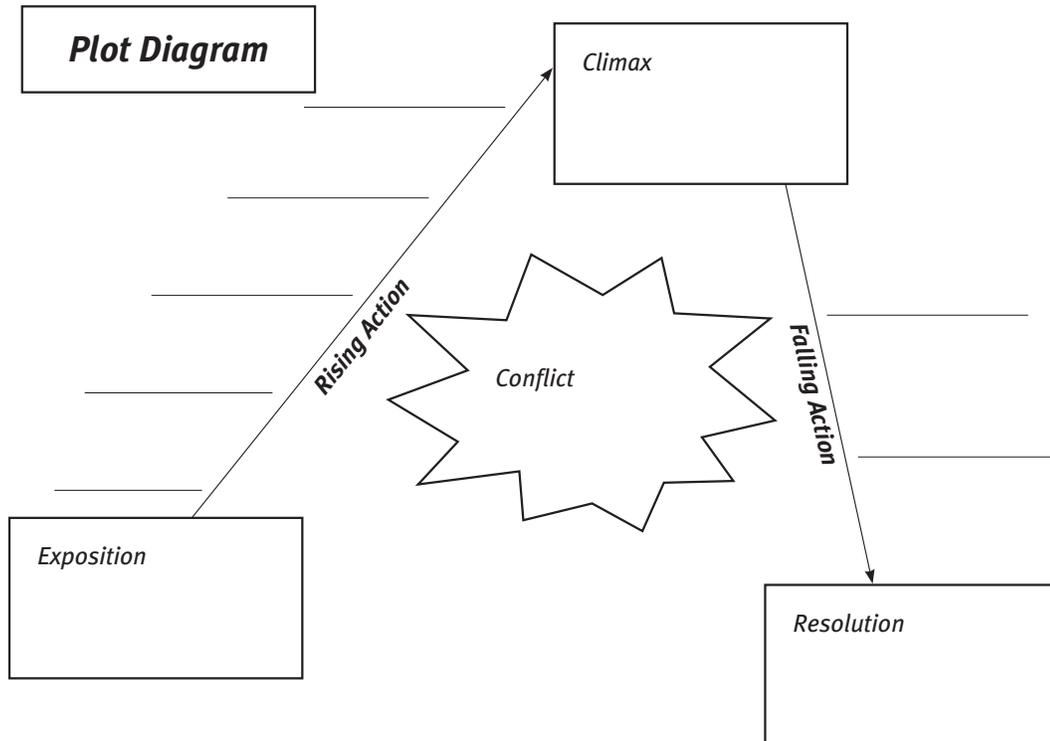
### Activity 2: Writing a Class-Constructed Short Story

**Prompt:** Write a short story that meets the requirements listed in the goal statements.

#### Planning Plot

1. Brainstorm as many ideas for a new story as you can think of (use separate paper as needed). Consider twists on the sample story, ideas inspired by work you have in your portfolio, new ideas you want to explore, and so on.

2. Take notes as your class co-constructs a plotline.



### Planning Character(s)

3. Copy and use the characterization graphic organizer for each of the characters in your class-constructed story.

### Planning Setting

4. What is the setting of your story?

5. Brainstorm sensory details (details that appeal to sight, hearing, touch, taste, or smell) to help you make the story setting believable. Create a graphic organizer on separate paper to record the results of your brainstorming.

### Drafting

6. Experiment with different points of view in the opening of the story.

7. Role play dialogue that reveals characterization and moves the plot forward.

8. Revisit and refine the climax and resolution.

### Revising for Literary Strategies and Devices

9. Reread the class-constructed story. What effect is your class trying to achieve?
10. Add literary devices and strategies to enhance the plot and to achieve your desired effect.

### Activity 3: Writing a Short Story with a Partner

**Prompt:** Write a short story that meets the requirements listed in the goal statements.

#### Generating Content

1. Add to your brainstorming of story ideas.
2. Work with your partner, and take prewriting notes for a collaborative story.

#### Plot

3. Copy the Plot Diagram graphic organizer, and use it to plan the plot of your story. Remember that your main character(s) should face both internal and external conflicts.

#### Setting

4. Create a graphic organizer and plan how you can use sensory details to make the setting believable.

#### Characters

5. Copy and use the characterization graphic organizer from page 16 to plan each of your characters.

#### Drafting and Refining an Opening

6. Use the sample story and your class-constructed model story, your notes, and your graphic organizers as you and your partner draft an opening together. You might begin in the middle of the action, or you might begin with characters in dialogue. Keep in mind that you should be trying to create interesting and believable characters, using point of view and the tools of characterization.
7. Participate in sharing and responding to get ideas about how you can refine your opening. Mark the draft, and take good notes so you will remember what you discussed with your writing group.

### **Drafting and Refining the Rising Action and Climax**

8. Use your models and your notes while you and your partner continue drafting your story. Don't be afraid to modify the plot you originally thought of, as long as both partners agree. Your conflict should be well developed.
9. Participate in sharing and responding to get ideas about how you can refine the middle of your story. Remember to take good notes.

### **Drafting and Refining the Resolution**

10. Reread the endings of your model stories. Remember that your goal is to write a story with a well-developed resolution. With your partner, draft the ending of your story.
11. Participate in sharing and responding to get ideas about how you can refine your ending. Again, take good notes.

### **Revising by Adding Literary Strategies and Devices**

12. With your partner, reread your draft and mark the draft to identify your use of literary strategies and devices. Take notes on where you can add and substitute to use strategies and devices to enhance the plot. Make a plan to revise the draft based on your notes.

### **Assessing the Draft**

13. Reread your draft, and use the writer's checklist the class created for a good short story to evaluate your work so far. Take notes on any missing elements, and discuss areas where you agree that you need to revise. Refine your plan for revision.
14. Participate in sharing and responding with another pair of students, and use their feedback to help you discover additional ideas for revision.

### **Reflecting and Publishing**

15. Use your notes and the feedback from your writing group as you revise your short story.
16. Use available resources as you edit your narrative and prepare it for publication.

## **Activity 4: Independent Writing**

**Prompt:** Write a short story that meets the requirements listed in the goal statements.



## Poetry

### Villanelle, Sonnet, Free Verse

SUGGESTED LEARNING STRATEGIES: QHT, Graphic Organizer, Brainstorming, Outlining, Free Writing, Looping, Drafting, Marking the Draft, Adding, Rearranging, Substituting, Sharing and Responding

#### Focus:

Poetry is a type of creative and reflective text in which writers share insights and observations about life. This type of writing draws upon personal experiences and imaginative thinking. It provides rich opportunities for recollection of past, present, or imagined experiences and thoughtful reflection on these experiences.

#### Goal:

To write poems that include:

- Illustrative figurative language.
- A variety of poetic techniques.
- A variety of forms: villanelle, sonnet, free verse.
- Precise vocabulary and compelling verbs.
- Detailed images.
- A variety of sentence structures.
- Purposeful tone, either formal or informal.
- Transitional words and phrases.

To achieve this goal, you will engage in a series of activities in which you work with your teacher and with your classmates to construct two model poems. You will then use these models to construct your own poem.

### Activity 1: Discovering Elements of Poetry

1. Think about your own experiences with poetry.
  - What is poetry?
  - Who are some of your favorite poets?
  - What kinds of things do poets write about?
2. Create the QHT chart below on a separate piece of paper. Then, use the chart to rate your level of familiarity with the following terms: **tone, stanza, transitions, compelling verbs, rhyme scheme, meter, foot, refrain, tercet, quatrain, villanelle, sonnet, free verse, metaphor, simile, personification, hyperbole, and idiom.**

Q: Question (Unfamiliar)	H: Heard (Somewhat Familiar)	T: Teach (Very Familiar)

3. What is a villanelle?

Sample Text

Do Not  
Go Gentle  
into That Good Night

by Dylan Thomas (1914-1953)

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on that sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

3. Create a 4-square graphic organizer on your own paper, and use the guiding questions below to help you respond to and analyze the sample poem.

Ideas	Organization
<p>What is this poem about?</p> <p>What is the author’s purpose (to inform, persuade, entertain, or express emotion)?</p> <p>What is the <b>tone</b> of the poem?</p>	<p>How are the words and lines laid out on the page (number of <b>stanzas</b>, line length created by line breaks, <b>transitional words or phrases</b>, short and long sentences)?</p> <p>Why did the author make these choices (purpose)?</p>
Language	Conventions
<p>Identify <b>compelling verbs</b>, <b>poetic techniques</b> (rhyme scheme, meter, refrain, tercet, quatrain), and <b>figurative language</b> (metaphors, similes, personification, hyperbole, idioms).</p> <p>What is the effect on the reader?</p> <p>How do these techniques help to communicate ideas and create <b>tone</b>?</p>	<p>What kinds of punctuation does the author use?</p> <p>Which words are capitalized, and why?</p> <p>How does the punctuation help to communicate ideas and create tone?</p>

**Activity 2: Writing a Class-Constructed Poem**

**Prompt:** Work with the class to write a villanelle. Be sure to meet the requirements listed in the goal statements.

1. When you write poetry, you will need to know how to apply the elements of poetry in your writing. Write a definition for each term in the graphic organizer on the next page.

**Figurative Language**

metaphor

simile

personification

hyperbole

idiom

**Poetic Techniques**

rhyme scheme

meter

foot

iambic pentameter

refrain

tercet

quatrain

**Forms**

villanelle

lyric

sonnet

free verse

**Graphic Elements**

capitalization

line length/line break

word position



Sample Text

# the sonnet-ballad

by Gwendolyn Brooks

Oh mother, mother, where is happiness?  
They took my lover's tallness off to war,  
Left me lamenting. Now I cannot guess  
What I can use an empty heart-cup for.  
He won't be coming back here any more.  
Some day the war will end, but, oh, I knew  
When he went walking grandly out that door  
That my sweet love would have to be untrue.  
Would have to be untrue. Would have to court  
Coquettish death, whose impudent and strange  
Possessive arms and beauty (of a sort)  
Can make a hard man hesitate—and change.  
And he will be the one to stammer, "Yes."  
Oh mother, mother, where is happiness?

