

Bridging High School and College Writing

SHSU P-16/AVATAR Initiative



**Sam Houston
State University**



April 24, 2014



Dear Educator,

This guide is meant to identify and implement strategies aligned with College and Career Readiness Standards (CCRS) to close gaps in student knowledge levels as they move from secondary to post-secondary curricula.

Regional vertical alignment partners: two and four-year colleges, P-16 councils, independent school districts, and education service center leaders promote the importance of secondary and post-secondary vertical alignment as a means to students' college and career readiness and success.

This initiative was prompted by a grant from the Texas Higher Education Coordinating Board, which resulted in the partnership to align curriculum and expectations between Grade 12 and the freshman year in college in the eastern region of Texas. Our goal is to improve college readiness for students in our region by exploring the CCRS and facilitating dialogue between high school faculty who teach juniors and seniors, and college faculty who teach freshman level courses.

In addition to CCRS, several documents continue to serve as the foundation to support the initiative. These documents include the Writing Program Administrators Outcomes Statement for First-Year Composition and the Framework for Success in Postsecondary Writing, a publication developed by the Council of Writing Program Administrators, National Council of Teachers of English, and National Writing Project.

We hope you find this guide useful as a descriptive rather than prescriptive tool to illustrate there are elements in common between secondary and post-secondary classroom practices. We also hope that developing this guide is an ongoing process that sparks even more collaboration.

Sincerely,

Thomas Poe

Thomas Poe
Executive Director
Region 6 Education Service Center

Partners:

SAM HOUSTON STATE UNIVERSITY

Kay Angrove
Dr. Tracy Bilsing
Dr. Carroll Nardone

HUNTSVILLE HIGH SCHOOL

Jim Driscoll
Jennifer Graves
Kelly Jordan

REGION 6 ESC

Sharon Brown
Joe Martin

Glossary

This glossary is designed to help bridge the vocabulary from high school to college. The intent is to encompass terms writing faculty use in various institutions so that students are familiar with a myriad of terms that might be synonymous. Each entry is first defined, followed by similar terms in italics.

Active vs passive voice

Active voice - when the subject acts

Passive voice - when the subject is acted upon

Antecedent

The noun to which a pronoun refers.

Referent.

Argument

Stating and supporting a position, including attention to refutation.

Claim; assertion.

Audience

Part of the traditional rhetorical triangle, along with purpose and occasion; the intended target of the writing.

College and Career Readiness Standards (CCRS)

Multilevel framework developed collaboratively by the Texas Education Agency and Texas Higher Education Coordinating Board to focus on subject matter and the way discipline-specific information is organized and presented in the classroom.

Critical thinking

Disciplined, rational, open-minded thinking informed by evidence; applying, analyzing, synthesizing, and creating

Diction

Word choice appropriate for the audience.

Levels include formal, popular, and informal diction.

Direct vs indirect thesis statements

An indirect thesis statement is implied as opposed to a direct thesis statement, which is explicitly stated.

Documentation

Methods of recording valid outside sources (i.e., APA, MLA, Chicago).

Citation.

Editing

Making corrections in grammar, mechanics, syntax, spelling, etc.

Proofreading

Inferencing

Drawing conclusions from evidence that is not explicitly stated

Framework for Success in Postsecondary Writing

Developed by Council of Writing Program Administrators, National Council of Teachers of English, and National Writing Project; describes the rhetorical and 21st century skills as well as habits of mind and experiences that are critical for college success.

Mode

Form of writing; organization of writing; such as narrative, process analysis, compare/contrast, definition, expository, persuasion, descriptive, and illustration.

Genre, pattern, types/forms

Occasion

Part of the traditional rhetorical triangle, along with purpose and audience; the reason a piece of writing is created.

Organizational Structure

The format in which information is presented. Chronological, emphatic (most powerful idea or element is presented last), simple to complex, spatial (physical arrangement)

Peer Review

A two-fold term that refers to students reviewing each other's work (workshop) or a process through which published journal submissions are reviewed by experts in the field.

Point of view

The perspective from which the author writes. *Could be objective, subjective, or biased.*
Person – 1st, 2nd, 3rd person.

Prewriting strategies

Structured activities to develop ideas for writing; includes brainstorming, webbing, outlining, free writing, journaling, etc.
Invention exercises, writing warm-ups.

Primary source vs secondary source

Primary source is knowledge created by the student (observations, interviews, or surveys conducted by the student); secondary source is something already published or distributed. In ELA classrooms, the primary source is the literature or piece that is being read, the literary source itself. The secondary source is what others have said about that piece such as interpretations or critical analyses. Valid source materials include academic databases, newspapers, journals, manuscripts, etc. dependent upon the assignment, writing task, and instructor requirements.

Purpose

Part of the traditional rhetorical triangle, along with audience and occasion; determines whether a piece should inform, persuade, entertain, etc.

Revising

Re-visioning the product to refine key ideas and organize them more logically and fluidly; use language more precisely and effectively.

Rhetoric

Literally, “the art of persuasion” (Aristotle); the study of the effective use of language to meet specific purpose and audience; discourse.

Rhetorical concerns/strategies

Analyzing potential needs of the audience and purpose of the work to determine the strategies used to meet those needs. This affects the outcomes, content, and structure.

Writing strategies are also called conventions and can include literary devices (simile, metaphor, etc.)

SAEE – Standard American Edited English

Accepted academic writing free from dialect, colloquialisms, slang, idioms, etc.

Style guides

Methods of organizing and formatting writing broken down by discipline (i.e., MLA, APA, Chicago); including citation practices.

Summary vs Analysis

A summary is a simple recap of major elements or events intended to provide the gist of the work as opposed to an analysis, which includes a deeper interpretation/commentary on the meaning of the work.

