Motivating Secondary Students to Write

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MOTIVATING SECONDARY STUDENTS TO WRITE

by

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Abstract

This is a study which examines motivation and its implications for the secondary student writer. Included in the study is a synthesis of writing research with a multi-faceted curriculum. The study concludes by challenging teachers to acquire a theory of teaching writing based upon knowledge of research and instructional practices related to that theory.
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>DEFINITION OF TERMS</td>
<td>12</td>
</tr>
<tr>
<td>II. REVIEW OF RELATED LITERATURE</td>
<td>14</td>
</tr>
<tr>
<td>III. PROCEDURES</td>
<td>23</td>
</tr>
<tr>
<td>IV. CURRICULUM DESIGN</td>
<td>26</td>
</tr>
<tr>
<td>V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS</td>
<td>85</td>
</tr>
</tbody>
</table>

APPENDIX

| A. ADOLESCENT NOVELS LIST                   | 93   |
| B. DIAGRAMS                                 | 99   |
| C. CHECKLIST: EVALUATION OF CURRICULM       | 105  |
CHAPTER I: INTRODUCTION

The importance of motivation in teaching writing needs to be acknowledged and elevated to a primary position. In the past, educators have used traditional and sometimes effective ways to motivate secondary students to write. These techniques originate from the field of education, from common sense, and from professional experience. While motivational strategies, old and new, must be employed by the teacher to encourage achievement, students bring to the writing class not only skills, but also attitudes about writing as well as convictions concerning their own abilities. So the student writer labors along with, or in spite of, a positive or negative self-concept when attempting to compose.

The self-concept, a student's opinion of his/her abilities, colors all teachers' efforts, motivational factors notwithstanding, more than is commonly believed. People interpret the world not as it is, but as they perceive it to be. Any motivational tactics by the teacher must take this dimension of human nature into consideration.

In his Rhetoric Aristotle shows the necessity for the communicator to understand human nature, "to be able to analyze his audience and appeal to their
dominant motives" (cited in Wolfe, 1966, p. 23). In like manner, it is important for the teacher to have knowledge about the nature and motivation of students.

Some things that are known about human motivation are found in the words of Abraham Maslow, a humanistic psychologist. He describes "man's desire for self-fulfillment, ...the tendency for him to become actualized in what he is potentially" (cited in Barry and Wolf, 1975, p. 29) as self-actualization. To self-actualize is to achieve one's highest potential. Carl Rogers asserts that "the organism has one basic tendency -- to actualize, to maintain, and to enhance the experiencing organism" (cited in Barry and Wolf, 1965, p. 28). Thus, the single basic motivation of human beings is the actualization of one's potentials. So it seems clear that motivation within a student must proceed from the emotions and that motivation from without must move inward toward the emotions. This is because self-actualizing human beings perceive themselves emotionally, not rationally; They care positively or negatively about themselves from an emotional stance.

To which end, positive or negative, are secondary students motivated? It is widely known among educators that all students are motivated in some direction. Individuals differences in students must be
seriously considered by teachers. This is a time for developing student-teacher relationships. Indeed, the instructor is the facilitator in this, but too much attention has been focused on the instructor's role in motivating the writing student. As previously stated, the learner also brings something to the experience. When student and teacher come together, it is the meeting of motivations. Each shares in and is responsible for the motivational process.

By identifying a person's basic motivation, which is to achieve one's highest potential, the field of psychology has been helpful to education. At the same time, some successful motivational strategies have developed from within education, from common sense, and from professional experience. For example, it is generally known that students write more effectively if they have a personal interest in or commitment to their topic. Furthermore, it is helpful for students to have experienced that which they will subsequently describe in their writing. It is vitally important for students to experience success in their writing, for there is an unbroken relationship between success at a task and a person's willingness to persist in that task. Therefore, sensible teachers use the personal interest approach for uncovering or generating student interest.
as well as for planning writing activities and structuring units.

The traditional approach to the teaching of writing has not always been so sensible. Because required content has been isolated from their experiences, students have tended to avoid writing. In his study, Applebee (cited in Bushman, 1984, p. 4) found that seventy percent of the teachers emphasized subject-matter information in their writing assignments while only sixteen percent emphasized personal experience. Sterile topics imposed within unrealistic time limits makes writing product-oriented, not process-oriented. Students are led to believe that they should be able to complete a "polished product about an unfamiliar idea in a fifty-minute period" (cited in Bushman, 1984, p. 4).

Writing is a process which can be enhanced by incorporating what is known about motivation. The experience of writing requires time and begins with the emotions being touched in some way: a personal happiness or tragedy, a film or short story which reminds one of a personal, meaningful experience, or the telling aloud of an event by someone who has experienced firsthand happiness and hardship. In her article, "The Why of Cognition: Emotion and the Writing Process," Brand (1987) subtly challenges the
top names in writing research to rethink their position "on the role of affect in writing" (p. 436). Brand further states that "The profession may concede that emotions motivate. But it also seems to believe that emotions have little to do with actual composing and less to do with revising" (p. 436). Brand shows that an accurate psychology of writing must incorporate affective as well as cognitive phenomenon.

Brand also discusses the continuum of emotion, memory, motivation, and values. It seems that "in line with our interests and values" (p. 437) we store linguistic ideas relieved of extraneous words. These nuggets, when retrieved, are "saturated with sense" (p. 437) and are the sum of all psychological events associated with that word. This body of meaning includes affective as well as cognitive associations.

The interaction of memory, language, cognition, and affect is complex. However, given the vastness of the memory field, it is clear that while writing we choose, we select. Brand states that these choices are not random. She also notes that cognitivists have not explained why and how writers make choices. She continues to explain that "in language, parallels exist at the word level through every conceivable rhetorical mode and discursive form. Writing, too, is an exercise
in inclusion and exclusion, a lesson in decision making and choice. Such choices link language with its affect" (p. 437).

Since cognition and the emotions are bound together in the writing choices which are made, motivation (the "why" of writing) can rightly be said to be a crucial factor in generating writing. Aware of this connection, the sensible educator provides stimuli to stir the emotions of students toward a positive end. In turn, students allow themselves to be persuaded to see important things either for the first time or in new and different ways and to begin a process of writing and revising. This ebb and flow between teacher and student, as well as between student and writing, takes time and is in opposition to the traditional perception, which is product-oriented, not process-oriented.

There exists within a process-oriented writing class practical reasons for training and encouraging students to write. These include the need to impress students with the various contexts of writing, the need for discussing the career implications of writing well, and the need to develop cognitive thinking through writing. To be motivated to put unique energy into writing, students must believe that the experience will create a positive outcome toward some good purpose. It
is essential for students to understand the reasons for writing and to believe that a writing activity, as well as the writing process, will help in the achieving of their highest potential. For example, career questions may loom large for many students, specifically the expectations of future employees. Writing skills will be expected, from that required on a Burger King application to the concise writing required in the business world.

Furthermore, a student's ability to write concisely is a partial measure of his/her cognitive abilities. So teachers have another enticement for writers: Writing develops cognitive thinking skills. "To write clearly, students must think clearly: think/write, write/think - these processes cannot be disjoined. When a student has learned to write better he/she has learned to think better" (Hipple, 1973, p. 144). Some authorities argue that the kind of thinking people do is limited by their facility with language. Yet the fact remains that writing and thinking are related and that practice in the former demands practice in the latter. Some believe that students can only write about what they know. Yet in this apparent negative observation exists a type of wisdom: "What they know" is a seed containing the potential for new structures of thought. Faigley, Cherry, Jolliffe, and Skinner
In his analysis of the intellectual life of ancient Greece, Havelock (1963, 1976) argues that this invention of the alphabet allowed the Greeks to externalize memory, thus freeing the mind for abstract thought. He claims that writing permitted thought to be compared and their structures analyzed. Goody (1968, 1977, 1980) further argues that the development of writing led to the development of new cognitive structures. (p. 75)

To write a thought down is to externalize it, to "objectify" it. This act enables a student to move around the idea, to study it as one would a painting or sculpture. This distancing facilitates thinking by comparison and contrast and may lead to abstract thinking. Cultures relying on the oral tradition manifest an immediacy of thought and experience in their discourse, an almost childlike dependency on the concrete, the "here and now," but "the demand for explicitness in written language created what Olson calls objective knowledge. He sees people in literate cultures 'as progressively more able to exist in a purely linguistically specified, hypothetical world'" (cited in Faigley, Cherry, Jolliffe, and Skinner, 1985, p. 75).
Internal and external motivation and knowledge develop the whole person toward achieving the highest potential of knowledge. By asserting that "children don't know what they know," Graves (1983, p. 138) implies that something or someone is necessary to help bring the knowledge forward. In Plato's dialogue, "Meno," a simple slave boy from Greece did not know his potential until Socrates intervened (Plato: The Collected Dialogues, 1961). Socrates takes the boy and slowly and carefully leads him to solve a complex geometrical problem. Through questioning and interactive dialogue, Socrates and the young man together are able to bring forth the answer to the problem. Afterwards, in response to queries about the nature of knowledge and how it is acquired, Socrates reveals that it is innate potential and must be brought to the surface as water from a well rather than added to one's repertoire as coins to a collection.