2. Create a second 4-square graphic organizer on separate paper, and use the guiding questions to help you respond to and analyze the sonnet by Gwendolyn Brooks.
3. Draft your text, incorporating a variety of figurative language, poetic techniques, and compelling verbs to communicate ideas and create tone.
4. Revise your work by substituting, adding, or rearranging words.
5. Evaluate your poem to determine the extent to which:
  - The ideas in the poem are coherent.
  - The organization, language, and conventions work to achieve the desired purpose and tone.
6. When you are ready to share your poem with an audience, each partner should carefully recopy the poem and rehearse reading it aloud, paying close attention to how your voice communicates meaning and using the poem's punctuation (pauses, exclamations, questions, etc.) as a guide.

7. Combine with another pair of students to form a writing group for sharing and responding. In your writing group, decide which pair will read first. Listeners should be ready to give specific feedback focusing on the strengths, such as:
  - Unique ideas
  - Vivid/compelling diction (word choice)
  - Illustrative comparisons
  - Effective tone
  - Fluent reading.
  
8. Exchange written copies of your poems, and create a third 4-square graphic organizer on your own paper. With your original partner, use the guiding questions below to help you respond to and analyze the writer’s craft.

<b>Ideas</b>	<b>Organization</b>
<p>How do the writers define their topic?            What is the author’s purpose?            What is the <b>tone</b> of the poem?</p>	<p>How are the words and lines laid out on the page?            Why did the writer make these choices?</p>
<b>Language</b>	<b>Conventions</b>
<p>Which <b>compelling verbs, poetic techniques, and figurative language</b> are evident in the poem?            What is the effect on the reader?            How do these techniques help to communicate ideas and create <b>tone</b>?</p>	<p>What kinds of punctuation does the writer use?            Which words are capitalized, and why?            How does the punctuation help to communicate ideas and create tone?</p>

9. Share feedback in your group.
10. As you prepare to write a poem on your own, are there areas where you need additional support? What questions do you still have?

### **Activity 4: Independent Writing**

**Prompt:** Transform your sonnet into free verse. Revise your purpose and content to reflect your new form by incorporating appropriate poetic techniques and figurative language. Be deliberate in your use of graphic elements (capitalization, line length, and word position) to convey your ideas. All of the elements in your poem should work together to make your purpose and tone clear to your audience. Use the following to help you create your free verse.

1. What is free verse?

Sample Text

# Knoxville, Tennessee

*by Nikki Giovanni*

I always like summer  
best  
you can eat fresh corn  
from daddy's garden  
and okra  
and greens  
and cabbage  
and lots of  
barbeque  
and buttermilk  
and homemade ice-cream  
at the church picnic  
and listen to  
gospel music  
outside  
at the church  
homecoming  
and go to the mountains with  
your grandmother  
and go barefooted  
and be warm  
all the time  
not only when you go to bed and sleep

2. Create a fourth 4-square graphic organizer on your own paper, and use the guiding questions to help you respond to and analyze Giovanni's poem written in free verse.



Sample Text

# Love and *My Grandmother*

by Olivia Chen

1 In my memories, my grandmother has short black hair and a soft, wrinkled and warm face full of energy and enthusiasm. When she visited me she would cook a grand smorgasbord of spicy dishes. I would set the table while she hurried about the kitchen in a graceful dancelike way. In the mornings she cooked fried egg and rice for me and in the evenings we went on walks and watched the sunset. This is how I remembered my grandmother. Though for years I didn't see my grandmother, I listened to her on the telephone and in my mind I watched as her mind fell into simplicity.

2 My mother handed me the telephone. I could hear my grandmother's scratchy voice murmuring slurs of befuddled Chinese on the other end.

3 "Hi Waipo." My voice issued clearly into the receiver.

4 Waipo struggled with her response, "Ya ya, ni hao?" Her voice tapered off. Waipo used to speak in such a rapid fire of clean articulated Chinese that I was often only able to catch fragments of her story. But this phone conversation was different. Waipo's words weren't sharp and sure. She spoke slowly and she stated my name, questioningly. Anxious, I tried to converse with Waipo like we used to. I asked her if my Chinese had improved. After a lengthy pause she responded, but her response was disconcertingly lifeless. After another lengthy pause, she greeted me again.

5 This incident was my first glimpse into my grandmother's developing condition and the future of my relationship with my grandmother. I was young, still in elementary school, so I didn't fully comprehend the gravity of the impending situation. After my phone conversation with my grandmother I told my mother that Waipo kept re-greeting me. My mother is usually composed and handles distressing situation with an eerie coolness, but when I described my conversation with Waipo my mother's placid coolness cracked, then shattered.

6 The next day around noon, my mother took me out of school and we went to lunch. Neither of us had spoken since the day before and the car ride maintained that silence. I was comforted knowing that whatever news I was going to discover, would wait until after the car ride and after lunch.

7 We ate our meals silently. To others it may have seemed as if there was some unexplainable enmity between my mother and I, but the tension and silence stemmed from nervousness and apprehension. I gulped down my lunch and sat staring at my mother. My mother smiled lightly and began elucidating her behavior yesterday. A year ago, Waipo had begun exhibiting symptoms of the early stages of Alzheimer's, a gradual and neurologically deteriorating disease. My phone conversation with Waipo was troubling because it indicated that Waipo's mind was decaying more rapidly than expected. My mother's eyes turn glassy. She swallowed her rising emotion and concluded saying that Waipo would slowly, but significantly change.

8 The years following rolled on steadily. I spoke with Waipo on the phone every week. Our conversations would last briefly before Waipo would ask to whom she was speaking with or before she would set down the phone and wander off to pursue the tailcoats of some fleeting thought.

9 Eventually my grandmother couldn't live alone. She moved under my cousin's care, but as she grew more dependent and more senile, my cousin couldn't care for her anymore. I asked my mother if Waipo could live with us. My mother gently embraced me and said that she would love nothing better but we couldn't give Waipo the vigilance she needed and our home was already too crowded with four people in its 1700 square foot floors.

10 Within the year, my grandmother moved back to Taiwan where she lived in an apartment with her second son and his family. I still spoke with Waipo over the phone. Our cyclical conversations lasted longer as I had learned how to keep my grandmother involved. I cut through the beginnings of any silence with chatter about my life or her life. Our conversations were repetitive, but even the repeated topics sparked some interest and animation in my grandmother's normally monotone drawl.

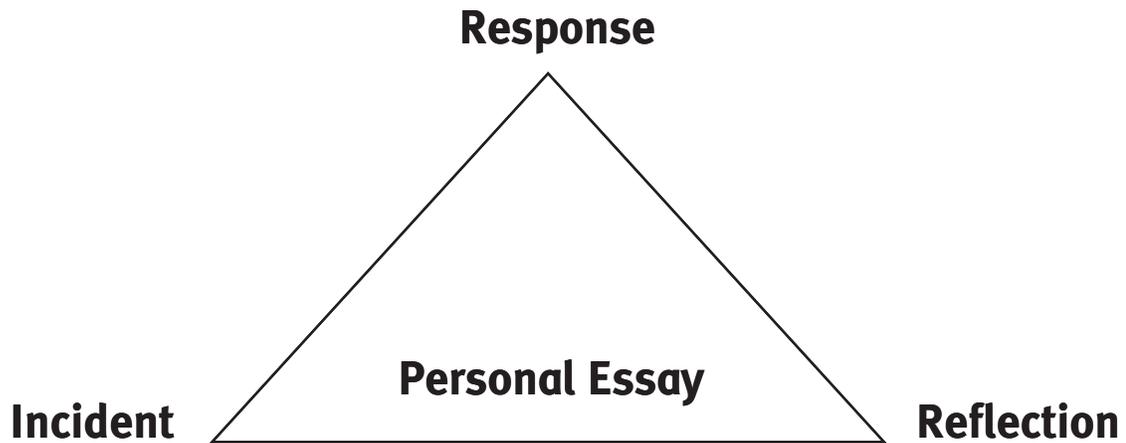
11 In high school I continued my phone conversations with Waipo. Waipo changed from robotic and emotionless to curious like a child. I stifled tears when Waipo asked me to re-explain what tennis was or if I was living in Taiwan. She would hang on to the other line and eagerly ask questions about any ephemeral strings of thought that wisped through her mind. Though her mind dwindled to infancy, she preserved one important aspect of her former self: love. She held on to the simple passions and joys of life. She marveled at the raindrops that sheeted her apartment window, the rich sunset that played upon the rooftops of skyscrapers, and she delighted in seeing the rainclouds wash over Taipei. Waipo truly saw the silver lining and she taught me to appreciate the littlest gifts of life.

12 When I was fifteen I finally had the opportunity to visit Waipo in Taiwan. When she opened the door to her apartment I saw how drastically she had changed. Her aged face was topped with a mop of oily hair and her clothes looked disordered and rough. Regardless of her appearance, the love she conveyed to me on the phone remained the same. She beamed at me and swept me into a tight embrace, rocking me in her arms. The years I spent listening to her mind grow shallower and more forgetful I remembered thinking I was going to lose Waipo to disease. But in that moment, when she rushed me into her hug, I realized that Alzheimer's was never going to touch her core essence, which was love. No matter how infantile or sickly Waipo grew, she would hold a small flame. And that flame would burn throughout her life.

**3. Most reflective essays are structured to include three parts:**

- Incident: a description of an incident or situation.
- Response: the writer's initial or immediate thoughts and feelings in response to the incident.
- Reflection: the writer's reflection on the incident, after some time has passed and the writer is able to thoughtfully consider the importance of the incident or situation to his or her life.

4. Mark the word *Incident* on the graphic organizer below with a highlighter or colored pencil. Now use a different color to mark the word *Response*. You will use these colors as you reread and mark the text. Reread paragraphs 2 through 5 of the sample text. Using the colors you chose, mark the text to show what happened when the author spoke to her grandmother on the phone (incident) and how she felt (response).