When used together, follow the 90/10 rule – 90% analysis, 10% plot summary.

Supporting evidence

Information used to reinforce or prove the thesis statement. *Criteria, contextual evidence/data, examples, supporting details; outside sources.*

Syntax

The order of words within a sentence; rules of grammatical structure.

Synthesis

Incorporating multiple sources into a coherent argument.

TEKS

Texas Essential Knowledge and Skills;
composed of objectives and student
expectations

TEKS Resource System

(formerly CSCOPE); K-12 curriculum
guidelines

Thesis statement

The sentence(s) that controls the idea of the
work; fulfills the essay/document/work's intent;
includes the significance of the piece.

*Purpose statement; statement of purpose/focus;
focus statement; controlling idea; central idea.*

Tone

The author's attitude toward the subject matter
and audience.

Topic sentence

The controlling idea for a paragraph.

Main idea.

Transition

A word, phrase, or sentence that connects one
idea to the next.

Writing process

Recursive strategy beginning with prewriting,
drafting, revising, editing, and ending with
publication.

An Interdisciplinary Student Checklist

This checklist is designed to be appropriate for a variety of student writing products. Students can use this to evaluate their own work or the work of others at any stage of the writing process.

Special care has been taken to use language that links high school and college writing projects, including multiple modes such as text-based or digital essays, letters, blogs, websites, storyboards, etc.

Prewriting

Determine effective approaches, forms, and rhetorical techniques.

- Who is my audience? _____
- What is my purpose? (i.e., to inform, to explain, to compare, to entertain, to persuade)

- What is the final product? (i.e., essay, proposal, digital presentation) _____

- Which writing modes will help me create the final product? (i.e., narrative, analysis, argument) _____
- Which literary elements will help me enhance the final product? (i.e., allusion, metaphor, personification) _____

Gather information relevant to the topic and purpose, keeping careful records of outside sources.

- What are my primary source(s)? _____
- What are my secondary source(s)? _____
- What makes these sources valid? (i.e., location, author, date) _____
- What citation style is appropriate? (i.e., MLA, Chicago, APA) _____
- What is my working thesis statement? _____

Drafting

Craft a product that articulates a position then logically organize relevant evidence and examples that support the thesis statement.

What organizational structure will best support my thesis? _____

What supporting evidence reinforces my thesis? _____

How many sources have I incorporated throughout the draft? (Appropriate number is dependent upon the assignment, writing task, and instructor requirements.) _____

What resource did I consult to record my documentation? (e.g., MLA Handbook, Citation Machine, Purdue OWL, other style guide) _____

List one in-text citation and its corresponding bibliographic entry. _____

What are some other ways my topic may be approached? _____

Revising

Re-visioning the product to refine key ideas and organize them more logically and fluidly; use language more precisely and effectively.

- What was the most surprising comment or suggestion made during peer review? _____

- What comment caused me to make the most substantive change? _____

- What was the greatest strength identified during peer review? _____

- What was the greatest weakness identified during peer review? _____

- What revisions will I make based upon peer review comments and my own review of the draft? _____

- What changes need to be made to ensure my product presents technical information accurately in audience-appropriate language? _____

- What formatting structures are appropriate to the genre (e.g., headings, graphics, white space, bullet points)? _____

Editing

Edit writing for proper voice, tense, and syntax, assuring conformity to standard English, as appropriate.

- Edit for correct spelling, capitalization, and punctuation.
 - Edit for subject-verb and tense agreement.
 - Edit for pronoun reference and agreement.
 - Edit to eliminate unnecessary passive voice.
 - List two of your most common errors detailed above. _____
-

Adapted from:

Texas College and Career Readiness Standards. Austin: U of Texas at Austin, 2009.

Aligned with:

WPA Outcomes Statement for First-Year Composition. Council of Writing Program Administrators, April 2000; amended July 2008.

Facilitating Peer Editing Workshops

Tips and Ideas

Peer editing is ESSENTIAL to producing good writing. Whether for a formal essay in a high school or college English class or for a newly created website for a business venture, extra sets of eyes help assure that the writers' intentions are clear to the reading or public. Classroom excursions into a variety peer editing situations can go a long way in helping students understand the role of revision in good writing and multi-modal text production, no matter if the piece is being created for the classroom or the workplace.

Explore these options to keep workshops fun and accountable!

Objectives:

- To facilitate revision and text improvement
- To practice concluding the composing process with ideas for revising
- To practice editing and copy editing skills
- To practice critique
- To use collaborative learning in various contexts

Materials:

- Primary document
- Revision checklist
- Pencils and highlighters as needed

Procedures:

Workshop Ideas:

1. **“Speed dating”**: Place desks/tables set up for two in a long line. Have students sit in a desk when they enter the classroom. They should be facing a partner. Time each editing “date” for 10 minutes. At the end of the round, use a bell to move students on to their next date. Continue until workshop items are finished.
2. **“Student Survey Says”**: have desks set up in pairs around the room. Allow students to sit anywhere they want. After the first round, have a basket of random survey questions that will indicate which of the pair will have to move to find another partner. After this first workshop has concluded, hand out cards/slips of paper and allow students to come up with survey questions for next time.
3. **“Where it goes, nobody knows”**: Have students sit where they normally would for class. When they get their product and editing sheets, have them staple/keep them together. Once done, tell the students they may pick a classmate to have their assignment edited, but after that they have no control where it goes. After that first round, it will be up to whoever was editing it to pass it on to the next student.