In his teaching the slave boy, Socrates describes his role as the "midwife," one who helps in the birthing process. The process he describes is the learning process, and the newborn is - knowledge.

The role of the teacher is that of mediator between the student, his/her innate knowledge, and the stages of the writing process. The knowledge gained through writing is important because it extends the student's
thinking abilities. So to extend a student's belief in his/her abilities is one difficult challenge teachers face in facilitating writing.

That challenge will be met by educators who involve students actively in the writing process. Involved students experience success in writing. Their expressions reflect the intensity necessary for problem solving in composing, rather than an apprehension toward writing. Motivated students allow themselves to participate in the writing activities, believing in the value and purpose of those activities. Motivated students become excited at the prospect of improving their writing through revision. Most importantly, motivated students gain security in their writing ability as they approach each new and different writing experience, knowing that adequate time will be allowed for thinking and rethinking.

A significant problem encountered and perpetuated by many educators is the inability to synthesize knowledge about motivation with research about writing as a process. Chapter IV of this research project will outline a multi-faceted writing curriculum for a creative writing class of ninth, tenth, and eleventh graders whose task it will be to write and publish a literary magazine within a typical school year. The magazine will demonstrate that students experienced
writing as a process as well as experienced various levels of motivation in challenging a substantial, high level, and high quality writing project.
Definition of Terms

Motivation: That which furnishes one with an inducement to action.

Self-concept: The positive and/or negative view of one's abilities, knowledge, and body image.

Self-actualization: The preservation and enhancement of the self.

Affect: The felt component of an inducement to an action.

Cognition: The act of knowing; perception; awareness.

The writing process: Writing is a recursive process with all of its stages interrelated. Each element of a piece of writing can be reworked at any time. Writing is a cycle of continuous rethinking.

Pre-writing: As originally researched, pre-writing meant methods of enabling writers to explore their own minds. It has come to mean any activity that occurs at the beginning stages of writing. It is sometimes called "planning" as well as "writing stimuli."

Whether the pre-writing activity is a film, field trip, or a brainstorming session, its purpose is to form the students' thinking, to allow discovery of ideas, to flesh out details, and to think in terms of organization.

Drafting: After pre-writing, when writers have prepared well through thinking and brainstorming, they
are ready for drafting. This second stage is a two-part process. Students experience pouring words onto the page freely and quickly, but also need structure in learning techniques and strategies. If pre-writing is the "what" of writing, drafting is the "how."

**Revising:** Revising means "seeing again" (Proett, 1986, p.21) and involves changing content: organization, tone, vocabulary, etc.

**Editing:** The job of cleaning up the paper; it is sometimes called proofreading and pertains to errors in mechanics: spelling, punctuation, and grammar.
CHAPTER II: REVIEW OF RELATED LITERATURE

In the review of the literature about motivating secondary students to write there emerge both indirect and direct findings about motivation. In the first instance, the literature suggests that what works in improving students' writing can be inferred from what has not worked. Grammar study is one example. The researchers concur that grammar study does not improve writing (Brown, 1986; Flower & Hayes, 1980b, 1981c; Graves, 1983; Henkins, 1980; Hillocks, 1980; Judy, 1983; Lloyd, Jones, & Schoer, 1963). If grammar study does not affect the quality of student writing then eventually students will tire of the effort. In this view, grammar study is not motivational because of the relationship between success at a task, immediate and long-term, and a student's willingness to persist in that task.

In the second instance, the more direct literature about motivation inadequately addresses the implications of motivation for secondary student writing, either in titles or texts. The pertinent books and articles deal primarily with the process of writing and the focus of instruction "in terms of research findings about process" (Hillocks, 1987, p. 225). The sources do mention motivation, but only as
an assumed part of the writing process, and not as a unique innovation to be studied and elevated to a position of importance.

It is clear, however, that the writing process and the individual student's motivation intertwine in complex ways. Further complicating the problem is the aforementioned fact that research directly addressing motivation in secondary student writing is scant. Those materials which do exist agree as to general principles. For example, the researchers concur that students write more effectively if they care about or have a commitment to their writing topic (Brand, 1987; Bushman, 1984; Faigley, Cherry, Jolliffe, & Skinner, 1985; Henkins, 1980; Hipple, 1973; Sternglass, 1984). If students write more effectively because of a personal interest in their subject matter, then it seems probable that such writing activities are motivating.

The review of the literature examines some of the elements which make up the writing process as they relate to the neglected subject of motivation. However, it is difficult to discover a definitive model for motivating secondary students to write (Hillocks, 1987).

Many researchers (Applebee, 1981; Bushman, 1984; Elbow, 1973; Faigley, Cherry, Jolliffe, & Skinner,
Hillocks, 1986; Hipple, 1973; Judy, 1983; Murray, 1982) agree that teaching writing has traditionally been product- not process-oriented and that much harm for students has resulted from this fact. "Student writers often have misconceptions about composing, such as the belief that good writers produce finished texts in the first draft" (Faigley, Cherry, Jolliffe, & Skinner, 1985, p. 76). The implications of this practice for motivation are evident. Students who do not respond well under pressure will avoid writing whenever possible. The aforementioned researchers agree that writing, as a process, requires a relaxed pace and that writing well takes time.

Research (Henkins, 1980, Hillocks, 1987; Judy, 1980) also indicates that requiring a diversity of types of writing is desirable in the secondary classroom. Many different forms -- story, poetry, argumentation, exposition, journals and the like -- should be included in assignments for writing students, and these forms should reflect real-life experiences, pre-existent or teacher-structured, as much as possible (Bushman, 1984; Dixon, 1967; Henkins, 1980; Hillocks, 1980; Hipple, 1973; Murray, 1984). Writing to "fit the experience and bring it to life 'as it really was'" is potentially motivating for students (Dixon, 1967, p. 6).
In line with writing from experience and/or writing through experience are the findings of Bushman (1984), Hillocks, (1987), and Judy (1983). These researchers contend that "doing" is more motivating than learning about various types of writing. They promote the active involvement of students in their writing at various levels and argue that until students are shown actual procedures for writing various forms, they will continue to fall short and to be discouraged. Three such procedures, sentence combining, scales, and the inquiry method, are discussed below.

An interesting aspect of motivational research in teaching writing is the practice among researchers of using models as a focus of instruction. Models are deeply rooted in the traditional approach to teaching writing and are justified on the assumption that knowledge of the characteristics of good writing will enable students to produce similar samples. Yet, research finds that being able to identify good writing does not necessarily lead to one's producing good writing (Hillocks, 1986). According to Hillocks, instructors need to provide procedural knowledge for producing the writing that the models represent. This knowledge is acquired via intervening steps, a process "that breaks down the performance task into steps or
parts and provides active practice ... to make performance attainable by students" (p. 76).

The link between Hillocks' findings and motivational research is that the use of models as well as the study of grammar, mainstays of the traditional approach, are ineffective in the teaching of writing and therefore cannot be motivating either for students or teachers. It can be inferred, then, that other foci of instruction which have met with success such as sentence combining, scales, and the inquiry method, are motivating in that they successfully involve students in the procedures needed to produce written discourse.