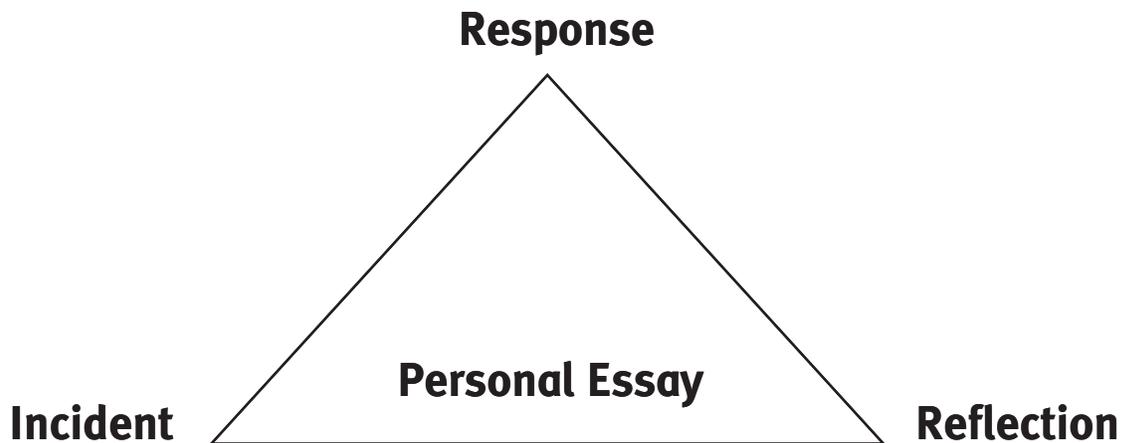
5. In the sixth paragraph, the author recalls the conversation when her mother explained that her grandmother had Alzheimer's. Reread paragraphs 6 and 7 and label, in two different colors, the details of the incident and the author's response to it.
6. In the next three paragraphs, the author describes her grandmother's decline as the author understood it through telephone calls. Continue to mark the text to identify incident and response.
7. In the last two paragraphs, the author reflects on her grandmother's true essence. What is her tone? How can you tell? Use a third color to code the reflection; remember to highlight or underline the word *Reflection* on the graphic organizer using the color you are using as your color-coding key.
8. Transitions are a way of holding an essay together, making it move smoothly from one idea to another. Look for examples of how Chen creates coherence throughout the essay.

### Activity 2: Writing a Class-Constructed Reflective Essay

**Prompt:** Write a reflective essay that meets the requirements listed in the goal statement.

As your teacher models the process of creating a reflective essay, you will be expected to take notes and participate in the class writing of the essay.

1. After your class has decided upon a topic for the reflective essay, use the strategy of the reporter's questions (who, what, when, where, why, and how) to ask questions that will help create a more detailed retelling of the incident, response, and reflection. Brainstorm your questions here.
  
2. Take notes on the incident, response, and reflection as your teacher leads guided notetaking.



3. As you scan the essay again, mark the text for detailed images and figurative language, including illustrative metaphors and similes. Think about adding images, as well as similes and metaphors, in the class essay as you construct an opening paragraph together.
4. Finally, work with your class to refine language choices to help convey a clear tone for the essay. Think about possible lines of dialogue, both direct and indirect, that could be included. Pay special attention to compelling verbs.
5. Make a list of transitional phrases you see in Chen’s essay and add to the list. Create a few transitional phrases that could be used in your class essay.
6. After you have constructed an effective conclusion, brainstorm some possible titles by posing questions that relate to the content.

### **Activity 3: Writing a Reflective Essay with a Partner**

**Prompt:** Write a reflective essay that meets the requirements listed in the goal statement.

#### **Generating Content**

1. Brainstorm topics that you might write about. Briefly, tell your partner the story; work together to choose a story for each of you to write.
2. Plan the structure of your reflective essay, identifying the incident, response, and reflection. Use the reporter’s questions to help you and your partner fill in details of these three parts.

3. You should try to remember the incident as clearly as you can, but you might find that there are gaps in your memory. List others who were there and might be able to fill in gaps, and make a plan to ask them for information.
4. Brainstorm detailed images and figurative language that you might use to enhance your essay.

5. Participate in sharing and responding to refine your plan.

### **Drafting and Refining an Incident and Response**

6. Use Chen's sample and your class-constructed model to help you draft an opening that leads to a description of an incident and your initial response to it.
7. Participate in sharing and responding to refine your description of an incident and your response to it. Examine the descriptive language and the verbs you have used so far in your essay; add or substitute more descriptive language and active, vivid verbs where you can. Think about using dialogue or indirect quotations. Think about the formality of tone you want to communicate.

### **Drafting and Refining a Reflective Conclusion**

8. Draft a conclusion that reveals the significance of the incident and that comes to a satisfying conclusion. Give your essay an effective title.
9. Participate in sharing and responding to refine your reflection and your title.

### **Reflecting and Publishing**

10. Use the writer's checklist and feedback from your partner to make sure that you have included the essential elements of a reflective essay, and revise as needed.
11. Use available resources as you edit your narrative and prepare it for publication.

### **Activity 4: Independent Writing**

**Prompt:** Write a reflective essay on an incident of your choice that meets the requirements listed in the goal statement.



**SUGGESTED LEARNING STRATEGIES:** QHT, Graphic Organizer, Double-Entry Journal, Think Aloud, Outlining, Drafting, Marking the Draft, Adding, Deleting, Rearranging, Substituting, Self-Editing/Peer Editing, Oral Reading, Role Playing, Sharing and Responding

**Focus:**

Dramatic scripts are a type of creative text in which writers share insights and observations about life through characters, conflicts, and themes. This type of writing draws upon personal experiences and imaginative thinking. It provides rich opportunities for recollection of past, present, or imagined experiences.

**Goal:**

To write scripts that include:

- An effective setting.
- A clearly defined and engaging plot.
- Dialogue that develops characters and plot.
- Details that contribute to a definite mood or tone.
- An explicit or implicit theme.

To achieve this goal, you will engage in a series of activities in which you work with your teacher and with your classmates to create two model scripts. You will then use these models to write your own script.

## Activity 1: Discovering Elements of Script Writing

1. Think about your own experiences with reading or writing dramatic scripts.
  - What are some features of scripts?
  - Why are scripts written?
  - How are scripts similar to and different from a short story?
2. Create the QHT chart below on a separate piece of paper. Then use the chart to rate your level of familiarity with the following terms: **script, plot, conflict, complications, climax, resolution, theme, setting, sensory details, characterization, narrator, dialogue, diction, syntax, voice, mood, tone, flashback, foreshadowing, and monologue.**

Q: Question (Unfamiliar)	H: Heard (Somewhat Familiar)	T: Teach (Very Familiar)

3. With your class, you will read and analyze a script as a model for your writing. Create a 4-square graphic organizer like the one below on your own paper. Use the guiding questions in the organizer to help you respond to and analyze the sample script your teacher will provide.

Ideas	Organization
<p>Where and when does the story take place? How does the <b>setting</b> affect the story?</p> <p>What is the story about? How does the <b>plot</b> connect to the <b>theme</b>? Is the theme implicit or explicit?</p> <p>How would you describe the main <b>characters</b>? How do the characters change?</p> <p>Does the writer use a <b>narrator</b>? Why or why not?</p> <p>How does the writer use <b>literary techniques</b> to communicate ideas about the plot and create <b>voice</b>?</p>	<p>How does the writer <b>develop</b> the story? How do the events connect?</p> <p>How does the writer communicate <b>shifts</b>, or changes, in setting or characters in a scene?</p> <p>Why did the writer include these shifts? How do the shifts affect the characters and plot?</p>
Language	Conventions
<p>How does the writer use <b>diction</b> and <b>syntax</b> in the dialogue to create <b>voice</b>, <b>mood</b>, and <b>tone</b>?</p> <p>How do the stage directions contribute to the story?</p>	<p>What are the conventions of a script?</p> <p>How does the writer use punctuation to create voice?</p> <p>How does the punctuation help to communicate ideas?</p>

4. When you write a script, you will need to know how to apply **literary techniques** to develop an effective plot and create believable characters. Write a definition for each of the terms in the graphic organizer on the next page.

Plot	
plot	
setting	
conflict	
complications	
climax	
resolution	
theme	
mood	
flashback	
foreshadowing	
Characterization	
characterization	
dialogue	
voice	
monologue	
Style	
diction	
syntax	
tone	

### Activity 2: Writing a Class-Constructed Script

**Prompt:** You have been hired by a well-known producer to write a script for sophomores that is based on a text previously studied in class. To achieve success, your script must meet the requirements listed in the goal statements and include a variety of literary techniques to make your purpose and tone clear to your audience.

1. First, you will need to choose a literary text to transform into a script. As you read the selected text, copy the format for a double-entry journal in Activity 3 so you can record scripting ideas as you read.
2. Consider the questions below as you generate ideas for your section. Make notes here about your ideas.

<b>Section 1: The Beginning of the Story</b>	
Setting	What does the reader need to know about the <b>time</b> and <b>place</b> of the opening scene?
	How will you use <b>sensory detail</b> to make the setting vivid?
	What is the most effective way to provide information about the setting (e.g., a specific reference at the beginning of the scene, through dialogue, through narration)?
Characters	How and when will you introduce the characters?
	What must the reader know about each character's personality at the beginning of the story?
	What will characters say and do to show the reader who they are?
	How will you create <b>voice</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g., through stage directions, dialogue, or narration)?
Conflict	Describe the opening situation: What does the main character want, and what is the opposition?
	What will characters say and do to make this conflict clear?
	How will you create <b>mood</b> and <b>tone</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g., through stage directions, dialogue, or narration)?
<b>Section 2: The Middle of the Story</b>	
Setting	What does the reader need to know about the <b>time</b> and <b>place</b> of the scenes leading up to the climax?
	How will you use <b>sensory detail</b> to make the setting vivid?
	What is the most effective way to provide this information (e.g., a specific reference at the beginning of the scene, through dialogue, or through narration)?
Characters	How do characters' personalities develop?
	What will characters say and do to show the reader who they are?
	How will you create <b>voice</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g. through stage directions, dialogue, or narration)?
Conflict	What are the <b>complications</b> ? What is the <b>climax</b> ?
	What will characters say and do to effectively portray these conflicts?
	How will you create <b>mood</b> and <b>tone</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g., through stage directions, dialogue, or narration)?