4. **“Musical Tables”**: This style works exactly like activity stations in elementary school. Configure desks into tables of 3 to 4 and assign each table with either certain numbers or categories on the editing sheet to complete. When time is up, play a 30sec snippet of music to let students know to move to another table. They must choose both a new table and new editing groups so that the assignment gets checked thoroughly. It’s like musical chairs but desks are never taken away. It is also fun to let students submit names of appropriate songs to move to make them feel as they have some ownership of the workshop.
5. **“Olympics”**: Instead of the typical peer editing sheets that have questions/prompts to answer for each part of the assignment, the Olympics workshop merely lists the categories by name. Each student becomes their own country’s judge (they invent/choose their country name) and rates the individual components of the assignment by scoring it using the 1-10 point scale. The important piece in this type of workshop is that the editors must defend their scoring logically by making reference to something that was done correctly/incorrectly on the assignment. At the end of the workshop, students find it rewarding to see who “had” the gold, silver and bronze assignment. Warning: this style can get competitive.

Tips:

1. It’s important to know that most editing sheets are either numbered or sectioned by categories (intro, conclusion, criteria, grammar/mechanics, etc.) so that any of these activities can be conducted based on either numbers on the editing sheet or categories.
2. When students enter the classroom, have them place all belongings (including unnecessary technology) in the front of the room. All they need for an editing session is a writing utensil, highlighters if you want them, a copy of their work and a peer editing sheet.
3. Hold students accountable for coming to class with completed work. Assign a point value to this part of the assignment or pull points from the final product to ensure that students are taking the task seriously and place value on peer editing. Any unprepared student should not be allowed to participate in peer editing as they would have nothing complete to share in return.
4. Time each editing round for 10 minutes. This can be adjusted based upon length or complexity of the product. Check on student progress during the 10 minutes by having students raise hands if more time is needed or by showing a “thumbs up or down” to denote readiness to move to the next round of editing.

5. In addition to reading drafts and making CONSTRUCTIVE comments (discuss what constitutes constructive vs. destructive comments and assign consequences for anything negative), make certain the act of debriefing/sharing findings is in the forefront of the workshop. The act of sharing errors and how to correct them as well as praising what was done correctly will ensure a more positive experience.
6. While peer editing allows students the opportunities to learn from others and grow in their writing skills, know that not all comments are going to need to be considered. Teach students to “filter” comments/suggestions focusing on the ones they believe are correct. When in doubt, always consult the instructor.
7. Finally, as in all other classroom activities, success is largely dependent on instructor involvement. Be active and visible during workshops. The first couple workshops, students will be hesitant to share assignments so the instructor needs to encourage and nurture beginning writers. Also, no matter how many workshops have been conducted, there will always be tons of questions to field. Editing sheets will not always have the answer to every question, so keeping a running list of common questions, problems, situations, etc. will be helpful for all involved.

Research Assignment: Ecotourism

Objectives:

- To locate information in a variety of ways
- To strengthen your composing process
- To strengthen your argumentative skills
- To strengthen your analytical reading and critical thinking skills
- To strengthen your ability to conduct research on a focused topic
- To use collaborative learning in various contexts

Materials:

- Loose leaf paper or spiral notebook
- Pencil/pen for notes
- Computer for use of suggested sites on the internet
- Access to a library for research
- Materials for creative project if needed
- Computer to create PowerPoint if needed

Procedures:

- Choose an 'eco-tourist destination (see '**Exploration**' below)
- Describe its location
- Provide information to support its eco-status and eco-travel opportunities
- Evaluate the quality of eco-experience available
- Evaluate the impact of attempts at conservation

Exploration:

- **Ecotourism** is defined as "Tourism to areas of ecological interest (typically exotic and often threatened natural environments), esp. to support conservation efforts and observe wildlife; spec. access to an endangered environment controlled so as to have the least possible adverse effect" (*Oxford English Dictionary*).
- Answer the following informally without outside research:
 - What do you think ecotourism is based on your understanding of the definition above?
 - Have you visited any protected areas? Where?
 - Where in the U.S. have you traveled?
 - What areas can you name that are protected environments in the U.S.?
 - Where have you traveled outside of the U.S.? Where?
 - If you could go anywhere in the world as an ecotourist, where would you go? Why?
 - What would you expect to do or see as an ecotourist?
 - In what ways do you think your presence, as a vacationer, impacts your natural environment? Let's say ... while you are: fishing at the lake or in a river? While you are having fun at the beach? While you are snow skiing? Hiking?
 - Do you think that some areas should be prohibited to travelers, environmentally speaking?

- Go online and find three sites (two global and one local [U.S.]) which offer eco-friendly vacations.
 - Check these sites out as a jumping off place for your research. I searched on Google for “ecotourism”
 - The International Ecotourism Society
<https://www.ecotourism.org>
 - The Nature Conservancy
<http://www.nature.org/greenliving/what-is-ecotourism.xml>
 - Untamed Path: Active Adventures in South America
<http://untamedpath.com/eco-tours/eco-travel.shtml>
- Answer the following (information not necessarily on vacation sites):
 - What are the “rules” associated with eco-friendly travel?
 - What is the eco-agenda of your chosen destination spot(s)?
 - What areas of the natural environment do they target?
 - Is conservation of the site promoted?
 - Is there a teaching element within the trip?
 - What could you expect to do on this trip?

Procedure:

Using correct MLA documentation, write an account of your research that

- Defines ecotourism
- Describes the ecotourist destination (a place that you would like to visit as an eco-friendly tourist)
- Describes its restrictions
- Describe what this trip involves in the way of exploration of a natural environment
- Evaluate just how eco-friendly your trip might be

This project might be completed in a variety of ways; however any submission should use correct documentation, use standard English, and use a persuasive argument to support the assertion that travel to your chosen destination would be an eco-friendly experience.