Sentence combining presents students with sets of two or more sentences which they are required to combine according to some type of structure described in the materials. Research indicates that higher quality writing has resulted using these models than with grammar study and the use of literary models. Scardamalia and Bereiter (cited in Hillocks, 1987) suggest that it may give students "control that allows them to pick and choose among a variety of alternative syntactic structures at the verbatim level. Such work may also have a positive effect in revision, enabling students to search more systematically for more appropriate structures" (p. 77).
Scales have a significant influence on the quality of student writing, as well (Hillocks, 1980). Students are presented with sets of criteria for judging and revising compositions. The scales are sets of composition which reflect four levels of quality writing (0-3), as well as illustrate a particular writing dimension such as elaboration, word choice, or organization. Teachers direct students in an evaluation of compositions until they understand the discriminations illustrated by the scales. The research of Bereiter and Scardamalia (cited in Hillocks, 1987, p. 230) is interpreted by Hillocks to mean that "The criteria learned in the application of scales to writing should lead students to use 'means-ends' strategies instead of 'what-next' strategies" (Hillocks, 1987, p. 230). Means-ends strategies are implicit in higher-level planning necessary for good writing.

According to Hillocks (1986) the inquiry method greatly affects the quality of student writing. Teachers present students with a set of data (a set of objects, a drawing, information about a problem), designate a task to be performed using the data, and provide direction in performing the task. The procedure is repeated, using similar tasks but with different data. Students become proficient in using
the strategies required by the task. The key to the success of this method is that students are actively involved in the process of observing and writing.

Thus far, the review of the literature about motivating secondary students to write has discussed four instructional techniques. Based upon their degrees of effectiveness, it may be inferred which are motivating for the student. Along with these four techniques is the more direct motivational technique of insuring that students are personally involved with their topics. Other more direct methods were discovered in the review of the literature.

For example, group work is found to be motivating for writing students (Graves, 1983; Henkins, 1980; and Marik, 1982). Also motivating for students is discussing or critiquing one another's work (Bushman, 1984; Henkins, 1980; Judy, 1983; and Marik, 1982). As Judy notes, "Students can serve as their own editors" (1983, p. 189). Graves (1983) advocates group work but emphasizes the need for student-teacher conference to draw out the child, to listen to his/her ideas and to respond to them, perhaps including a thinly veiled directive; all intended to get the student to think. Graves also finds the conference approach motivating for both teacher and student.
Graves' "give-and-take" dialogue with the writing student resembles the model discovered by Emig (1964) who observed eight twelfth graders as they wrote and asked them to voice their thoughts as they wrote, a technique that has come to be called "thinking-aloud protocols." From evidence in the protocols, Emig, as early as 1964 argued "against a linear model of composing" (cited in Faigley, Cherry, Jolliffe, & Skinner, 1985, p. 5) but instead described the writing process. This process includes writing context, stimuli, pre-writing, planning, starting, reformulating, stopping, and teacher influence. In terms of motivation, the teacher must consider the many aspects of the student's personality as well as the many aspects of the composing process.

In completing the review of the literature about motivation, educators should remember that "students differ in their motivation for writing" (Henkins, 1980, p. 5). The questions "What functions does writing serve?" (Faigley, Cherry, Jolliffe, & Skinner, 1985, p. 78) and "What's at stake for the writer?" (cited in Faigley, Cherry, Jolliffe, & Skinner, 1985, p. 79) should take precedence over all other questions when motivating secondary students to write. The answers, unlike the traditionalists' notion of a linear model of
thinking and writing, lie embedded in the mind, heart, and experience of the secondary student writer.
CHAPTER III: PROCEDURES

In teaching secondary students to write, the teacher must first determine their needs in the area of curriculum development. The needs inferred from the review of the literature, from common sense, and from professional experience are several: for teachers to understand students' basic motivations as drawn from the field of psychology, for teachers to acknowledge and implement writing as a process, and for teachers to incorporate successful writing strategies into a multi-faceted curriculum.

The curriculum design is intended for a creative writing class of approximately eighteen students in ninth, tenth, and eleventh grades who are from a varied socio-economic background in a rural Northeast Florida setting. As a culminating experience, these students will publish a literary magazine within a typical school year. This time span will allow sufficient and significant time for each writing activity to be completed to the satisfaction of both teacher and students. The ultimate purpose of utilizing the process approach as well as providing students with substantial time to reflect upon each stage is to discover whether such an experiment improves both motivation for writing as well as the quality of student writing.
The objectives for this curriculum development are determined partially by the secondary grade level objectives and goals set forth by the Nassau County, Florida Language Arts Curriculum Guide. They are modified where appropriate by findings in the review of the literature. Content will be selected and organized according to the objectives, as revised, to meet the needs of the student population.

Learning experiences and activities will be selected according to their motivational appeal to students, their conformity to the objectives, and their potential to positively affect the quality of student writing. A wide range of skills will be developed through the writing activities. These skills include pre-writing, drafting, revising, and editing. The students will gain practice in a variety of forms, as well. These include short story, poetry, persuasive letter writing, argumentation, and other expressive modes.

Throughout the revising and editing process, students as well as the teacher will evaluate one another's writing. A separate evaluation to be used for selection of pieces for publication in the literary magazine is the Holistic evaluation (See Appendix B for diagram).
The evaluation of the curriculum design will be conducted by three secondary school language arts teachers who will rate the design using a checklist provided by the author. The checklist is comprised of questions which match the statement of objectives in Chapter IV. (See Appendix C for a copy of the checklist).

Success in motivating students will be determined by their perceived willingness to participate, the extent and variety of their units of discourse, and the quality of the finished product, the literary magazine. No instrumentation is indicated for these measures, which will simply be gauged by teacher perception. Future studies will address a means of measuring the correlation between student motivation and the quality of student writing.
CHAPTER IV: CURRICULUM DESIGN

The materials used along with the teaching of writing are as relevant to motivating students as is anything in the research. Thus far, the research project has promoted the personal interest approach to motivating secondary students to write. In keeping with this interest, the design will specify and structure materials which the author deems motivating and relevant. These materials may seem to reflect a morbid fascination with the darker side of life. However, the author sincerely believes that learning occurs best in the midst of contrasts, and that students benefit affectively therefore cognitively (Brand, 1987) from the bitter ironies and hardships of life, since the impetus for cognition originates in the affect.

Parallel tracks appear in the curriculum design. One track outlines classroom procedures constructed about teacher-selected materials. Track two, the homework track, will include the provision of an extensive adolescent reading list for personal choice selection. Two or three novels per grading period will be required, one or two assigned by the teacher and one selected by the students. A double entry journal will be required, as well. Double entries allow the students to revise their original entries, as needed, on the same page. The primary purpose of the journals is to put students in touch with their progress in reading as well as their perceptions of those
readings. Ultimately the journals provide significant exercise in thinking. The teacher will monitor student's progress in reading and writing by collecting the journals on Friday and returning them on Monday with written comments. For each subsequent writing activity, the following objectives are incorporated, in whole or in part.

Objectives

1. The students will develop skill in the process of writing as evidenced in the stages of:
   a. Pre-writing
   b. Drafting
   c. Revising
   d. Editing
   e. Publishing

2. The students will write about that which is of personal interest to them by exercising choice in their readings and by maintaining a journal.

3. The students will experience that which they will subsequently describe in their writing through films, field trips, old photographs, recordings, and pantomime.

4. The students will gain practice in various forms of writing such as journalism, short story, poetry, and other expressive modes.

5. The students will use procedural knowledge during the entire writing process to enhance their writing skills.
These procedures include sentence combining, the use of scales, and the inquiry method.

6. The students will demonstrate that, if given sufficient time to reflect upon the writing process, improved writing will result, in part, from this modification.

7. Selections from the work produced will be compiled into a literary magazine, at the conclusion of all other activities.
Track I

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Brainstorming

Activity: After viewing the film The Diary of Anne Frank, the teacher will provide a random list of words and ideas which the students, in groups, will categorize. Example:

<table>
<thead>
<tr>
<th>Idea</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. prejudice</td>
<td>a. Holocaust</td>
</tr>
<tr>
<td>b. persecution</td>
<td>b. swastika</td>
</tr>
<tr>
<td>c. master race</td>
<td>c. Aryan</td>
</tr>
</tbody>
</table>

Materials: The film, paper, pen

Alternative Activities

a. Invite a veteran from any war to give a talk followed by a question and answer session.

b. With parental permission, show a film of the clean-up ordeal at the concentration camps.

Track II

* Required reading for the first grading period: The Diary of Anne Frank or A Day of Remembrance

plus one novel from the personal choice list.

* Journals

OBJECTIVE: The student will develop skills in drafting activities.

Content: Self expression/Judgment
Track I

Activity: Write Anne's epitaph from your perception of her as a person. Write another one from your judgment of her perception of herself. Illustrate.