Section 3: The End of the Story	
Setting	What does the reader need to know about the <b>time</b> and <b>place</b> of the closing scene?
	How will you use <b>sensory detail</b> to make the setting vivid?
	What is the most effective way to provide this information (e.g., a specific reference at the beginning of the scene, through dialogue, or through narration)?
Characters	How do characters change?
	What will characters say and do to show the reader who they are?
	How will you create <b>voice</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g., through stage directions, dialogue, or narration)?
Conflict	What is the <b>resolution</b> ?
	What will characters <b>say</b> and <b>do</b> to show the reader that the opening conflict has been resolved and a lesson has been learned ( <b>theme</b> )?
	How will you create <b>mood</b> and <b>tone</b> through <b>dialogue</b> ?
	What is the most effective way to show characters' actions and feelings (e.g., through stage directions, dialogue, or narration)?

3. With your teacher and your class, you will now go through the process of writing and presenting a class-created script.
4. As you prepare to write a script with a partner, are there areas where you still need additional support? What questions do you still have?

### Activity 3: Writing a Script with a Partner

**Prompt:** Your class was so successful that the same producer has hired you and your partner to write a second script for a sophomore audience, based on another text previously studied in class. Remember, to achieve success, your script must meet the requirements listed in the goal statements and include a variety of literary techniques to make your purpose and tone clear to your audience.

#### Generating Content

1. Select another high-interest text, and recreate the double-entry journal on the next page on a separate piece of paper.

<b>Text Title</b>	<b>Ideas for Script</b>
Setting	Time? Place? Shifts?
Characters	Voice? Actions? Thoughts/Feelings? Others' reactions?
Conflict	Internal? External?
Complications	Events? Conflicts: Internal? External?
Climax	What is the highest point of tension?
Resolution	How is the major conflict resolved?
Theme	How has the character changed? What has the character learned?

- As you reread the story from the perspective of a script writer, use your double-entry journal to record ideas for the setting, characters, plot, and theme of your script.
- Outline ideas for the beginning, middle, and end of your script using the guiding questions from the previous activity. Work to create a consistent and effective tone and voice.
- Use your outline to draft your script. Each person should create a copy of the script to use as a model for a future activity.

**Refining, Reflecting, and Rehearsing**

- Reread your text aloud and mark the draft, noting places to add, delete, rearrange, and substitute content to strengthen your ideas and achieve your desired purpose and tone. Revise as needed.
- Edit your script. Pay close attention to your punctuation and its effect on voice.
- Reflect on your script to determine the extent to which:
  - The ideas in the script are clear.
  - The organization, language, and conventions work to achieve the desired purpose and tone.
  - You have met the requirements listed in the goal statements.

8. Continue to revise and edit as needed. When finished, recopy your script.
9. In preparation for sharing your work with an audience, conduct an oral reading using the script’s punctuation (e.g., pauses, exclamations, and questions) as a guide. Rehearse your delivery, focusing on using your voice to communicate meaning.

### Sharing and Responding

10. Combine with another pair to form a writing group. In your writing group, decide which pair will present first. The listeners should be ready to give specific feedback focusing on the strengths, such as:
  - Clear plot and/or theme.
  - Definite mood or tone.
  - Effective characterization and distinct voice.
11. Exchange written copies of your scripts, and create a second 4-square graphic organizer on your own paper. With your original partner, use the guiding questions in the graphic organizer below to help you respond to and analyze the writer’s craft.

Ideas	Organization
<p>Where and when does the story take place? How does the <b>setting</b> affect the story?</p> <p>What is the story about? How does the <b>plot</b> connect to the <b>theme</b>? Is the theme implicit or explicit?</p> <p>How would you describe the main <b>characters</b>? How do the characters change?</p> <p>Does the writer use a <b>narrator</b>? Was this an effective choice?</p> <p>How does the writer use <b>literary techniques</b> to communicate ideas about the plot and create <b>voice</b>?</p>	<p>How does the writer <b>develop</b> the story? How do the events connect?</p> <p>How does the writer communicate <b>shifts</b>, or changes, in setting or characters in a scene?</p> <p>Why did the writer include these shifts? How do the shifts affect the characters and plot?</p>
Language	Conventions
<p>How does the writer use <b>diction</b> and <b>syntax</b> in the dialogue to create <b>voice, mood, and tone</b>?</p> <p>How do the stage directions contribute to the story?</p>	<p>How does the writer use punctuation to create voice?</p> <p>How does the punctuation help to communicate ideas?</p>

12. Share feedback in your group.
13. As you prepare to write a script on your own, are there areas where you need additional support? What questions do you still have?

### **Activity 4: Independent Writing**

**Prompt:** Because you have written two successful scripts, the producer has given you the opportunity to write an original script on a topic of your choice. Your script must meet the requirements listed in the goal statements and incorporate a variety of literary techniques (including flashback, foreshadowing, and monologue) to make your purpose and tone clear to your audience.



# Expository Writing

## Writing Workshop 6

### Problem and Solution

**SUGGESTED LEARNING STRATEGIES:** Quickwrite, Notetaking, Think Aloud, Marking the Text, Graphic Organizer, Think-Pair-Share, Brainstorming, Webbing, Outlining, Drafting, Sharing and Responding

#### Focus:

The purpose of an expository essay is to communicate ideas and information to specific audiences for specific purposes.

#### Goal:

Write a multi-paragraph expository essay that:

- Presents effective introductory and concluding paragraphs.
- Contains a clearly stated purpose or controlling idea.
- Uses well-chosen details.
- Makes distinctions about relative value of specific data, facts, and ideas that support the thesis statement.
- Uses an organizing structure that is appropriate for the purpose, audience, and context.
- Uses a variety of rhetorical devices.
- Uses a variety of sentence structures.
- Uses a variety of transitions to link paragraphs.

To achieve this goal, you will practice writing in the expository genre of **problem and solution**. You will engage in a series of activities in which you work with your teacher and with your classmates to construct two model problem-solution essays. You will use these models to write your own problem-solution essay.

### Activity 1: Discovering Elements of a Multi-Paragraph Problem-Solution Essay

1. **Quickwrite:** What do you know about expository writing? How might the purpose of a problem-solution essay fit into the expository genre?

2. Read the following essay to discover the thesis or controlling idea. Mark the text to locate supporting information (well-chosen, relevant details that support the thesis).

**Sample Text**

## DIGITAL DISSECTION IS A PROMISING ALTERNATIVE

Most of us have experienced it before. We walk into the classroom and the teacher cheerfully asks, “So, everyone ready for the dissection?” Dissecting animals has been a part of America’s educational system for decades. Chances are if you take science, you will have a course that requires a dissection. But in today’s modern society questions are arising about the source of the animals used in various dissections.

According to the Humane Society of the United States (HSUS), a wide variety of animals used in dissections including amphibians, birds, fish, snakes, turtles and invertebrates are taken from their natural habitat, even though certain species populations could be declining. Researchers from the World Conservation Union reported that in 2004 a third of all amphibian species around the globe, including frogs, were threatened with the possibility of extinction. A decrease in frog populations means an increased demand for pesticides. As told by the HSUS, frogs eat well over their body weight in insects every day. Taking frogs from the wild means that the population of certain insects, including disease-carrying ones, will skyrocket.

Another questionable environmental issue associated with dissection is the actual chemicals used in the preservation fluids for the specimens. A chemical called formaldehyde is a potent and dangerous ingredient contained in the preservation fluid. Formaldehyde has been proven to cause nausea, headaches, and breathing difficulties in people. Formaldehyde has even been linked to some forms of cancers if a person is exposed to the chemical over an extended period of time. According to the HSUS, schools discard millions of formaldehyde laden specimens each year, raising concerns about neighboring ecosystems. This may lead you to ask what could possibly be done about this. By encouraging science educators to purchase their specimens only from sources that offer farm raised animals, schools could greatly impact this problem of specimen depletion.

There is also a new technology called “digital dissection.” There are various computer dissection programs such as Drylab Dissections and Catworks that take students through an actual dissection using realistic graphics, as well as a full-motion video. Programs exist for many commonly used dissection specimens, including frogs, rats, earthworms, fetal pigs, and even cats. Other programs, such as Digital Frog 2 and Visifrog, use high-quality computer animation to simulate an actual animal dissection. Animal rights organizations such as the National Anti-Vivisection Society (NAVS) applaud this new technology and have started free-of-charge loan programs through which schools can try out software.

Digital dissection programs can be expensive, but with so many animal rights groups offering loans it is becoming easier for schools to get their hands on this new technology.

Our very own biology/anatomy educator Dr. Gaunt was approached with the concept of digital dissection and said, “I think it’s a great idea. A lot of good things could come from it.” At this point, however, our school lacks the technology to do digital dissections, and still buys real specimens for dissecting. Most recently, Dr. Gaunt’s classes dissected mullet.

Students and educators are open to digital dissections, so schools: What are you waiting for?

3. Revisit the sample text, and number each paragraph to help you analyze the organizational structure of the essay. Work with a partner to discuss the purpose of each paragraph, and note your thoughts in the margin.
4. Create a graphic organizer of the components and characteristics of a multi-paragraph problem-solution essay. This organizer will serve as a model for you during the writing process as you generate and refine your own essay.

## **Activity 2: Writing a Class Essay**

**Prompt:** Write an essay in which you analyze a problem and present a solution(s) to an issue related to your school. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph expository essay.

1. Read and mark the prompt to clarify the task.
2. With your class, choose a topic for the essay, and write it here.

### **Prewriting**

3. Conduct prewriting on separate paper.
4. In addition to your initial prewriting brainstorming, look at the resources your teacher has provided about the topic. What information about problems and solutions can you gather from these resources that will be helpful in writing your essay? Are there experts to be consulted?

5. To create an effective draft, you will need a thesis to give focus to the essay. A thesis statement has two purposes: to express a central opinion to be proven and to provide direction as to how the writer intends to show or develop the opinion. An effective thesis should include an opinion to be proven; it is not a fact. Consider a three-part process when developing a working thesis:

- Define or identify the **task** set by the prompt.
- Consider what **needs** to be addressed in the response.
- Decide **how** to best respond.

Your thesis shows your reader that you are competent in what you are saying and fully committed to your opinion on the subject. Generate a working thesis statement, and write it here.

Successful problem-solution essays clearly state a real problem and offer real solutions. The essay analyzes the problem for the reader by discussing its parts, history, causes, and context. It goes on to clearly state a solution by weighing options and offering more than one solution, if realistic, and addressing why the current attempt at a solution is not working. The essay concludes by presenting practical benefits to a clearly stated solution.