- An essay of about 3-4 pages
- A travel brochure promoting travel to this destination (text and images)
- A PowerPoint production including at least 8 text slides and 10-12 images
- A photo essay of 7-10 images including expository text (in the manner of *National Geographic*)

Evaluation:

	weak	satisfactory	strong
Insights and ideas that are relevant to the assignment			
Address of target audience			
Choices and uses of evidence			
Logic of organization and use of prescribed formats			
Integration of source materials			
Grammar and mechanics			
Comments:			
Final Grade ____			

Sample Essays

Essay 1 - “Remembered Event” (Narrative)

This lesson begins by reading selections from noted authors in which they discuss life altering events in their lives. We use “My Name is Margaret” from I know Why the Caged Bird Sings written by Maya Angelou and “Shame” by Dick Gregory. After discussing these pieces we read student examples from the previous years, analyzing what techniques were effective.

The next step is to participate in a pre-writing activity. This is an interview activity. Students come up with 20 questions and interview a fellow student over their selected event.

After pre-writing, students write a rough draft. The rough draft will be peer edited by a group of three to four students. A final draft is due a week later.

The purpose of this assignment is two-fold. First, because it is assigned at the beginning of the year, I use it diagnostically. It helps me determine where each student is in his writing ability. Another reason I choose this essay is due to college applications. Some colleges ask for this type of essay as part of their entrance requirements.

Essay 2 - “Autobiography” (Compare and Contrast)

This lesson begins with the students reading Black Boy by Richard Wright. The students read Part I which covers Wright’s formative years growing up in the south. This reading is done primarily outside the classroom. In class the students read a selection from Frederick Douglass entitled “My Bondage and My Freedom.” This is also an autobiography.

There are several essay assignments focusing on their backgrounds and how the written word led to their escape from slavery and poverty.

Essay 3 - (Synthesis)

This essay is designed for AP practice but also is appropriate for the non AP student.. The students are given a topic (i.e. space travel) and they must write an essay that persuades the audience (i.e. whether space travel is economically feasible). The student is given eight different sources (some of which support and some that refute) and they must incorporate at least three of these sources in their essay. Documentation is required.

Visual Rhetoric

The Metanarrative of Maps

A metanarrative (the prefix “meta” meaning beyond; narrative meaning story) can also be termed a master- or grand narrative, and promotes a comprehensive explanation for historical experiences or knowledge. Taken from postmodern theories, the term describes a *totalizing cultural narrative*, or in other words, an explanation of how we come to know “truths.”

This assignment offers an opportunity to look at a visual metanarrative (that of a global map) and to recognize that visuals tell stories in much the same way written texts do. Our job is to critically analyze the visual to see what kinds of subjective truths are conceived as objective knowledge. In other words, we should ask ourselves, “What stories do maps tell that we might never recognize as stories?”

Objectives:

- To apply traditional rhetorical analysis skills to visual texts
- To transfer close reading strategies from literary texts to visual texts
- To recognize inherent biases in non-textual forms
- To recognize the subjective nature of visuals
- To interpret how images can function as argument
- To strengthen analytical reading and critical thinking skills

Materials:

- Paper and pen/pencil for note taking
- Color copy or projection of non-Mercator map (see below)
- Word-processing software or other composing media as necessary

Procedures:

- Display a copy of the Hobo-Dyer map (or another map that places the Southern Hemisphere at the top of the diagram).
See, <http://www.transpacificproject.com/index.php/paradigm-shift/> for a detailed discussion of the Mercator map vs. other projections.
- Have students record their initial responses to the map on scratch paper.
- Explain the philosophy behind mapmaking and the history of the Mercator maps.¹
- Offer students the opportunity to free-write about their reactions to the map.
- Share ideas with the classroom and develop a “Myth-busting” list as an invention strategy for a more formal composition.
- Analyze the pathos, ethos, and logos of this map and compare it to the Mercator map.
- Have students write a letter to a significant other in their lives, explaining how their world view has been impacted in light of this one map-reading experience. (Other writing assignments could include creating a magazine article for a

Exploration:

¹ For a fascinating discussion of the link between mapmaking and historical narratives, see Lester, Toby. *The Fourth Part of the World: The Race to the Ends of the Earth, and the Epic Story of the Map that Gave America Its Name*. New York: Free Press, 2009.

- Readers often are highly selective about what they read, most often reading to accomplish their own goals, and interpreting in light of their own experiences and expectations.
- De-centering students' perceptions of traditional visual narratives allows students a safe location to start questioning subjective knowledge-making and applying critical thinking skills to what they likely perceive as objective knowledge.
- Equal-projection maps challenge our assumptions of world views, especially of the ethnocentric North American dominance visible in most global maps. You might ask the following questions to get students to recognize that their assumptions might not hold up to scrutiny:
 - What was your initial reaction to seeing the US in the lower left corner of the map rather than centered near the top?
 - Why does the layout of a map matter?
 - Which map is correct?
 - What questions does this map raise about the political, social, and historical contexts surrounding mapmaking?
 - Which stakeholders might not want this version of the map to become publicized? Which stakeholders might?
 - What benefit can you derive from different visual perspectives in maps of the world?

Deliverable:

Use standard argument devices within the letter, but be sure to include information that:

- Defines and explains how both map types came to exist.
- Describes the significant differences (e.g. between the Mercator and Hobo-Dyer maps).
- Articulates why map perspectives might matter differently to different audiences and cultures.
- Suggests a practical action for addressing the metanarrative of the Mercator map and increasing awareness of other world map perspectives.

This project might lead to several final deliverables; however each submission should require correct documentation (as appropriate), use Standard English, and contain a persuasive argument to support the assertion that visuals can be analyzed in the same way texts can.