Materials: Paper, pen, art supplies

Alternative Activities
a. Write a letter to Anne.
b. Write a song about Anne.

OBJECTIVE: The student will develop skills in revising activities.

Content: Teacher-directed revision of writing

Activity: The teacher will demonstrate how to revise a paper by revising a sample composition with the class.

Materials: Sample composition, overhead projector

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Track II

* Novels
* Journals

* * *
Track I

Activity: The student will proofread for punctuation, grammar, and spelling the sample composition used in the previous revising activity. This initial experience will reveal to students what they have remembered as well as what they need to strengthen in the area of mechanics.

Materials: Copy of sample composition for each student, pen

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Using the imagination/
Listening

Activity: While listening to the teacher read the story about the sinking of the Titanic, the students will close their eyes and imagine the scenes described. Afterwards, they will draw and color a poster of the scenes most impressive in their minds.

Track II

* Novels
* Journals
Track I

Materials: Posterboard, art supplies

OBJECTIVE: The student will develop skills in drafting activities.

Content: Comparison/Contrast/Point of View

Activity: Recalling the themes expressed in the film about Anne Frank and in the student-generated posters, the students will write down similarities and differences between the Holocaust and the sinking of the Titanic. Example:

<table>
<thead>
<tr>
<th>Titanic</th>
<th>Holocaust</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Natural and man-made disaster</td>
<td>a. Man-made disaster of society aimed at perished certain group(s)</td>
</tr>
<tr>
<td>b. All levels</td>
<td>b. destruction</td>
</tr>
</tbody>
</table>

The students must then take a stand as to which was the worst tragedy and write a defense of their position.

Track II

* Novels

* Journals

* Novels

* Journals
Track I

Materials: Paper, pen, posters from previous activity

Alternative Activity

After reflecting on the lists of similarities and differences, write about either disaster from the point of view of a child, a parent, or an elderly person.

Objective: The student will develop skills in revising activities.

Content: Conferencing skills

Activity: The student will meet with the teacher in a quiet part of the room where the teacher will ask general and specific questions about the direction and purpose, and will also help students solve writing problems. Oral evaluations concentrate on strengths and weaknesses. Content is emphasized. This is the meaning-making ground which leads to heightened critical thinking.

Track II

* Novels

* Journals
Track I

Materials: Drafts from the Anne Frank/Titanic topic.

OBJECTIVE: The student will develop skills for editing activities.

Content: Advanced editing criteria

Activity: Using the revised drafts from the Anne Frank/Titanic topic, the teacher will provide each student with a sample editing and response form to be first discussed, then used to rate and polish the revised drafts. (See Appendix B for a sample editing form.)

Materials: Drafts from Anne Frank/Titanic topic, sample editing forms, pen

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Interviewing

Activity: Before reading "The Most Dangerous Game" and "The Lottery," the students will interview each other as to their positions on the
Track I

practice of hunting animals and the pastime of playing the state lottery. These interviews will be collected by the teacher. The students will then read the two short stories. Afterwards, the students will reconvene. Follow-up interviews will reveal any change or hardening of opinion.

Materials: The short stories, paper, pen

OBJECTIVE: The students will develop skills in drafting activities.

Content: Timed Focus Writing
Activity: The students will respond to the following "writing stimuli" in the content and form of their choice:

a. The article "Hunter's Poem Silenced Gun" (article includes the poem).

b. Animals were put on this earth for man's use.

Track II

* Novels
* Journals
*
Track I

OBJECTIVE: The student will develop skills in revising activities.

Content: Round Robin Revision
Activity: Divide the students into groups of four or five. Have each student in each group clip a blank sheet of paper to the back of his/her previous draft and pass it to each group member. Each member reads the paper, corrects any noticed errors, and writes comments or suggestions on the blank sheet. In this manner, each student will have a number of suggestions with which to work.

Materials: Draft from Hunting/Lottery topic, paper, pen.

Track II

* Novels
* Journals

OBJECTIVE: The student will develop skills in editing.

Content: Revising vs. Editing
Activity: To continue from the previous activity, the teacher will collect all the student-suggested revisions for the Hunting/Lottery
topic. Then he/she will write two headings on the board: Content, Mechanics. While looking over the revisions and verbally interacting with the class, the teacher will record under each heading the particular "error" the student noticed. After students observe, via the charts, their greater emphasis on mechanics, they will then acknowledge that revising and editing are two separate stages of the writing process and that revising should precede editing.

Materials: Drafts from Hunting/Lottery topic, board, chalk

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Clustering (main idea, supporting ideas) See Appendix B for diagram of Clustering.

Activity: After viewing the film The Loneliest Runner, the students will choose an idea or topic evoked by the movie, write it in the
Track I

middle of a page, circle it, then
gather related thoughts and ideas
in clusters around the central
concept. Next, the students will
listen to the teacher tell the
short story, "The Scarlett Ibis."
This story will be clustered, as
well.
Materials: The film, the story,
paper, pen

OBJECTIVE: The student will
develop skills in drafting
activities.
Content: Remembering/Sequencing/
Developing Story
Activity: Recalling the themes
expressed in The Loneliest Runner
and "The Scarlett Ibis," the
students will describe a personal
experience in which a family member
or loved one hurt them emotionally.
The students will include the
events leading up to the "feud,"
what happened immediately after the
"blow-up," how the issue was

Track II

* Novels

* Journals

*
eventually resolved, and what long term effects resulted.

Materials: Paper, pen, film, story

**OBJECTIVE:** The student will develop skills in revising activities.

**Content:** Peer evaluation

**Activity:** In small groups the students will critique one another's writing according to these questions:

1. Did I understand the composition?
2. Were the ideas clear?
3. Does anything seem to be missing as far as content?
4. Are there any problems in organization?
5. How did it make me feel -- sad, touched, interested?
6. What are some good points about the composition?
7. How can it be improved?

Materials: Compositions, guided questions, paper, pen

---

**Track II**

* Novels

* Journals

---
Track I

**OBJECTIVE:** The student will develop skills in editing activities.

**Content:** Researching Mechanics

**Activity:** In groups of three, the students will visit the writing center where they will research "matters of correctness" and will help edit one another's previous piece. The center includes:

a. Posters or fliers on how to proof a paper

b. A cassette library, with students and teacher talking about revising and editing.

c. Indexed information about matter of correctness

d. Grammar books and dictionaries

**Materials:** Students' previous drafts, the resources of the writing center

**OBJECTIVE:** The student will develop skills in pre-writing activities.

**Content:** Comparison, Contrast

Track II

* Novels

* Journals

* Novels

* Journals

* Novels

* Journals

* Novels

* Journals

* Novels

* Journals
Track I

Activity: Before viewing the film *Death Be Not Proud*, the student will write down everything he/she knows about cancer: causes, types, treatment, survival rate, etc. After the film, the students will get into groups and compare and contrast their pre-conceived knowledge with information revealed in the film. Then the teacher will lead a discussion about the advance in knowledge of cancer from John Gunther, Jr's' time until now. Some students, perhaps because of a personal experience, will have more knowledge on this subject. They should be encouraged to share their knowledge, thoughts, and feeling with the class. Next the teacher will read aloud the poem by John Donne titled "Death Be Not Proud." The teacher will lead a discussion about the theme of the poem as it pertains to the theme in

Track II

* Required reading for the second grading period: *Great Expectations* or *Death Be Not Proud* plus one novel from the personal choice list.

* Journals

*
Track I

the movie. The culminating pre-writing activity is for the students to read "Cipher in the Snow," a true story about a young student's death, and list as many details or events as they can recall without referring to the story.

Materials: The movie, the poem, the short story, paper, pen

OBJECTIVE: The student will develop skills in drafting activities.

Content: Creativity

Activity: Using the emotional themes from the previous materials as well as from the list of recalled details from "Cipher in the Snow," the students will re-write the story. They may use their lists merely to prompt some type of structure. Their main focus in re-writing the story is to creatively explore alternative leads in terms of plots, characterization, setting, etc.

Track II

* Novels

* Journals

*
Track I

Materials: The previous materials, paper, pen

OBJECTIVE: The student will develop skills in revising activities.

Content: Tape-recorded response

Activity: The teacher will read the previous drafts ahead of time, making suggestions for revision and asking questions, but will also tape-record his/her comments. The students, with papers in hand, will listen to the tapes in class and make notes for revisions.