6. Consider an effective order for presenting your ideas that is appropriate to the purpose, audience, and context of your topic.

### Drafting the Essay

Next, you will draft body paragraphs. A body paragraph consists of these elements:

- **Topic sentence:** A strong, clear, organizing sentence which consists of a subject and opinion that works directly to support the thesis.
  - **Transitions:** Words or phrases used to connect ideas (e.g., *for example, for instance*).
  - **Supporting information:** Relevant facts and details that are appropriate for the topic and relevant to the opinion in the thesis.
  - **Commentary:** Sentences that explain how the information is relevant to the thesis/topic sentence. These sentences are vital as they serve to reflect, analyze, explain, and interpret. Sentences of commentary also bring a sense of closure to the paragraph.
7. With your class, generate an outline for the body paragraphs. Draft your body paragraphs on separate paper.

### Introducing and Concluding the Essay

Now that you have co-constructed a thesis and body paragraphs, you are ready to create the introduction and conclusion of the essay. Introduction paragraphs include the following:

- A hook or lead: Consider using a quote, question, anecdote, or statement of intrigue to create your hook or lead.
- A connection between the hook/lead and the thesis.
- Thesis statement describing the subject and opinion.

The conclusion brings a sense of closure to the essay. The most satisfying essay is one in which the conclusion provides an interesting way of wrapping up ideas introduced in the beginning of the essay and developed throughout. Use levels of questions to guide your thinking in crafting a conclusion that echoes, but does not exactly repeat, your controlling idea or thesis:

- What did you say? (literal)
- What does it mean? (interpretive)
- Why does it matter? (universal)

8. Now write the introduction and conclusion for your problem-solution essay.

### Revising

Now that the class essay is fully drafted, consider the language used to convey your ideas. A writer makes stylistic choices in language for effect, variety, and coherence.

**Rhetorical devices** serve to communicate a particular purpose to an intended audience and to help ideas have a lasting effect on the reader. Some examples of rhetorical devices are anaphora, hypophora, and antithesis. Incorporate rhetorical devices into the class essay.

- **Anaphora** is the repetition of the same word or group of words at the beginnings of two or more successive clauses or lines. Example: “**We shall not flag or fail. We shall go on to the end.**” Winston Churchill
- **Hypophora** occurs when the writer poses one or more questions and then proceeds to answer them, usually at some length. The purpose of using hypophora can be to maintain the reader’s curiosity and interest. It can also serve to raise an obvious question the reader may have, which then allows the writer to intentionally answer it to fit his or her purpose. Example: “*What kind of peace do I mean and what kind of a peace do we seek? Not a Pax Americana enforced on the world by American weapons of war. Not the peace of the grave or the security of the slave. I am talking about genuine peace, the kind of peace that makes life on earth worth living, and the kind that enables men and nations to grow, and to hope, and build a better life for their children.*” John F. Kennedy, commencement address at American University, 1963
- **Antithesis** shows a contrast in ideas by an obvious contrast in the words or clauses within a parallel grammatical structure. Example: “*Not that I loved Cæsar less, but that I loved Rome more.*” or “*Easy on the eyes, but hard on the heart.*”

**Varying sentence structure** can be achieved by using different sentence styles. Certain types of sentences, or their arrangement, can affect the text significantly by adding interest or emphasis. Writers sometimes deliberately choose a variety of syntactical constructions for their sentences; other times, they consciously repeat certain types of sentences to achieve a desired effect.

- **Cumulative (or loose)** sentences makes complete sense if brought to a close before the actual ending; e.g., “*We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell your friends and neighbors.*”
- **Periodic** sentences make sense fully only when the end of the sentence is reached; e.g., “*That morning, after a turbulent flight and some exciting experiences, we reached New York.*”
- **Balanced** sentences contain phrases or clauses that balance each other by virtue of their likeness of structure, meaning, or length; e.g., “*Ask not what your country can do for you, but what you can do for your country.*”

**Coherence:** A coherent essay is one that presents ideas that tie together and flow smoothly, making the essay easy to follow for the reader. Revise for coherence by using transitional words within and between paragraphs that serve the purpose of a problem-solution essay. **Transitional words** that can be used to **prove** include the following: *because, since, for the same reason, obviously, evidently, furthermore, besides, indeed, in fact, in any case.*

9. Revise the essay for coherence.
10. Reflection: What additional support might you need to write a problem-solution essay?

### Activity 3: Writing an Essay with Peers

**Prompt:** Write an essay in which you analyze a problem and present a solution(s) related to a topic studied in one of your classes. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph expository essay.

#### Generating Content

1. In your writing group, review and mark the prompt to highlight major elements of the task you’re being asked to do. Use a prewriting strategy to explore ideas that may address the prompt.
2. Select the best ideas from your prewriting to construct a working thesis for your essay.

### **Drafting**

3. Review and organize the ideas from your prewriting as you draft your body paragraphs. Use an outline to organize the ideas in your body paragraphs. Be sure to brainstorm topic sentences that support the thesis and make distinctions about the relative value of specific data, facts, and ideas that support the topic sentences and thesis statement. Draft your body paragraphs, and include commentary.
4. Read your body paragraphs and discuss an effective way to introduce and conclude your key ideas. Use a prewriting strategy to generate a draft that demonstrates the parts of an effective introduction (e.g., hook/lead, connection, and thesis) and conclusion (response to the levels of questions).

### **Revising**

5. Reread the goal statement at the beginning of the workshop, and use the bullet points as a writer's checklist. Read aloud your draft in your writing group to gather feedback based on the criteria of an effective expository problem-solution essay.
6. Review your draft for language use. Select ideas to emphasize by incorporating appropriate rhetorical devices such as anaphora, hypophora, and antithesis.
7. Review your draft for coherence.
  - Discuss which transitions can be used effectively to link ideas within and between your body paragraphs. Incorporate transitions into your draft.
  - If your draft contains too many simple sentences, discuss the sentences that could be revised for clarity or to achieve your desired effect. Revise to include sentences of at least one of each sentence structure (cumulative, periodic, and balanced).

### **Editing for Publication**

8. Read your draft and peer edit to correct errors in grammar, punctuation, and spelling.
9. Discuss the key ideas present in your essay, and generate a list of potentially creative titles for your essay. Rank them and select one. Place a title at the top of your essay.

### **Activity 4: Independent Writing**

**Prompt:** Write an essay in which you analyze a problem related to the world around you and present a solution(s). Consider selecting a problem that reaches outside your school to the community around you or the country or world. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph expository essay.



SUGGESTED LEARNING STRATEGIES: **Brainstorming, Drafting, Sharing and Responding**

### Focus:

In order to be successful members of society, you must be prepared to engage in the discourse of the business or professional community. This process involves the ability to understand and to create work or procedural documents, such as instructions, emails, memos, or project plans. Much like other modes of writing, there are established conventions and processes for procedural documents, including instructions.

### Goal:

To write instructions that:

- Present organized information.
- Accurately convey information.
- Use reader-friendly formatting techniques.
- Anticipate readers' questions.

To achieve this goal, you will engage in a series of activities in which you work with your teacher and with your classmates to construct two model letters. You will then use these models to write your own letter.

### Activity 1: Discovering Elements of a Memo

1. After reading the sample text, answer the following questions:
  - a. **Organization:** What do you notice about the structure of the memo? How is the information in the memo organized?
  - b. **Audience:** To whom are the instructions written? How is the principal's use of tone and voice appropriate for her audience?
  - c. **Purpose:** Why did the principal write this memo? Is this purpose maintained throughout the memo?
2. **Personal Connection:** Have you ever written a memo? If so, how did you organize it, who was your audience, and what was your purpose?

### Sample Text

TO: Staff Members of Franklin High School  
FROM: Principal Susan Rydell  
DATE: January 25, 2010  
SUBJECT: Litter Problem on Campus

It has come to my attention when touring the campus recently that we have a problem with litter in student common areas. This problem reflects poorly on our community and shows a lack of respect on the part of students. I have listed below a few measures that I am proposing we agree upon as a staff in order to alleviate this problem.

1. Increased staff presence around campus, especially during breaks between classes and lunch periods, primarily in high traffic areas.
2. Immediate and appropriate consequences for students who are caught littering, such as after-school detention, which they can serve by picking up trash.
3. Increased number of trash cans in student common areas.

I believe that all of the measures listed above are feasible, yet will also send a message to our student population that we are serious about fixing this issue. I realize that this will require all of you to give up some of your time to make sure that a strong staff presence is felt on campus; however, this will set an example of the kind of conduct that we expect from Franklin students.

I look forward to hearing your feedback on this issue and the proposed measures. My door is always open to engage in discussions regarding our school community. As always, thank you for being the best, most dedicated most professional staff around. I am confident that we can solve this problem together.

### Activity 2: Writing a Memo as a Class

**Prompt:** With your class, write a memo from the president of the school's Environmental Club to the principal, proposing solutions to the litter problem. Make sure that your memo meets the requirements listed in the goal statement.

1. Now that you have analyzed the audience and purpose of the sample text, brainstorm possible solutions to the problem from the perspective of the school's Environmental Club. List those solutions below. After brainstorming individually, pair-share your ideas before sharing them with the whole class. Add to your list as you hear classmates' ideas.
2. Return to the opening paragraph of the sample text. What information is included in the opening paragraph? Consider the audience for this memo; your tone and use of voice should be appropriate for that audience. Now co-construct the opening paragraph to your class-constructed memo.
3. As a class, decide on three to five solutions that you would like to include in your memo. Those solutions will comprise the next paragraph of your class-constructed memo.

### Anticipating Readers' Questions

4. To be effective forms of communication, memos must anticipate their readers' questions and proactively respond to those questions within the body of the memo. In what ways did the principal anticipate readers' questions or concerns in the sample text? Cite examples from the sample text below.
5. What questions do you foresee the principal asking in response to your proposal in the class-constructed memo? With a partner, make a list of the possible questions that may arise.

6. Share your questions with the class, and select two to three that you could answer within the body of your memo. Co-construct responses to these questions. Then use that information to add to the second paragraph or middle portion of the memo.

7. The closing paragraph of a memo should state what action the writer would like the reader(s) to take. Reread the closing paragraph of the sample text. What information does the principal include in her closing paragraph?