- An research-based essay of about 3-4 pages
- A PowerPoint production including at least 8 text slides and 10-12 images
- A photo essay of 7-10 images including expository text (in the manner of a magazine article)

Evaluation-The Metanarrative of Maps²

Description	Points Possible
<p>The opening begins the piece effectively, presents the issue and the significance, while grabbing reader interest.</p> <p>Genre conventions are intact, or reasons for a shift are apparent.</p>	/20
<p>The ideas and supporting reasons show sufficient complexity for the writing situation? Is there a logical progression of information through the piece? Are appropriate citation practices evident?</p>	/20
<p>Are opposing or alternative views adequately and fairly summarized and included?</p>	/10
<p>Does the piece represent a well-organized and a unified whole?</p>	/15
<p>Is the language, tone, and style effective; does it appeal to the intended audience?</p>	/15
<p>Are sentences well-constructed? Is the piece carefully edited?</p>	/10
<p>Project adheres to assignment requirements?</p>	/10

² This rubric is general enough to be used no matter the final format of the assignment. Although created for a standard 100-point evaluation, different values might be placed on different components, especially if multi-modal technologies are not consistently provided for all students; or, if a faculty member requires students to incorporate more difficult strategies in developing the argument.

“Ordeal By Cheque” by Walter Crue

Objectives:

- 1) Understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
- 2) Write an engaging story with a well-developed conflict and resolution, a clear theme, complex and non-stereotypical characters, a range of literary strategies (e.g., dialogue, suspense), devices to enhance the plot, and sensory details that define the mood or tone.

Materials:

Ordeal by Cheque checks [available behind Support Materials tab]

Procedure:

- 1) Read the story. On your own, read the checks closely in their numbered order. Don't worry if you are confused. Now I want you to read it a second time, paying attention to **where** the checks are going, **who** is signing them, **when** each check was written, and **how much** money is being spent. Do you see any strange parallels? For instance, is there a day in which a lot of checks are written? Or, how about the people receiving the large sums of money? What do you think is happening? Jot down your observations.
- 2) Character web and making connections.
 - a. Believe it or not, this is a story with characters, setting, plot, conflict, etc... It is told in a nontraditional way through the checks that are written by two men, Lawrence Exeter, Sr. and Lawrence Exeter, Jr., over a period of years. Your task is to piece together what happens based on the story the checks tell. When you are finished, you should be able to tell a part of the story.
 - b. Read through the checks and create a character web. You may include personality traits, what they do for a living, adjectives to describe; you may also connect characters to the main characters of Lawrence Exeter, Sr. or Lawrence Exeter, Jr., etc...
- 3) Identifying elements of a story
 - a. Identify the setting of the story: Time: _____
Place: _____
 - b. What is the story's conflict?
 - c. Who is the protagonist?
 - d. Who is the antagonist?
 - e. What happens in the very end of the “story”? How can you tell?
 - f. Did you find this “story” difficult to read/understand? If so, what made it hard?
- 4) Figuring it out. Now tell the story: Select a series of at least four checks and tell the story you think they tell. You may use creative dialogue, traditional prose, or a graphic novel.
- 5) Your turn. On a separate sheet of paper, tell your version of the story based on the four checks you selected.

Evaluation:

Any writing rubric appropriate for the assignment.

Example:

“Ordeal by Cheque” or “What Really Happened!”
Wuther Crue and others

“We did you the favor!” Peter Ventizzi yelled, as Tony Spagoni held the gun to Lawrence’s head.

“Okay, okay,” Lawrence said wearily.

“Pay up,” Tony sneered, putting away the gun.

Lawrence took out his checkbook and scribbled the information out on the lines, paying the amount of twenty-five dollars. Ripping the check out of the book, he threw it at Tony and made a run for it.

“Cash! Where’s the cash?!” Peter Ventizzi screamed at the escaping Lawrence.

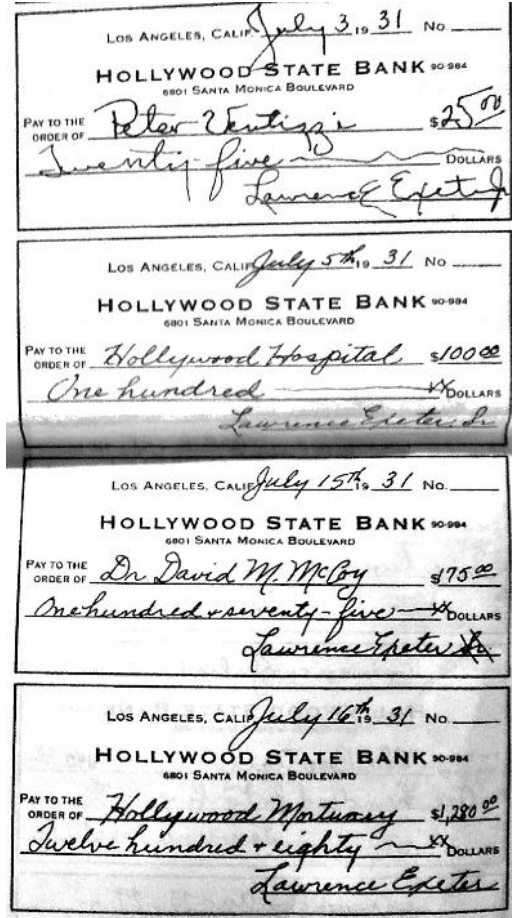
Peter and Tony slowly made a wobbling run after Lawrence, but their lack of physical fitness (which was visible, to say the least) gave Lawrence an advantage. “The check-” Lawrence screamed, “It’s all I’ve got! Take it or leave it!”

“Who-are-you-” Tony yelled between heavy breaths, “kidding?!” Tony pulled out his pistol and aimed towards Lawrence. A gunshot echoed in the alley and Lawrence fell to the ground.