Materials: Compositions, paper, pen, tape-recorder

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Activity: The students, in groups of three, will visit the writing center where there will be editing resources available for research and use in proofing papers.

Track II

* Novels

* Journals

Content: Tape-recorded response

Activity: The teacher will read the previous drafts ahead of time, making suggestions for revision and asking questions, but will also tape-record his/her comments. The students, with papers in hand, will listen to the tapes in class and make notes for revisions.

Materials: Compositions, paper, pen, tape-recorder

OBJECTIVE: The student will develop skills in editing activities.
Track I

Materials: Compositions, the editing resources of the writing center.

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Brainstorming/Mapping

Activity: After reading "Charles Dickens: The Boy of the London Streets," the students will form groups and determine by brainstorming the controlling topic among The Loneliest Runner, "Cipher in the Snow," "The Scarlet Ibis," and "Charles Dickens: The Boy of the London Streets." Example of a controlling topic: the suffering of children in society. The students will "map" the controlling topic along with related topics, ideas, and emotions as extensions of the topic (See Appendix B for diagram of mapping.) At a later time, the teacher will write the following topics across the board

Track II

* Novels

* Journals
Track I

for brainstorming as well as for recording students' conclusions and findings.

a. Physical
b. Emotional
c. Psychological
d. Social
e. Moral

The prompt students will receive to help them generate information for the chart is "What is the ______ implication of the suffering of children in society?" Any one or more of the topic headings may be used in the blank. After the teacher fills in the charts with the students' findings, the students will take notes from this information in preparation for their first draft.

Materials: Notes, paper, pen

OBJECTIVE: The student will develop skills in drafting activities.

Content: Analyzing/Synthesizing

Track II

* Novels
* Journals
Track I

Activity: The students will choose two or more topics from the pre-writing activity and write an essay about the implication of the suffering of children in society.

Example: The social and moral implications of the suffering of children in society.

Materials: Notes from previous activity, paper, pen

OBJECTIVE: The student will develop skills in revising activities.

Content: Sentence Combining

Activity: Using an overhead projector and a sample composition from a previous year, the teacher will elicit student responses as to which sentences are choppy, run-on, or otherwise awkward. These she will write on the board, asking "Can you think of a way these can be put together, or re-arranged?"

After creating possible combinations, the teacher will

Track II

* Novels
* Journals

* Novels
* Journals

* Novels
* Journals

* Novels
* Journals
**Track I**

- Provide students with commercial materials on sentence combining as a source of guided practice. At the appropriate time, students will revise their previous papers in terms of their new knowledge.
- **Materials:** Commercial materials for sentence combining, overhead projector, compositions, paper, pen
- **OBJECTIVE:** The student will develop skills in editing activities.
  - **Content:** Mechanics
  - **Activity:** The students will visit the writing center where there will be editing resources for use in proofing their essays.
  - **Materials:** The editing resources of the writing center, the students' essays
- **OBJECTIVE:** The student will develop skills in pre-writing activities.
  - **Content:** Imagining/Analyzing

**Track II**

- * Novels
- * Journals

---

* Novels

---
Track I
Activity: After listening to the teacher read "The Metamorphoses," the students will write five to ten questions concerning the puzzlement they are sure to have about this story. They will then form groups, brainstorm, and write down their conclusions. Next, the students will view *Beauty and the Beast*, the Jean Cocteau classic. They will use the Venn Diagram to visualize the similarities and differences between Kafka's story and Cocteau's film, taking notes throughout the activity. (See Appendix B for a picture of the Venn Diagram.)

Materials: The story, the film, the Venn Diagram, paper, pen, notes

OBJECTIVE: The student will develop skills in drafting activities.

Content: Creativity/Fantasy

Activity: Using the themes of fantasy expressed in the pre-writing materials, the students

Track II

* Novels
* Journals

* Novels
* Journals
Track I will, individually, then as class, write a play about an animal who wakes up to discover it is now a person. The students may break into specific task groups after a first draft is completed by each individual. The brainstorming of such groups may be considered still another pre-writing activity, whose goal is, of course, to complete and perfect a play written by and with the consensus of the entire class.

As written, this activity will deal only with a student's individual draft of his/her play.

**OBJECTIVE:** The student will develop skills in revising activities.

**Content:** Researching/Writing Dialogue

**Activity:** The teacher will record an interesting piece of dialogue from a television show. The students will listen to the tapes, noting tone, volume, and dialect of
Track I
the speakers. The teacher will then hand out a sheet with the same dialogue printed and perfectly punctuated. The students will again listen to the recording while reading the dialogue, visually matching tone, volume, and dialect as well as noting capitalization and punctuation. Afterwards, the students will "re-see" the play they are writing, using their new knowledge of dialogue. As a supplement, the teacher will provide worksheets of dialogue without capitalization and punctuation. The students will refer to grammar books to aid them in completing the worksheets.

**OBJECTIVE:** The students will develop skills in pre-writing activities.

Content: Brainstorming/Comparison, Contrast/Developing Story

Track II
* Novels
* Journals
*
Track I

Activity: After viewing *The Old Man and the Sea*, the students will form groups and develop an idea/word bank with the aid of copies of the novel. Example:

<table>
<thead>
<tr>
<th>Idea</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. superstition</td>
<td>a. harpoon</td>
</tr>
<tr>
<td>b. loyalty</td>
<td>b. gaff</td>
</tr>
<tr>
<td>c. persistence</td>
<td>c. skiff</td>
</tr>
<tr>
<td>d. symbolism</td>
<td>d. Marlin</td>
</tr>
</tbody>
</table>

The students will temporarily file their word banks. Next, the students will view the film *The Miracle Worker*. As an enrichment, they will visit the Florida School for the Deaf and Blind in St. Augustine, Florida. Students may take notes or merely experience the outing. Upon their return to school, the students will develop an idea/word bank from both the film and the field trip to be used with the idea/word bank developed from Hemingway's novel. At the appropriate time, the students will

Track II

* Required reading for the third grading period: *The Miracle Worker* or *The Old Man and the Sea* plus one novel from the personal choice list.

* Journal
Track I

compare and contrast both word/idea banks, noting similarities and differences between the two stories. Example:

**Similarities** | **Differences**
--- | ---
a. Both deal with superstition about people who seem to be or are different
b. Both are stories of love, loyalty, and courage.
c. Both detail an on-going struggle which ends with some type of triumph.

Activity: Recalling the themes expressed in the films, each student will write a lengthy narrative of a personal experience in which he/she was involved in an intense struggle, physical or

Track II

* Novels
* Journals
otherwise, that resulted in a significant outcome.

**Alternative Activity**

The students will write a story titled "My Most Unforgettable Character."

**Materials:** Word/idea banks, paper, pen

**OBJECTIVE:** The student will develop skills in revising activities.

**Content:** Vivid words/Concept attainment.

**Activity:** The teacher will revise the previous drafts by penciling in vivid words in place of students' natural choices. The teacher will use an overhead projector to demonstrate each paper's corrections in terms of the unrevealed concept: vivid words. Without revealing the concept, the teacher will elicit responses from students by alternating (via a chart on the
Track I
board) positive and negative examples of vivid words from the students' papers. After attaining the concept, students will return to their papers and re-read them, noting the corrections of the teacher with new knowledge.

OBJECTIVE: The student will develop skills in writing activities.

Content: Mechanics

Activity: The students, in groups of three, will visit the writing center where there will be editing resources for use in proofing their previous papers.

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Journalistic writing/
Inductive thinking/Inquiry method/
Voice

Activity: The teacher will walk about the room displaying a copy of an old painting with various

Track II

* Novels

* Journals

* Novels

* Journals
components and activities depicted within its scenes. Beginning with the question "what," the teacher will elicit students' predictions of who, what, where, when, how, and why about the components and activities in the painting and will write them on a chart on the board:

<table>
<thead>
<tr>
<th>who</th>
<th>what</th>
<th>where</th>
<th>when</th>
<th>how</th>
<th>why</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After the students have constructed a story inductively, the teacher will reveal that the painting, which has as its setting a Mediterranean village overlooking the ocean, is of Icarus falling from the sky into the ocean. The students will learn that the "why" of Icarus falling operates within two levels: The literal level states that his wings, which were made of wax, melted as he drew too near the sun. The interpretive level implies that Icarus was
Track I

foolish to attempt to "transcend his mortal coil;" that is, he tried to be something he was not and in the process, challenged the laws of Nature and perished. This activity introduces the students to journalistic writing, demystifies it as a literary form, and provides students with a sense of the possibility of a career in newspaper writing.