8. With your class, co-construct the closing paragraph of your memo to the principal.

### **Using Reader-Friendly Formatting Techniques**

9. In your initial exploration of the sample text, you analyzed the organization and formatting of the memo. In what ways are memos easier to read than a letter or proposal?

10. Return to the sample text, and examine the formatting of the heading of the memo, which contains the audience, writer, date, and subject. Add a heading to your class-constructed memo.

11. Memos are intended to include concise, direct information in order to provide a quick and accessible way for the reader to access the information. Review the class-constructed memo. Is any extraneous information provided? Are all ideas and details expressed in a concise, direct way? After reviewing and discussing these questions, revise the memo as needed.

### **Activity 3: Creating, Revising, and an Editing Peer-Constructed Memo**

**Prompt:** Your principal has read your memo and agreed to your proposal to deal with the litter problem on school grounds. However, she has requested that you solicit assistance from other groups in order to make this endeavor successful. Within writing groups, write a memo to one of these groups (Student Body Government, PTSA, teachers, school newspaper) explaining your proposed action and requesting assistance from them. Make sure that your memo meets the requirements listed in the goal statement.

1. In groups, review the writing steps from the class-constructed memo and apply them to your peer-constructed memo.
2. Upon completing your memo, you will evaluate and provide feedback for another group's memo, based on criteria established in the goal statement. Use the steps below to guide your suggestions for revising the group's memo.
  - a. Circle the audience of the memo. Is the writers' use of voice appropriate for this audience? If not, write "consider voice" next to areas that need revision.
  - b. Underline the purpose of the memo. How do the writers maintain that purpose throughout the memo?
  - c. Highlight the direct, specific requests for assistance within the body of the memo. If the information is not conveyed in a clear and concise manner, let the writers know.
  - d. What questions or concerns do you see the writers anticipating within the memo? Are those questions addressed in a sufficient manner? If this is unclear, let the writers know.
  - e. Check for a correctly formatted heading.

### **Activity 4: Independent Writing**

**Prompt:** Write a memo to a current or prospective employer. This memo can be written to request a job from a prospective employer, or to request a raise, a promotion, additional days off, or a change in schedule from a current employer. Make sure that your memo meets the requirements listed in the goal statement.



### Argumentation: Problem and Solution

**SUGGESTED LEARNING STRATEGIES:** Brainstorming, Think-Pair-Share, Drafting, Discussion Groups, Peer Editing, Sharing and Responding

#### Focus:

The purpose of persuasive writing is to influence readers' attitudes to persuade them to agree with the writer or to take action on issues the writer describes. Effective persuasion involves clearly identifying issues, anticipating and responding to objections, presenting support for a position, and using sound reasoning to help convince the audience.

#### Goal:

To write argumentative essays for appropriate audiences that include:

- A clear thesis or position based on logical reasons supported by precise and relevant evidence.
- Consideration of the whole range of information and views on the topic; and consideration of accurate and honest representation of these views.
- Counter-arguments based on evidence to anticipate and address objections.
- An organizing structure appropriate to the purpose, audience, and context.
- An analysis of the relative value of specific data, facts, and ideas.
- A range of appropriate appeals.

To achieve this goal, you will engage in a series of activities in which you work with your teacher and with your classmates to construct two persuasive essays. You will then use these models for your own writing.

### Activity 1: Discovering the Elements of a Problem-Solution Essay

#### Sample Text

The following prompt is from the 2004 AP Language and Composition Exam (Question 2).

Contemporary life is marked by controversy. Choose a controversial local, national, or global issue with which you are familiar. Then, using appropriate evidence, write an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise.

1. What is the task demanded by the prompt?
2. Your teacher will provide a sample student response to the preceding prompt. With your class, read the sample response and find the thesis. Be prepared to discuss how the student presents the problem, the opposing positions, and a solution.

**Activity 2: Writing a Class-Constructed Problem-Solution Essay**

**Prompt:** Work as a class to respond to the prompt listed in the Sample Text. For your class-constructed essay, choose a local issue. Your class-constructed essay should meet the requirements listed in the goal statement for argumentative essays.

1. Read the Sample Text prompt and brainstorm local controversial issues. As a class, select an issue or problem upon which to write an argumentative essay proposing a solution. Write the issue here.
  
2. In the space provided below, brainstorm texts, experiences, and examples that could be used as evidence in response to the prompt. It is important to consider any and all information, views, and opinions on the issue.

Side 1	Side 2
Possible Solutions	

To augment your information, you might spend time researching online sources as well as conducting informal interviews. Record this information so you can accurately represent other viewpoints in your class-constructed text.

- 3 Once you have brainstormed your list, choose the two to three most precise and relevant pieces of evidence, and place them on the board.
4. After everyone has submitted their evidence, you will have a solid representation of a range of views and information on the topic. As a class, use the synthesized information to construct a thesis and propose a solution.
5. Your class should now have a clear and thoughtful thesis/position statement, a list of specific and relevant evidence, and a proposed solution to the problem. The next step is to review for a range of appeals.

A writer can choose different appeals (logos, ethos, and pathos) and use a variety of methods (anecdotes, illustrations, analogies, quotations, case studies, etc.) to get those appeals across. Use these steps to review the appeals in your evidence:

- Begin by making a card for each of the pieces of evidence that you have developed as a class. On each card, label the corner with an L, E, or P (logos, ethos, and pathos) for the **type of appeal**.
  - Is there a balance among logical reasons, emotional evidence, and ethical appeals? If not, brainstorm as a class what possible evidence you could add.
  - Now place your cards in piles according to the **method of appeal** (anecdote, case study, quotes, etc.)
  - Is all your evidence anecdotal? Do you have too much fact and not enough illustration? If your methods are not balanced, brainstorm as a class what possible evidence you could add.
  - Once your cards are complete, organize them according to their relative value. In other words, for the purpose of this particular essay, are emotions or ethical appeals more important than facts? Would some of the evidence you brainstormed resonate more with a particular *audience*? In the *context* of a formal essay, how important is the speaker?
6. Next, organize your evidence into paragraphs discussing the two sides of the issue. Use the organizational structure below, or one provided by your teacher, to draft your paragraphs. Then share your results to consider for inclusion in the class-constructed essay.

### Side One

Sentence 1: **Topic Sentence:** Introducing side one of the argument.

Sentence 2: **Evidence:** Examples to support the topic sentence.

Sentence 3-5: **Commentary:** Explanation of the significance of the evidence or the connection to the claim.

Repeat 2-5 to add evidence and commentary.

Side Two

Sentence 1: **Topic Sentence:** Introducing side two of the argument

Sentence 2: **Evidence:** Examples to support the topic sentence

Sentence 3-5: **Commentary:** Explanation of the significance of the evidence or the connection to the claim

Repeat 2-5 to add evidence and commentary.

7. Draft the paragraphs for the class-constructed essay.

8. You will also want to create your solution paragraph using the organizational structure below, or one provided by your teacher. It is important in the solution paragraph that you anticipate and address objections. Draft your paragraph, and then share your results for inclusion in the class-constructed essay.

Sentence 1: **Topic Sentence:** Introducing your solution

Sentence 2: **Evidence:** Examples to support the topic sentence

Sentence 3: **Commentary:** Explanation of the significance of the evidence or the connection to the claim.

Sentence 4: **Anticipate Objections:** Acknowledge the other side of your solution.

Sentence 5: **Address Objections:** Point out the weakness of the counter-argument and argue that your claim is more valid.

Draft the solution paragraph.

9. As a final step, write a draft conclusion. Use ideas from your draft to help create a class-constructed conclusion.

### Activity 3: Creating a Peer-Constructed Problem-Solution Essay

**Prompt:** In writing groups, your task is to respond to the prompt in the Sample Text. For your collaborative essay, you will need to choose an alternative local issue. Your essay should meet the requirements listed in the goal statement for argumentative essays.

1. In groups, review the writing steps from the class-constructed argumentative essay and apply them to your peer-constructed argumentative essay.
2. Upon completing your essay, reread the goal statement for this workshop. You will evaluate and provide feedback for another group’s essay based on the criteria listed in the goal statement. Use the revision checklist below to guide your work.
3. Revise your essay based on feedback. Edit your essay for proper language conventions, and make it ready for publication.

<b>Persuasive Essay</b> Revision Checklist (Adapted from <i>The AP Vertical Teams Guide for English</i> )	
<b>1. Issue/Topic</b>	<ul style="list-style-type: none"> <li>• Are there multiple viewpoints surrounding this issue?</li> </ul>
<b>2. Claim</b>	<ul style="list-style-type: none"> <li>• Does the claim have a topic and opinion?</li> <li>• Does the writer give reasons for making the claim?</li> </ul>
<b>3. Support</b>	<ul style="list-style-type: none"> <li>• What facts, statistics, examples, and personal experiences are used?</li> <li>• Does the writer use sound reasoning and relevant details?</li> <li>• Is the evidence relevant, accurate, current, and typical?</li> </ul>
<b>4. Audience</b>	<ul style="list-style-type: none"> <li>• To whom do the reasons, evidence, appeals, and examples seem to be targeted?</li> <li>• Are the above appropriate for the intended audience?</li> </ul>
<b>5. Opposing Viewpoints</b>	<ul style="list-style-type: none"> <li>• Does the writer address opposing viewpoints clearly, fairly, and completely?</li> <li>• Does the writer acknowledge and refute opposing viewpoints with logic and relevant evidence?</li> </ul>
<b>6. Conclusion</b>	<ul style="list-style-type: none"> <li>• Does the writer conclude the argument effectively?</li> </ul>

**Activity 4: Writing an Argumentative Essay Independently**

**Prompt:** Your task is to respond to the prompt listed in the Sample Text. For your independent essay, you will need to choose a national issue. Your essay should meet the requirements listed in the goal statement for argumentative essays.

Use the examples, process, goal, and revision steps from your previous activities to accomplish your task.



# Response to Literary or Expository Text

## Response to Literature: Short Story

**SUGGESTED LEARNING STRATEGIES:** Quickwrite, Close Reading, Think Aloud, SIFT, Marking the Text, Graphic Organizer, Notetaking, Think-Pair-Share, Brainstorming, Webbing, Outlining, Drafting, Rearranging, Deleting, Sharing and Responding

### Focus:

The purpose of a response-to-literature essay is to demonstrate thoughtful understanding of a literary passage. The writer crafts an analysis of the text and the author's stylistic technique and supports it with textual evidence to convey meaning to the reader.