Lawrence knew he wasn’t dead. But if he wanted to stay alive, he’d have to pretend. He felt his leg throbbing, knowing he had been hit; faint laughter came from the other end of the alley.

“Come on, let’s leave,” a mocking voice said from afar.

“Who is that? Peter? Tony? They must think I’m dead. Good,” Lawrence thought. The sound of tires screeching against the hot pavement hurt Lawrence’s ears, and everything went black.



Peer Editing Worksheet Peer Response Form

Completely fill out _____ peer response forms for essay #____ during the peer response session. I will hold you responsible for these sheets and give you points accordingly. Be thorough, thoughtful, and honest! We are here to make the essays better, and this exercise helps both the reader and the author become better writers.

Author's Name _____ **Reviewer's Name** _____

Is the thesis identifiable? Underline it if you can.

Does the writer identify the names of the story and author?

Is the “point” of the story made clear? Does the writer clearly set it out and elaborate on it? Offer suggestions regarding how the “point” could be more developed and where the writer could elaborate on it more thoroughly.

Is the chosen support relevant? Could there be more quotes and paraphrasing? Discuss where the support could be more thorough.

Does the conclusion flow naturally out of the body of the essay? How could the conclusion be made stronger? Where could the conclusion be more developed?

In what place does the essay appeal to you? Find a passage you really like.

In what place does this essay confuse you? Find a passage that's not immediately clear.

Peer-Editing Worksheet Argumentation

1. Does the essay take a stand? What is it? At what point does the writer state his or her thesis?
2. Does the writer consider the audience friendly, hostile, or neutral? How do you know?
3. What evidence does the writer include to support his or her position? What additional evidence could the writer supply?
4. Does the essay attempt to refute the opposition's arguments? List these arguments below.
5. How effective are the writer's refutations? What other arguments should the writer address?
6. Does the essay rely mainly on inductive or deductive reasoning, or both? Provide an example of each type of reasoning from the essay.

Inductive reasoning:

Deductive reasoning:
7. Does the essay contain any logical fallacies? List them below. How would you correct these fallacies?
8. How could the introduction be improved?
9. How could the conclusion be improved?
10. What would you add to make this essay more convincing?

Peer-Editing Worksheet

Description

1. What is the essay's dominant impression or thesis?
2. What points does the writer emphasize in the introduction? Should any other points be included? If so, which ones?
3. Would you characterize the essay as primarily an objective or subjective description? What leads you to your conclusions?
4. Point out some examples of figures of speech. Could the writer use figures of speech in other places? If so, where?
5. What specific details does the writer use to help readers visualize what he or she is describing? Are there any places where the writer could use more details?
6. Are all the details necessary? Do any seem excessive or redundant? Are there enough details to support the thesis or reinforce the dominant impression?
7. How is the essay organized? Would another arrangement be clearer or more effective?
8. List some transitional words and phrases that the writer uses to help readers follow his or her discussion. Do any sentences need transitional words or phrases to link them to other sentences?
9. Copy down an example of a particularly clear sentence. Are any sentences wordy or choppy? If so, which ones?
10. How effective is the essay's conclusion? Does the conclusion reinforce the dominant impression?