Next, the students will read the newspaper article "Dispute Over Report that Seals Skinned Alive."

Afterwards, they will divide into groups and based upon the Inquiry method of procedural knowledge will be given sets of data relevant to the issue of killing baby seals for fur. One group will be in favor of killing baby seals, the other, against it. Hillocks (1981) explains the effectiveness of this method:
"The necessity of presenting a position to groups known to hold different positions requires students to develop and support their own generalizations and, more important, to recognize and confront the positions opposing theirs." (p. 80) Furthermore, the knowledge gained from the inquiry session "appears to help writers learn strategies for transforming available data for use in writing." (p. 80)

Objectives: The student will develop skills in drafting activities.

Content: Argumentation/Persuasion

Activity: Using the data, ideas, and skills developed during the pre-writing activity, the students will write a lengthy paragraph espousing their individual views about killing baby seals for fur.
Track I
from their more developed
knowledge. In bringing a personal
view combined with concrete
knowledge, the students will be
experimenting with Rhetorical
Stance, also known as "Voice." To
develop an ear for voice, students
will listen as the teacher reads
aloud their compositions, noting
differences in word choice and
structure. These are examples of
differences that argumentation
relies upon in persuasive writing.
Materials: The article, the sets
of data, paper, pen
OBJECTIVE: The students will read,
analyze, and revise their own
papers according to a sample
revision sheet (See Appendix B for
diagram of revision sheet.)
Materials: Revision sheet, student
paragraphs of the baby seals topic,
paper, pen
Content: Mechanics

Track II

* Novels
* Journals
Track I

Activity: The students, in groups of three, will visit the writing center where there will be editing resources for use in proofing their previous papers.

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Observing/Note-taking

Activity: The students will visit a local food factory. While there, they will observe who, what, where, when and why types of content, and will jot down notes concerning this information. Upon returning to class, the students will read the newspaper article "Ocean Spray Fined in Plea Bargain." Next, the students will interview, in class, an executive from the food factory invited to give a talk, followed by an interview. The information generated will also be written down in the form of notes.

Track II

* Required reading for the fourth grading period: The Jungle plus one novel from the personal choice list.

* Journals

*
Track I

Materials: The field trip, the article, the interview, paper, pen

OBJECTIVE: The student will develop skills in drafting activities.

Content: Article writing/

Persuasive letter writing.

Activity: Using the content generated from the field trip to the factory, the students will write an article from the point of view of a newspaper reporter.

Alternative Activity

Using the themes expressed in the Ocean Spray article, the students will write a persuasive letter to a public official expressing specific concerns about questionable and illegal health practices of large corporations. The students will indicate that they expect a written response to at least some of their questions and concerns.

Materials: Tape-recorder, paper, pen.

Track II

* Novels

* Journals

*
Track I

OBJECTIVES: The student will develop skills in revising activities.

Content: Conferencing skills

Activity: The students will each visit the teacher, who will generally discuss the level of persuasiveness in their letters as well as the level of adherence to format in their articles. Specifically, the teacher will include comments concerning the importance of emotional words to persuasive writing. In terms of articles framed upon the five W's, the teacher will state that sequence is very important to this literary form.

Materials: Compositions from previous activity, pen

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Track II

* Novels

* Journals

* Novels

* Journals

* Novels

* Journals
Track I

Activity: In groups of three, the students will visit the writing center where there will be editing resources to be used in proofing their papers.

Materials: Student compositions, the resources of the writing center, pen

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Realism

Activity: After viewing a film of open-heart surgery, the students will write their thoughts, ideas, feelings, and opinions in as rapid a manner as possible. This is stream-of-thought writing and aids students in gaining fluency. Next, the teacher will read aloud the article about organ donations which includes Robert Test's poem of one man's feelings about donating his organs.

Track II

* Novels
* Journals
Track I

**Materials:** The film, the article, the poem, paper, pen

**OBJECTIVE:** The student will develop skills in drafting activities.

**Content:** Self-expression/Poetry

**Activity:** Using the ideas evoked by the stream-of-thought writing, the article, and the poem, the students will write a poem about any emotional issue: Aids, abortion, alcoholic parents/friends or they may continue to develop their stream-of-thought compositions.

**Materials:** Student compositions, paper, pen

**OBJECTIVE:** The student will develop skills in revising activities.

**Content:** Teacher-directed revision/Sensory language

**Activity:** The teacher will revise the papers beforehand noting any sensory language or emotional words

Track II

* Novels

* Journals
that the students used naturally. These he/she will use as examples for further work with such language, as well as for introducing poetry.

Materials: Student compositions, paper, pen

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Activity: In groups of three, the students will visit the writing center where there will be editing resources to be used for proofing their papers.

Materials: The resources of the writing center, the student compositions, pen

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Response to initial stimuli

Activity: The teacher will read

Track II

* Novels

* Journals

*
Track I

the newspaper article "Toe-Thumb Transplants Success." Afterwards, the students will respond in the content and form of their choice to the following stimuli: "Given the pros and cons stated in the article, would you choose to have the toe-thumb transplant? Why or Why not?" (This may appear to be the drafting stage, but it will follow at a specific time.) The teacher will collect the papers. Selecting a volunteer from the group who absolutely would not have the surgery, the teacher will tie or tape back his/her thumbs and direct the student to untie then tie his/her shoes as the class observes. Other tasks could be: sharpening a pencil, picking up books off a desk, opening the door to leave the classroom, writing, etc.

Materials: The article, paper, pen, tape, books, pencil sharpener

Track II

* Novels

* Journals
**Track I**

**OBJECTIVE:** The student will develop skills in drafting activities.

Content: Response to secondary stimuli

Activity: The teacher will hand back the students' original opinion-papers on toe-thumb transplants. Using the content and form of their choice the students will respond to the following stimuli: "Given the new information about the importance of the thumb to manipulation, would you choose to have the surgery? Why or Why not?"

Materials: Paper, pen

**OBJECTIVE:** The student will develop skills in revising activities.

Content: Avoiding repetition/Using active verbs

Activity: The students will exchange their previous compositions. The teacher will
Track I

hand out a Revision Sheet (See Appendix B for diagram of revision sheet.) Each student will complete the revision chart on another student's paper, then receive his/her own for perusal. In this way, students will receive reinforcement of the concepts presented.

Materials: Student compositions, revision sheets

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Activity: In groups of three, the student will visit the writing center where there will be editing resources to be used for proofing their papers.

Materials: Student compositions, the resources of the writing center, paper, pen

Track II

* Novels
* Journals
* * Materials: Student compositions, the resources of the writing center, paper, pen
Track I

**OBJECTIVE:** The student will develop skills in pre-writing activities.

Content: Mapping/Clustering

**Activity:** Before reading "Drunken Young Drivers Sentenced to Morgue Tour," a newspaper article, the students will visit a cemetery. They will observe their surroundings, especially the grave markers: gender, age at birth and death, interesting epitaphs, ostentation, etc. Students may take notes. Upon returning to school the students will read the article, form groups, and brainstorm their ideas and feelings. They will then map or cluster the themes evoked by the field trip, article, and discussion.

**Materials:** Article, paper, pen

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Track II

* Novels

* Journals
<table>
<thead>
<tr>
<th>Track I</th>
<th>Track II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content: Reasoning/Expository writing</td>
<td>* Novels</td>
</tr>
<tr>
<td>Activity: Using the themes generated by the mapping and clustering, the students will write an agreement to or rebuttal of drunken teenagers being sentenced to a morgue tour.</td>
<td>* Journals</td>
</tr>
<tr>
<td>Materials: Paper, pen</td>
<td>*</td>
</tr>
<tr>
<td><strong>OBJECTIVE:</strong> The student will develop skills in revising activities.</td>
<td></td>
</tr>
<tr>
<td>Content: Scales/Teacher directed revision of writing</td>
<td></td>
</tr>
<tr>
<td>Activity: Initially the teacher will give students sets of four compositions (not their own) that illustrate four ratings (0-3) for a particular aspect: word choice, organization, etc. The teacher will lead students in an evaluation of the compositions until they learn the discrimination illustrated by the scales.</td>
<td></td>
</tr>
<tr>
<td>Students will then rate their</td>
<td></td>
</tr>
</tbody>
</table>
Track I

previous compositions according to their new knowledge.