### Goal:

Write a multi-paragraph response-to-literature essay that:

- Presents effective introductory and concluding paragraphs.
- Analyzes literature and extends beyond a summary or literal analysis.
- Contains a controlling idea or thesis.
- Provides evidence from the text using embedded quotes.
- Analyzes the aesthetic effects of an author's use of stylistic or rhetorical devices.
- Includes relevant information and valid inferences.
- Uses an organizing structure appropriate to purpose, audience, and context.
- Uses a variety of rhetorical devices.
- Uses transitions between paragraphs.
- Uses a variety of sentence structures.

To achieve this goal, you will engage in a series of activities in which you work with your teacher and with your classmates to construct two model essays. You will use these models to write your own essay.

## Activity 1: Discovering Elements of a Multi-Paragraph Response-to-Literature Essay

1. **Quickwrite:** Describe the purpose, organization, elements, and possible audiences of a response-to-literature essay. Describe your past experiences writing in this genre.

2. Conduct a **close reading** of Alice Walker’s short story “Everyday Use,” pages 127-134 of your SpringBoard book. While reading, mark the text for elements of SIFT in order to analyze how the author uses symbolism, imagery, figurative language, and tone to convey theme. You are preparing to write a response-to-literature essay.

“SIFT” through the parts to comprehend the whole.

<b>Literary Device</b>	<b>Examples from the Text</b>	<b>Interpretation: Consider the author’s use of this device. What is the effect on the reader?</b>
<b>Symbols:</b> Writers use symbols (an object, person, place, or action) to convey meaning beyond the literal object itself to provide insight on something larger, such as a quality, attitude, belief, or value.	Examine the text to identify a few key symbols.	What effect is the author trying to convey with these symbols?
<b>Imagery:</b> Writers use language to create sensory impressions and to evoke specific responses to characters, objects, events, or situations in their work.	Identify images and sensory details: what do I see, hear, taste, or smell?	What effect is the author trying to convey with these images?
<b>Figures of Speech:</b> Writers form images by using figures of speech such as similes, metaphor, personification, irony, allusion, etc.	Find examples of figurative language and other devices.	What effect is the author trying to convey with these figures of speech?
<b>Tone/Theme:</b> A close examination of word choice, imagery, and detail reveals the author’s attitude (tone) toward the conflict and contributes to the reader’s understanding.	Discuss how all the devices reveal tone and theme.	What effect is the author trying to convey with this tone?

### A Deeper Analysis of Theme

When analyzing a text for the theme the author is conveying to the reader through the text, it is important that the analysis extends meaning beyond a summary or literal understanding. Use levels of questions to consider three levels of meaning to deepen analysis of theme using the following guidelines:

- **Literal meaning:** What is the central idea or main message about life presented in the text?
- **Interpretive meaning:** What are the personal connections (e.g., what you get out of the story personally in relation to your own life) or moral considerations (e.g., what the story teaches us about how people relate to one another and the world we live in).
- **Universal meaning:** What does the text reveal to the reader about people, life, and issues as they work together in the universe?

### 3. Identify and discuss possible themes in “Everyday Use.”

Literal:

Moral:

Universal:

4. Use a few words to identify the subject or conflict of the short story.  
Walker’s short story, “Everyday Use,” is about...

### Activity 2: Writing a Class Essay

**Prompt:** Conduct a close reading of Alice Walker’s short story, “Everyday Use.” Write a response-to-literature essay analyzing how the writer uses at least two literary devices or stylistic techniques to convey a theme to the reader. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph response-to-literature essay.

#### Prewriting

1. Explore all aspects of the prompt. Based on your reading and SIFT discussion of the story, brainstorm ideas about the theme and what kind of literary devices Walker uses to tell her story.

2. In order to create an effective draft, you will need a thesis to provide focus for the essay. A thesis statement has two purposes: to express a central opinion to be proven and to provide direction as to how the writer intends to show or develop the opinion. An effective thesis should include an opinion to be proven; it is not a fact. Consider a three-part process when developing a working thesis:
- Define or identify the **task** set by the prompt.
  - Consider **what** needs to be addressed in the response.
  - Decide **how** to best respond.

Generate a working thesis statement, a one-sentence statement that expresses the point you will make about the subject of your essay.

Walker uses \_\_\_\_\_ and \_\_\_\_\_ to convey \_\_\_\_\_.  
*literary device      literary device      theme*

### Preliminary Outline

3. Now that you have a thesis, consider an effective order for presenting your ideas that is appropriate to the purpose, audience, and context of your topic. Before drafting, organize the main ideas generated from prewriting to support your thesis in a preliminary topic sentence outline:
- I. Thesis
    - A. Topic Sentence 1
      1. Examples, Details, Quotes
    - B. Topic Sentence 2
      1. Examples, Details, Quotes

### Body Paragraphs

A body paragraph has these elements:

- **Topic sentence:** A sentence that has a subject and an opinion that works directly to support the thesis.
- **Transitions:** Words and phrases used to connect ideas within and between paragraphs (e.g., *for example, for instance*).
- **Supporting information:** Textual evidence in the form of the most appropriate examples and/or details.
- **Commentary:** Sentences that explain how the information is relevant to the thesis/topic sentence. These sentences are vital as they serve to reflect, analyze, explain, and interpret. Sentences of commentary also bring a sense of closure to the paragraph.

### Integrating Quotations

4. On a separate sheet of paper, draft the body paragraphs and include a quotation where appropriate from Walker’s text. Consider using the following process to embed a quote into your body paragraph smoothly.
  - **Introduce the quote** (use a transition).
  - **Use the quote** (use an appropriate quote from the text and be sure to place quotation marks around the author’s words).
  - **Explain the quote** (explain how the quote supports your topic sentence).

Now that you have co-constructed a thesis statement and body paragraphs, you are ready to create the introduction and conclusion of the essay.

### Introduction and Conclusion

Introductory paragraphs consist of:

- A **hook/lead**: Question, Quote, Anecdote, or Statement of Intrigue (QQAS) that is related to the topic. If you ask a question, answer it; if you use a quote, analyze it; if you use an anecdote or statement of intrigue, explain it.
  - A connection between the QQAS and the thesis using a TAG (title, author, genre) statement (e.g., Walker’s short story “Everyday Use” conveys...).
  - **Thesis statement** describing a subject and an opinion.
5. Concluding paragraphs bring a sense of closure to the essay by synthesizing insights presented in the text and examining the larger ramification of those ideas. Use the following levels of questions to guide your thinking in crafting a conclusion:
    - What did you say? (Literal)
    - What does it mean? (Interpretive)
    - Why does it matter? (Universal)

### Revising

6. Now that the class essay has been drafted, consider the language used to convey ideas. A writer makes stylistic choices in language to achieve an intended effect. Revise the class essay to incorporate some or all of the following rhetorical devices.

One stylistic choice writers often make is incorporating **rhetorical devices**. Well-chosen rhetorical devices show ideas in interesting ways and help your ideas have a lasting effect on your reader. Examples of rhetorical devices are parallelism, analogy, rhetorical questions, allusion, and anaphora.

- **Parallelism** is using the same structure for similar parts of a sentence. Use parallelism to add balance, rhythm, and clarity to a sentence. Examples: *I stand here today, grateful for clean air to breathe, humbled by enough food to eat, and thankful for fresh water to drink.* (parallel adjectives)  
*The ecologist’s briefcase held three environmentally friendly notebooks, two biodegradable writing utensils, and one recyclable water bottle.* (parallel objects)

- An **analogy** compares two things and expresses the relationship between them. Use an analogy to explain or clarify an idea or object. Example: *My need to recycle is like my need for food and water.*
- A **rhetorical question** is one for which the writer expects no reply, or the writer clearly directs the reader to one desired reply. Use rhetorical questions to emphasize an idea or to draw a conclusion from the facts. A rhetorical question may help remind your reader of a main point. Example: *Is that truly what we want for the environment? How can these facts lie?*
- **Allusion** is the direct or indirect reference to a person, place, or event in history, artwork, or literature that the writer expects the reader to recognize. Writers use an allusion to extend meaning on a subject; for example, *Jan has a good voice, but her talent will not land her a spot on American Idol.*
- **Anaphora** is the repetition of a word or phrase at the beginning of a clause. Writers use anaphora to emphasize an idea's importance; for example, *For those writers who want to be read, for those writers who want to be published, for those writers who want to be accepted, I say, never give up.*

### Analyzing Rhetorical Devices for Effect

7. Select a rhetorical device from the short story studied in class that you thought was particularly effective, and explain why.
8. Choose a sentence from your own draft and revise it to include or refine a rhetorical device. Share your revised sentence with a partner and discuss the effect it has on your reader. Continue to revise it as necessary to achieve your intended effect.
9. Revise the essay for **coherence**. A coherent essay is one that presents ideas that tie together and flow smoothly, making the essay easy to follow for the reader. Create coherence by using transitional words within and between paragraphs and by using varied sentence structures. Review your draft and add appropriate transitions.
  - **Transitions to show comparison and contrast:** *similarly, on the other hand, in contrast, different from, like, unlike, same as, in the same way, nevertheless, likewise, by contrast, conversely*
  - **Transitions to show examples:** *for example, for instance, in this case, on this occasion, in this situation, to demonstrate, take the case of, as an illustration, to illustrate this point*
  - **Transitions to prove:** *because, since, for the same reason, obviously, evidently, furthermore, besides, indeed, in fact, in any case*

### Varying Sentence Structure

10. Review your draft to see where you can vary your sentence structure in your paragraphs by using different sentence styles. The writer's choice of sentences or their arrangement can change the effect of the text significantly. Sometimes writers deliberately choose a variety of syntactical constructions for their sentences; other times, they consciously repeat certain elements to achieve the desired effect.
  - **Cumulative (or loose)** sentences make complete sense if brought to a close before the actual ending; e.g., *"We reached New York that morning after a*

*turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”*

- **Periodic sentences** make sense fully only when the end of the sentence is reached; e.g., “*That morning, after a turbulent flight and some exciting experiences, we reached New York.*”
- **Balanced sentences** contain phrases or clauses that balance each other by virtue of their likeness of structure, meaning, or length; e.g., “*He maketh me to lie down in green pastures; He leadeth me beside the still waters.*”

### Analyzing and Revising for Effect

11. Select a sentence pattern from the short story studied in class that you thought was particularly effective, and explain how or why the structure of the sentence affects the reader.
12. Choose a sentence from your own draft, and revise it to include or refine a different type of sentence. Share your revised sentence with a partner, and discuss the effect it has on your reader. Continue to revise it as necessary to achieve your intended effect.
13. Reflection: What additional support do you need in writing a response-to-literature essay?