Peer-Editing Worksheet

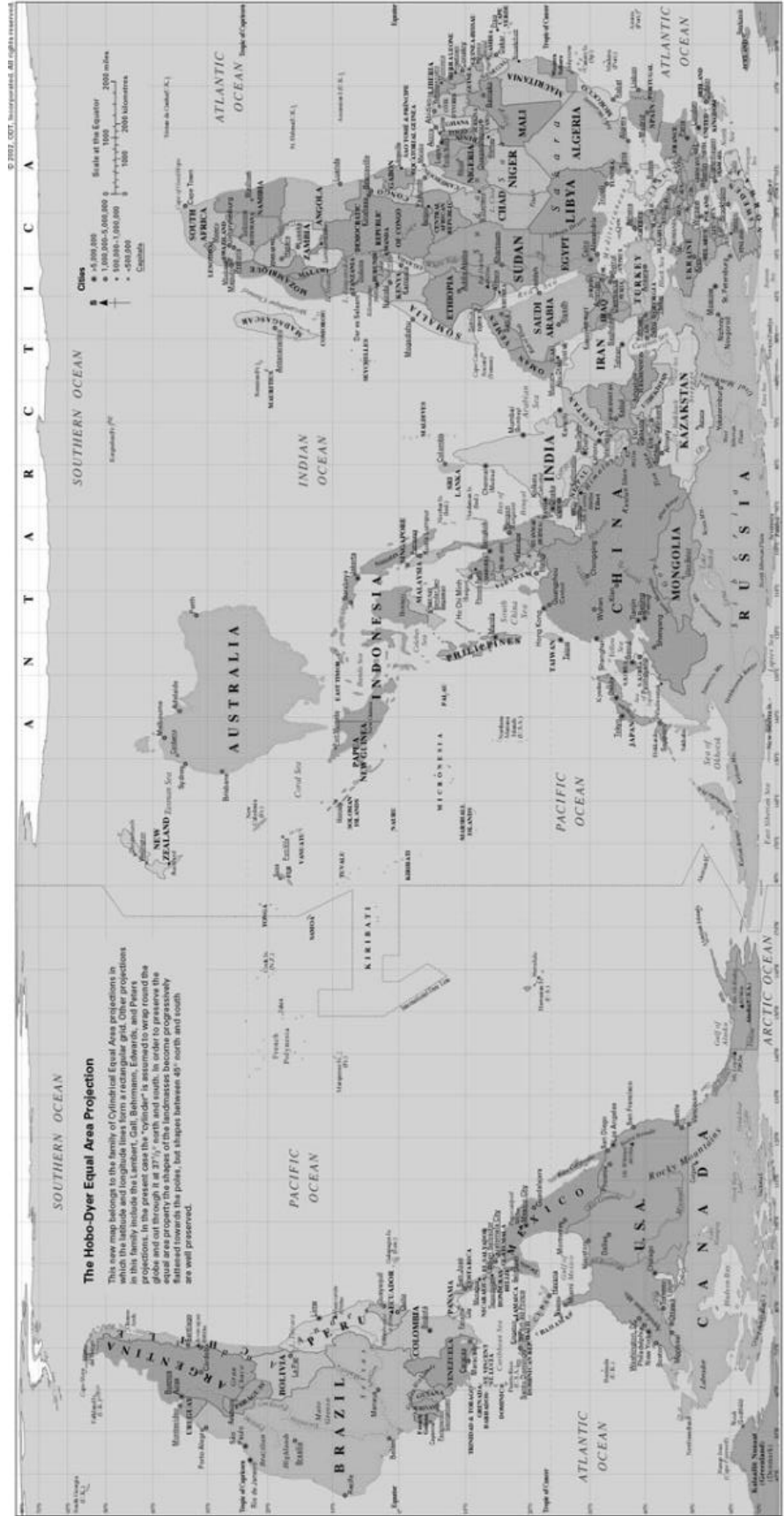
Narration

1. What is the subject of this narrative essay?
2. What point is the writer making about the essay's subject? Is this point explicitly stated in a thesis statement? If so, where? If not, is the essay's thesis clearly implied? Would a stated thesis be more effective?
3. Does the writer include enough detail? Where could more detail be added? What kind of detail? Be specific.
4. Does the writer vary sentence structure and avoid monotonous strings of similar sentences? Should some sentences be combined? If so, which ones? Can you suggest different openings for any sentences?
5. Is the order in which events occur clear? Should any events be relocated? Should any transitions be added to clarify relationships between events?
6. Are verb tenses consistent? Identify any verb tenses that you believe are incorrect.
7. What could the writer add to this essay?
8. What could the writer take out of this essay?
9. What is the essay's greatest strength? Why?
10. What is the essay's greatest weakness? What steps should the writer take to correct this problem?

Peer-Editing Worksheet Process

1. What process does this essay describe? How familiar were you with this process before you read the essay?
2. Does the writer include all the information the audience needs? Is any vital step or piece of information missing? Is any step or piece of information irrelevant? Is any necessary definition, explanation, or warning missing or incomplete?
3. Is the essay a set of instructions or a process explanation? How can you tell? Why do you think the writer chose this format rather than the alternative? Do you think this was the right choice?
4. Does the writer consistently follow the stylistic conventions for the format-instructions or process explanation-he or she has chosen? Identify any inconsistencies in mood, person, or tense.
5. Are the steps presented in clear, logical order? Are they grouped logically into paragraphs? Should any steps be combined or relocated? If so, which ones?
6. Does the writer use enough transitions to move readers through the process? Should any transitions be added? If so, where? Do the transitions clearly indicate the logical and sequential relationships between steps?
7. Is the essay interesting? What descriptive details would add interest to the essay?
8. How would you characterize the writer's opening strategy? Is it appropriate for his or her purpose and audience? What alternative strategy might be more effective?
9. How would you characterize the writer's closing strategy? Would a different conclusion be more effective? Explain.
10. Is anything unclear or confusing? What might the writer do to help you understand the process more fully?

Map for Metanarrative Lesson



Ordeal by cheque

BY WUTHER CRUE

LOS ANGELES, CALIF. Apr. 18th 19 10 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF City Bicycle Co. \$ 52.50
Fifty two ———— 50 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Aug 30th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Grocie Gander Baby Shoppe \$ 48.50
One hundred + forty eight ———— 50 / DOLLARS
Lawrence Exeters

LOS ANGELES, CALIF. Aug 26th 19 15 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Columbia Military Acad. \$ 2,150.00
Twenty-one hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept 2nd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$ 100.00
One hundred ———— XX DOLLARS
Lawrence Exeter

LOS ANGELES, CALIF. Sept 3rd 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Cadillac Co. \$ 3,885.00
Thirty eight hundred + eighty five ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 3rd 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David W. McCoy \$ 475.00
Four hundred + seventy five ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Sept. 7th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wilshire Auto Repair Service \$ 288.76
Two hundred + eighty-eight ———— 76 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Dec 19th 19 03 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF California Joyland Co. \$ 83.20
Eighty Three ———— 20 / DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 15th 19 21 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Stanford University \$ 339.00
Three hundred + thirty-nine ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. Oct. 6th 19 09 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Palisades School for Boys \$ 1,250.00
Twelve hundred + fifty ———— XX DOLLARS
Lawrence Exeter Sr.

LOS ANGELES, CALIF. June 1st 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Miss Daisy Windsor \$ 25,000.00
Twenty-five thousand ———— XX DOLLARS
Lawrence Exeter Sr.

Crue, W. (1932 [renewed 1960, 1988]). Ordeal by Cheque. *Vanity Fair*. Cited in Vacca, R. T., & Vacca, J. L. (1999). Content area reading: Literacy and learning across the curriculum (6th ed.). New York: Longman.

LOS ANGELES, CALIF. June 9th 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF French Line, Ile de France \$ 585.00
Five hundred + eighty-five ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 18th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Beverly Diamond + Gift Shoppe \$ 678.45
Six hundred + seventy-eight ——— 45 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 23rd 19 23 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Banque de France \$ 5,000.00
Five thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 16th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hawaii Steamship Co. \$ 560.00
Five hundred + sixty ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 13th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 76.50
Seventy-six ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 21st 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Lawrence Epeter, Junior \$ 200,000
Two hundred thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. June 22nd 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 312.75
Three hundred + twelve ——— 75 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Nov. 22nd 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Ambassador Hotel \$ 2,250.00
Twenty-two hundred + fifty ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Aug. 11th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Riviera Heights Land Co. \$ 56,000.00
Fifty-six thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Dec. 15th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF University Club Florists \$ 183.50
One hundred + eighty-three ——— 50 DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Oct. 30th 19 26 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Renaissance Interior Decorator \$ 22,000.00
Twenty-two thousand ——— xx DOLLARS
Lawrence Epeter Sr.