Materials: Sets of compositions, student compositions, paper, pen

OBJECTIVE: The student will develop skills in editing activities.

Content: In groups of three, the students will visit the writing center where there will be editing resources to be used in proofing their papers.

Materials: Student compositions, the resources of the writing center, pen

OBJECTIVE: The student will experience pre-writing activities.

Content: Sensing/Recording experiences

Activity: The teacher will give each student a worksheet and an oreo cookie. The worksheet will include the following headings:
Track I

<table>
<thead>
<tr>
<th>sight</th>
<th>smell</th>
<th>touch</th>
<th>sound</th>
<th>taste</th>
</tr>
</thead>
</table>

The students will record under each heading as many words as they can think of that express their perceptions of their cookie and will finish the activity by eating it!

Materials: Cookie, worksheet, pen

OBJECTIVE: The student will develop skills in drafting activities.

Content: Writing poetry

Activity: Using the information in the charts, the students will write a poem, rhymed or unrhymed, about an oreo cookie.

Materials: Paper, pen

OBJECTIVE: The student will develop skills in revising activities.

Content: Conferencing skills

Activity: The student will meet with the teacher in a quiet part of

Track II

* Novels

* Journals
Track I

the room where the teacher will ask general and specific questions about the direction and purpose of the poem, and will also help the student to solve writing problems.

Materials: Oreo cookie poem, pen

OBJECTIVE: The student will develop skills in editing activities.

Content: Mechanics

Activity: In groups of three, the student will visit the writing center where there will be editing resources available to use in proofing their papers.

Materials: The resources of the writing center, pen

OBJECTIVE: The student will develop skills in pre-writing activities.

Content: Diamante poetry/Concept attainment

Activity: On an overhead projector the teacher will show three diamante poems, one under the

Track II

* Novels

* Journals

*
Track I

other, separated by approximately two inches. In the concept attainment activity, the teacher will elicit from the students their observations of what are similarities among the three poems and what are differences. This requires an investment of time, but is quite fruitful in the long view. As the students painstakingly develop the concept, the teacher will record their observations in whichever order it is related.

Example:

1. First and last lines consist of one word, each which are opposites.

2. Second and next to last line consists of two words, which are adjectives.

3. Third line down and third line up consist of three words, which are present or past participles.

Track II

* Novels

* Journals

*
Track I

4. The middle line consists of four words, which are nouns.

Materials: Overhead projector, poems, board, chalk

OBJECTIVE: The student will develop skills in drafting activities.

Content: Writing Diamante poetry

Activity: Using the skills developed during the pre-writing activity, the students will write and illustrate three Diamante poems of their own.

Materials: Paper, pen, art supplies

OBJECTIVE: The student will develop skills in revising activities.

Content: Conferencing skills

Activity: The student will meet with the teacher in a quiet part of the room where the teacher will ask general and specific questions about direction and purpose, and
Track I

will also help the student to solve writing problems.

Materials: Diamante poems, pen

**OBJECTIVE:** The student will develop skills in editing activities.

Content: Mechanics

Activity: In groups of three, the students will visit the writing center where there will be editing resources for use in proofing their poems.

Materials: The resources of the writing center, poems, pen

Note: The concept attainment model used with the pre-writing activity for generating Diamante poetry operates equally well with Haiku and Limericks. It is suggested that the curriculum design at this point include Haiku and Limericks, using the concept attainment model. Diamante, Haiku, and Limericks have specific and interesting forms.

Students remember these forms when

Track II

* Novels

* Journals

* Novels

* Journals
they have arrived at the patterns on their own, rather than when they have been merely told about them. It is suggested for Diamante, Haiku, and especially for Limericks, that after drafting, revising, and editing their poems, students tape-record them for listening and analyzing purposes. **OBJECTIVE:** The student will develop skills in pre-writing activities. **Content:** Poets and their poems **Activity:** The teacher will read aloud to the students a biographical sketch on the life of Lord Byron. A classroom discussion will follow, including note-taking. The students will then read a short biographical sketch on the life of Percy Bysshe Shelley, noting parallels with the life of Byron. A separate, but connected discussion will be of the ladies both men were married to.

* Required reading for the fourth grading period: *Frankenstein* plus one novel from the personal choice list. **Track II**

* Journals
Track I

involved with, particularly Mary Wollenstonecraft Shelly, who wrote * Frankenstein. These readings and * discussions prepare students to
read the poets' works with excited * attitudes. The students will take
turns reading aloud Byron's "She walks in Beauty" and "Evening" as
well as Shelley's "A New World," * "To a Skylark," "To Night," "A Dirge," and "Ozymandias." Next, * the teacher will read to the
students biographical sketches on
the lives of Elizabeth Barrett Browning and Emily Bronte, followed
by a discussion and note-taking. * The students will then read
biographical sketches of Christina * Rossetti, Emily Dickinson and
Elinor Wylie. Afterwards, the students will form groups,
brainstorm the parallels in the lives of these lady poets, and write down their findings. The students will then take turns

Track II

* Novels

* Journals
Track I

reading aloud Browning's "Sonnets from the Portuguese," Bronte's "Remembrance," Rossetti's "A Birthday," Dickinson's "My Life Closed Twice," "Pedigree," "I Never Saw A Moor," "The Heart Asks Pleasure First," and "Hope" as well as Wylie's "Velvet Shoes." After students have gained proficiency in reading aloud the poems, the students will tape-record them for listening and analyzing purposes.

Next, the teacher will read a biographical sketch from the life of Edgar Allan Poe followed by discussion and note-taking.

Afterwards, the teacher will read and dramatize Poe's "The Tell-Tale Heart." The students will then read "The Raven," To Helen," and "Annabel Lee." They will also listen to a recording of a choral presentation of "The Bells." The next poem for consideration is Robert Frost's "Stopping by the
Track I

Woods on a Snowy Evening. After reading the poem, the students will respond in writing to the following questions:

a. Why does the narrator stop by the woods on a snowy evening?

b. Does the topic seem too ordinary to write a poem about?

c. Can the "sweep of easy wind and downy flake" be heard?

d. What are the promises the narrator must keep?

e. Why is the last line written twice?

f. What effect is created by repeating lines in this poem?

g. Can you see, hear, feel, smell, and taste the snowy evening?

After answering the questions, the students will form groups, brainstorm their answers, and discover the plethora of interpretations possible in poetry appreciation. The next exciting element of this extended
Track I

pre-writing activity is for the students to form two groups in which to "work up" a pantomime routine using "Jazz Fantasia," a poem by Carl Sandburg. The stipulation is that one group may use props, the other may not. Each group will plan, write, organize, and rehearse separately, thereby creating much anticipation for the day when each group will "present" to the other. The teacher will video-tape each routine for viewing, listening, and analyzing purposes. The culminating pre-writing activity before students begin seriously to compose their own poems will entail enlarging photographs (where available) of, not only the poets introduced in this curriculum design, but also any of the great poets of the past. These photos will be displayed about the classroom. Students will, after a
reflective time, begin compiling a scrapbook on the poet of his/her choice. The scrapbook will have the introductory sentence "I chose the poet, ______ ______, because _______." Other features of the scrapbook will include: old photographs, many hand-written samples of the poet's work, student illustrations, collages, comments, etc. Just before the drafting stage, the teacher and the class will make a vertical timeline featuring the poets discussed in the pre-writing activity. The timeline will show the poet's name, his/her life span, major works, and trademark. It will be attractively displayed in the classroom.

Track I

**OBJECTIVE:** The student will develop skills in drafting activities.

**Content:** Imitation/Writing poetry

**Activity:** The integral part of students compiling a scrapbook on a poet is to give impetus to their analyzing the poet's work. The further purpose is to aid students in "imitating" that poet's style, mood, word choice, etc. when writing their own poems in the scrapbook. Using all the knowledge of poetry gained from the pre-writing activity, the students will write ten poems in all, four of which will be "imitations." The imitations will be handwritten next to a handwritten one of the famous poet. Interesting and attractive illustrations; for example, a feather quill pen drawn delicately in the background of the poem, give students the "bug" to wax nostalgic and attempt to capture

Track II

* Novels

* Journals
Track I
the poet's time through their own illustrations. The teacher will set the mood for this by providing some artwork of his/her own.

**OBJECTIVE:** The student will develop skills in revising activities.

**Content:** Conferencing skills

**Activity:** The student will meet with the teacher in a quiet part of the room where the teacher will ask general and specific questions about direction and purpose, and will also help students solve writing problems.