### Activity 3: Writing an Essay with Peers

**Prompt:** Choose a short story of interest to you. Write a response-to-literature essay analyzing how the writer uses at least two literary devices and/or stylistic techniques to convey meaning or theme. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph response-to-literature essay.

#### Generating Content

1. In your writing group, select a short story of interest to you and make meaning from the prompt.
2. Read and mark your short story to analyze it for elements of SIFT.
3. Use a prewriting strategy to explore ideas you generate from the prompt. Select the best ideas from your prewriting to construct a working thesis for your essay.
4. Co-construct a preliminary topic sentence outline for your essay that includes your thesis and supporting topic sentences with relevant examples and details.

### **Drafting**

5. Review the ideas from your prewriting and co-construct a draft of your body paragraphs. Where appropriate, embed quotes from the short story in your essay.
6. Read your body paragraphs and discuss an effective way to introduce and conclude your key ideas. Use a prewriting strategy to generate a draft that demonstrates the parts of effective introductions (e.g., hook/lead, connection, and thesis) and conclusions (response to the levels of questions).

### **Revising**

7. Reread the goal of this workshop. Use the criteria as a checklist for revision. Read aloud your draft to your writing group, and gather feedback based on the criteria of an effective response-to-literature essay.
8. Review your draft for language use. Select ideas to emphasize by incorporating appropriate rhetorical devices, such as appositives and parallelism.
9. Review your draft for coherence:
  - Discuss which transitions can be used to link ideas effectively within and between your body paragraphs. Incorporate at least two into your draft.
  - Discuss ways to revise your draft to enhance style by adding rhetorical devices where appropriate.
  - If your draft contains too many simple, short sentences, try combining them. Discuss sentences that could be improved for clarity or to provide better description. Revise at least three sentences to make a compound, a complex, and a compound-complex sentence.

### **Editing for Publication**

10. Read your draft and peer edit to correct errors in grammar, punctuation, and spelling.
11. Discuss the key ideas present in your essay and generate a list of potentially creative titles. Rank them and select one. Place a title at the top of your essay.

### **Activity 4: Independent Writing**

**Prompt:** Choose a short story of interest to you, and write a response-to-literature essay. Analyze the text to examine how the writer uses at least two literary devices and/or stylistic techniques to convey meaning or theme. Be sure the essay meets the requirements listed in the goal statement for writing an effective multi-paragraph response-to-literature essay.

**SUGGESTED LEARNING STRATEGIES:** Brainstorming, Think-Pair-Share, Drafting, Annotating, Notetaking, Marking the Text, Discussion Groups, Outlining

**Focus:**

To write reports or communicate information to others, you may need to conduct research on a chosen topic. Creating and following an organized plan for your research will help you collect appropriate information for your finished report or communication.

**Goal:**

To conduct and present research that includes:

- A research plan for a research question on a multi-faceted topic.
- Information from multiple sources that identifies the issues and debates in the field of inquiry.
- Graphics, visuals, images, and other forms to represent information.
- An investigation of sources using tools that demonstrate the reliability, validity, authority, objectivity, and usefulness of sources.
- Paraphrased, summarized, and/or quoted material from research, correctly cited and integrated into the text, as evidence to support conclusions and reasoning.
- A presentation of findings to address a specific purpose and audience.

To achieve this goal, you will complete a series of activities in which you (1) work with your teacher and your classmates to conduct research and present your findings. You will then use the research plan and presentation created with your class as a model for your own research on a topic of your choice to present to your classmates.

**Activity 1: Examining the Elements of Research Writing**

1. Think about your previous experiences with research.
  - How did you choose a topic to research?
  - What role did audience and purpose play in helping you to choose a topic?
  - How did you find sources to research your topic?
  - What types of sources did you use?
  - How did you decide which sources were good (i.e., valid, reliable, objective, authoritative)?
  - How did you take notes and summarize the information you found?
  - How did you write about or present your findings?



- Sources vary in reliability, validity, and accuracy based on their objectivity and authority. What print sources are most objective and authoritative? Why?
  - What indicates objectivity and authority in electronic (Internet) sources?
  - Evaluate the relevance and appropriateness of each kind of source material in researching a topic.
3. Your teacher will provide you with research documents related to the topic the class has chosen. Working in groups and using your class-generated topic, research questions, and research plan:
- Critique and evaluate the variety of sources you are consulting.
  - Do you need more and/or different sources to pursue your major research question?
  - Consider what visuals or graphics you can develop or use from the sources you consult.
4. Take notes on note cards, using four different kinds of note cards:
- Source cards that record the bibliographic information in a form your teacher specifies so you can refer to it later.
  - Quotation cards for important points you want to make that note the author of the quote, punctuated correctly.
  - Paraphrase cards where you write in complete sentences using your vocabulary.
  - Summary cards on which you write summaries of your thoughts about the research or topic. Remember that you will have to cite your source for these cards also.
5. Three ways to take notes on important information from sources and avoid plagiarism are paraphrasing, summarizing, and verbatim quoting. Consult with classmates to review the definitions of paraphrasing, summarizing, and verbatim quoting and how you would use them when taking notes on note cards.

Read the following passage and practice these three types of notetaking.

“Words belong to the person who wrote them. There are few simpler ethical notions than this one, particularly as society directs more and more energy and resources towards the creation of intellectual property. In the past thirty years copyright laws have been strengthened. Courts have become more willing to grant intellectual-property protections. Fighting piracy has become an obsession with Hollywood and the recording industry, and in the worlds of academia and publishing, plagiarism has gone from being bad literary manners to something much closer to a crime.”

Gladwell, Malcolm, “Something Borrowed,” *What the Dog Saw*, Little Brown and Co., New York, 2009: 225.

**Paraphrase:** Today plagiarism is more often considered a crime than a simple act of thoughtlessness.

**Summary:** Plagiarism today is most often thought of as an act of criminal intent.

**Verbatim quotation:** “... plagiarism has gone from being bad literary manners to something much closer to a crime.”

**Verbatim quotation using in-text documentation:** In his essay about a playwright who took whole passages from another author without any acknowledgment of the author’s work, Malcolm Gladwell, in his book *What the Dog Saw*, asserts that “plagiarism has gone from being bad literary manners to something much closer to a crime.” (Gladwell, 225)

6. Practice writing information from your sources in your own words (paraphrasing) and by copying it verbatim from the source to use later as direct quotations in your research.
7. As a class, now is the time to categorize and evaluate the information you have collected on your class topic and research question.
  - How can you tell that your information is relevant, reliable, objective, and authoritative?
  - When evaluating your research notes for preparing a presentation of findings, you may see that you need to broaden or narrow your research topic. To guide this new topic focus, think about additional secondary questions whose answers will provide additional needed information. As a class, refine and/or expand your secondary questions for your major research question.
8. Complete the research by collecting information generated by your secondary questions, creating additional note cards and bibliographic information as necessary.
9. After completing your research, you and your class will prepare and execute a **presentation plan** for the information you have gathered and synthesized to answer your research questions. To compile information for a presentation, you will do the following:
  - Write a thesis statement that answers your research question.
  - Develop an organization that reflects a thoughtful presentation of your evidence, reasoning, and conclusions.
  - Consider using graphics (visuals, images) to display information gathered from sources.
  - Read and revise your paragraphs for effective topic sentences and the organization of the information.

- Choose what you consider to be important verbatim quotations from your sources to integrate smoothly into the flow of your report of information. For example:
  - ▶ As Malcolm Gladwell notes in his essay on copyright laws, *What the Dog Saw*, “plagiarism has gone from being bad literary manners to something much closer to a crime.” (Gladwell:225)
  - ▶ Plagiarism of an author’s words is now considered a crime. (Gladwell 22)
- Present your research findings, including a bibliography.

Your teacher will determine how you present your findings to the class.

### Activity 3: Creating a Group Research Presentation

1. With your writing group, go through the brainstorming process to choose a topic. Then create your major research question. Show your work on separate paper.
2. Next, generate additional open-ended questions to help you investigate your topic. Refine questions as needed.
3. Write a research plan that explains how you will research this topic and gather information to answer the major research question. Brainstorm all the possible sources you could use for this project. Think of primary and secondary sources, as well as print and electronic possibilities.
4. Using the practice and modeling from the previous activities, work with your small group to find valid and reliable primary and secondary sources for the topic your group has chosen to research.
5. Once you have found and examined these sources, take notes on cards. Be sure to paraphrase, summarize, and use verbatim quotes to avoid plagiarism. Record the bibliographic information for each source from which you have taken information.
6. After finishing the preliminary research on your class topic and taking notes,, examine and discuss the research you have done.
  - You may want to sort your note cards into general categories to help organize your information.
  - If necessary, create additional secondary questions that will help broaden or narrow your original research question so you can refine the topic and collect more focused information.
  - Begin to think how you will organize your information, beginning with how you will support your thesis (the answer to your major research question).
  - Create a topic sentence outline to help organize your research findings.
7. After completing your research, compile the information to summarize your findings and prepare to present them orally. Use the steps from creating a whole-class research presentation as a model for creating and presenting your group research project.
8. In groups, present your findings to the class.

### **Activity 4: Independent Research**

Now, follow the same process to research a topic and present it to your peers.  
Remember to:

- Choose a topic that can be researched.
- Write a major research question.
- Create a research plan, identifying valid sources.
- Conduct the research and take notes.
- Evaluate your findings and determine whether to write additional questions for research.
- Compile your findings.
- Write a thesis paragraph and supporting paragraph(s) that show your evidence, reasoning, and conclusions.
- Present your findings to the class.