LOS ANGELES, CALIF. Feb. 18 19 27 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Oceanview Grove Sweet Shoppe \$ 27.00
Twenty seven ——— DOLLARS
Lawrence Epeter Jr.

LOS ANGELES, CALIF. July 16 19 27 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Parisian Gown Shoppe \$25.00
Nine hundred twenty five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug. 30 19 29 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Tony Spagoni \$126.00
One hundred twenty six DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Dec. 1 19 27 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Anita Lingerie Salon \$750.00
Seven hundred, fifty DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 25 19 30 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF University Club Florists \$87.00
Eighty seven DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. April 1 19 28 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Parisian Gown Shoppe \$1,150.00
Eleven hundred, fifty DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. May 28 19 30 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Broadway Diamond Co. \$575.00
Five hundred, seventy five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 1 19 28 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Moderne Sport Shoppe \$562.00
Five hundred, sixty two DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 13 19 30 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Miss Flossie Wentworth \$50,000.00
Fifty thousand DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1 19 29 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF The Bootery \$45.25
One hundred, forty five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 14 19 30 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Wall & Smith, attys. at law \$525.00
Five hundred twenty five DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Aug. 23 19 29 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Tony Spagoni \$126.00
One hundred, twenty six DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. Nov. 15 19 30 No. _____
HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD
PAY TO THE ORDER OF Mrs. Lawrence Epeter, Jr. \$5,000.00
Five thousand DOLLARS
Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Clerk, Reno Municipal Court \$52.00

Fifty-two DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 2, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Marie Wharton Epeter \$175,000⁰⁰

One hundred seventy five thousand DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 3, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Peter Ventizzi \$25.00

Twenty-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Walker + Walker \$700.00

Seven hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 5th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Hospital \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. June 20, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Wall + Smith \$450.00

Four hundred fifty DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 15th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Dr. David M. McCoy \$175.00

One hundred + seventy-five DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 1, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Tony Spagoni \$100.00

One hundred DOLLARS

Lawrence Epeter, Jr.

LOS ANGELES, CALIF. July 16th, 1931 No. _____

HOLLYWOOD STATE BANK 90-984
6801 SANTA MONICA BOULEVARD

PAY TO THE ORDER OF Hollywood Mortuary \$1,280.00

Twelve hundred + eighty DOLLARS

Lawrence Epeter

Crue, W. (1932 [renewed 1960, 1988]). Ordeal by Cheque. *Vanity Fair*. Cited in Vacca, R. T., & Vacca, J. L. (1999). Content area reading: Literacy and learning across the curriculum (6th ed.). New York: Longman.

Food for Thought

The following post was taken from the National Council of Teachers of English "Teaching and Learning Forum" listserv posted by Joseph Robertshaw of Boardman, OH, on April, 10, 2014.

What do College Comp instructors want from incoming High School Graduates?

Reading by choice not by force

While I cannot say what the appropriate mix of fiction to nonfiction is I can voice what I would like to see in my students when they walk through my Composition classroom door on Day 1. I want students who are willing to read: read for pleasure, read for information, read for expansion of the imagination. This requires that students be fluent in many forms of reading and at least some forms of writing so that they can express to others what they like, learn and dream. I get students now who are fixated on grades. They only want to know which hoop to jump through to get the desired grade and they have no concern for ever using what they learn in my class. If students do not read for pleasure they cannot come to love it and the intrinsic motivation is gone. They say things like: *If I can just read the summary to get the major plot points then why read the whole thing? . . .and . . . The Internet is faster though.*

If a student does not read for information they [sic] cannot engage with the world around them enough to become critically thinking citizens. The best that they can hope for in that case is to have "honest news organizations" like CNN, FOX, Rush Limbaugh and John Daily *explain* their world to them. They will not engage it firsthand. The internet is not evil but it is confusing, especially for those with no critical thinking skills.

If a student cannot read things that broaden the mind then religion, philosophy, science, ethics and entire worlds of fiction are closed to them [sic]. Personally, I find the last of these to be the most grievous loss as it is in the landscapes of those fictitious worlds that the problems of our time can be laid out in metaphor and analogy and dystopian fiction so that we may see with, clinical detachment the solutions to those problems, many of which we cannot solve or even discuss in our world, and perhaps bring those solutions into being.

It is not enough to see the information and facts of the case, or simply to dream of the possibilities that lie ahead. The application of discernment and critical thinking to the clear evidence of the problem, combined with a vision of a better way, can effect change. I want students to leave my classrooms in Composition 2 able to say, "Oh, Hey! Look at this problem; I think this tool over here might fix that and get us to a place that looks like this." It would help them greatly if they could see that behavior modeled in various forms of literature and even in real life when they arrive. Not every instructor will feel as I do but By Golly if we can't fix our problems then somebody has to do it and it will be up to our students soon enough.

This isn't meant to be an indictment. It is a dream with a path from here to there, but it all starts with reading by choice, not by force.

Suggestions

Help us keep developing this handbook. Please send any suggestions, sample assignments, and support materials to Kay Angrove at kangrove@shsu.edu.

An updated, electronic version of this document will be posted on the SHSU P-16 website at <http://www.shsu.edu/dept/fye/p-16/>.