**Materials:** Scrapbook, student poems, pen

**OBJECTIVE:** The student will develop skills in editing activities.

**Content:** Mechanics

**Activity:** In groups of three, the students will visit the writing center where there will be editing
Track I

resources to be used for proofing their papers.

Materials: The resources of the writing center, poems, art supplies, pen

Track II

* Novels

* Journals
CHAPTER V: SUMMARY, CONCLUSIONS, RECOMMENDATIONS

"Let me put it clearly, since no one will believe that a girl of thirteen feels herself quite alone in the world, nor is it so. I have darling parents and a sister of sixteen. I know about thirty people who one might call friends — I have strings of boyfriends, anxious to catch a glimpse of me and who, failing that, peep at me through mirrors in class. I have relations, aunts and uncles, who are darling too, a good home, no — I don't seem to lack anything. But it's the same with all my friends, just fun and joking, nothing more. I can never bring myself to talk of anything outside the common ground. We don't seem to be able to get any closer, that is the rest of the trouble. Perhaps I lack confidence, but anyway, there it is, a stubborn fact and I don't seem to be able to do anything about it."

"Hence, this diary. In order to enhance in my mind's eye the picture of the friend for whom I have waited so long, I don't want to set down a series of bald facts in a diary like most people do, but I want this diary to be my friend, and I shall call my friend, Kitty." (Frank, 1952, p. 2-3).

Would a series of bald facts ever have had the impact on so many lives as has the life of Anne Frank
through her diary? What is the power of Anne's diary, the words alone, or the transcendence of those words?

Writing is reading (Tway, 1985). Anne Frank wrote with no keen sense of audience, nonetheless her audience lives. The testimony of this young, Jewish girl reaches from the past, touching and gathering "friends" beyond her humble desire for just one good one.

The power of words to help or hurt, to reinforce or to change, is referred to as bibliotherapy. It is "the idea that books are dynamic and can change attitudes, habits, and skills of the individuals who read them" (Hittleman, 1988, p. 221). In reading the words of Anne Frank, one is intrigued by this person who paid attention to life, experienced each thing that came her way, and wrote about it. After journeying with Anne through the pages of her life, the reader is wrenched by the knowledge of what eventually befell her.

The diary of Anne Frank has been attacked as being "too literate" for a teenager, "too historical" for a girl's diary (cited in Ms., 1986, p. 79). Behind these criticisms are significant clues for the teacher of writing. The message of the historical evidence of the diary with its concomitant expert writing is that a writer, even a doomed one, gained significantly in the areas of the affect and the cognitive dimension. Anne
wrote frequently, over time, about the mundane as well as the unearthly "walking to and fro in the earth" (Job 1:7) of him who would devour her people, but failed.

The living words of Anne illustrate that failure. Her life, without the writings, would have been just as tender and tragic as we know it to have been. However, the diary, though a part of her, now is a separate entity: the child she never had, the immortality she, through her suffering, earned.

From the historical evidence of Anne Frank's diary, it may be concluded that writing empowers the writer, giving him/her control over not only words, but also people and their lives. To write, and to be read is to change places with others, to be separate but also together, to realize that, though unique in design, we all are cut from the same cloth. This truth may be extended to include all students and all classrooms.

Based upon this study, it is recommended that students write frequently, over time, about subjects of personal and intense interest to them. It is also recommended that they be provided with the procedural knowledge to produce, and not merely recognize effective writing. The literature also reinforces the need for frequent and timely teacher feedback for student growth to occur in this area.
The effective writing teacher can serve as a catalyst in the process of motivating secondary students to write, but it is axiomatic that writing teachers first prepare by acquiring the knowledge in research findings and to then integrate these within a multi-faceted curriculum. Heretofore, many teachers have lacked a specialized knowledge base from which to argue their cases for curriculum design. This study provides the author with the significant discovery that if teachers will do the research in the area of writing, they will have the necessary expertise to appropriate an equal share in the curriculum decisions which are made.

Finally, students must believe that their writing can make a positive difference both to themselves and to others. The empowerment that writing well provides can lead to the empowerment of good in the world, to the slaying of its societal dragons, and to the creating of young heroes and heroines whose pens have been sharpened into swords.
REFERENCES


New Jersey: Lawrence Erlbaum.


## Appendix A

### An Adolescent Novels List

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
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<tbody>
<tr>
<td>Watership Down</td>
<td>Adams, Richard</td>
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<td>I know Why the Caged Bird Sings</td>
<td>Angelou</td>
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<td>Swiftwater</td>
<td>Annixter</td>
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<td>Go Ask Alice</td>
<td>Anonymous</td>
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<td>Sounder</td>
<td>Armstrong</td>
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<td>Dibs: In Search of Self</td>
<td>Axline</td>
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<tr>
<td>Mollie Make-Believe</td>
<td>Bach</td>
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<tr>
<td>If Beale Street Could Talk</td>
<td>Baldwin</td>
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<td>Forever</td>
<td>Blume</td>
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<td>It's Not the End of the World</td>
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<tr>
<td>Are You There God? It's Me, Margaret</td>
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<td>Deenie</td>
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<td>Viva Chicano</td>
<td>Bonham</td>
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<td>Durango Street</td>
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<td>When the Legends Die</td>
<td>Borland</td>
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<tr>
<td>Home Before Dark</td>
<td>Bridgers</td>
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<td>A Hero Ain't Nothin' But a Sandwich</td>
<td>Childress</td>
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<td>Year Walk</td>
<td>Clark</td>
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<td>Where the Lilies Bloom</td>
<td>Cleaver</td>
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<td>The Ways and Wherefores of Littabelle Lee</td>
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<td>Claudia, Where Are You?</td>
<td>Coleman</td>
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I Am The Cheese  Cormier
The Chocolate War
I Heard the Owl Call My Name  Craven
The Cat Ate My Gymsuit  Danziger
Kingdom Come  David
May I Cross Your Golden River?  Dixon
Phoebe  Dizienzo
Why Me?
Wild in the World  Donovan
I Know What You Did Last Summer  Duncan
Gifts of an Eagle  Durden
The Wild Horse Killers  Ellis
The Leonardo Touch  Eyerly
Bonnie Jo, Go Home
Hog Butcher  Fair
The Garden is Doing Fine  Farley
April Morning  Fast
A Cry of Angels  Fields
Johnny Tremain  Forbes
The Slave Dancers  Fox
The Loners  Garden
I Never Promised You a Rose Garden  Greene
Summer of My German Soldier  Greene
I Know You, Al
Lord of the Flies  Golding
Dove  Graham
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<tr>
<td>Ordinary People</td>
<td>Guest</td>
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<td>H.C. Higgins the Great</td>
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<td>Mr. &amp; Mrs. Bo Jo Jones</td>
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<td>This School is Driving Me Crazy</td>
<td>Hinton</td>
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<td>Rumblefish</td>
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<td>The Outsiders</td>
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<td>That Was Then This is Now</td>
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<td>Hunt</td>
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<td>Hiding</td>
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<td>Mom, The Wolf Man, and Me</td>
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<td>Taking Sides</td>
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<td>What It's All About</td>
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<td>A Separate Peace</td>
<td>Knowles</td>
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<td>The Little Girl Who Lives</td>
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<td>Down the Lane</td>
<td>Koonig</td>
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<td>To Kill a Mockingbird</td>
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<td>The Divided Heart</td>
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<td>Very Far Away from Anywhere Else</td>
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<td>The Contenders</td>
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<td>Heart of Snowbird</td>
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<td>Ox: The Story of a Kid at the Top</td>
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<td>Sing Down the Moon</td>
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<td>Child of Fire</td>
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<td>The Distant Summer</td>
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<td>The Cats</td>
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<td>The Boy Who Could Make Himself Disappear</td>
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<td>Hey Dummy</td>
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<td>Headman</td>
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<td>The Fog Comes In On Little Pig Feet</td>
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<td>Where the Red Fern Grows</td>
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To Spoil the Sun
Cruisin for a Bruisin
Mary Dove
Catcher in the Rye
The Lionhearted
Shane
Trying Hard to Hear You
House of Stairs
First Step
The Magician
The Edge of Next Year
Leap Before You Look
On the Other Side of the Gate
Bless the Beasts and the Children
The Hobbit
The Summer People
My Enemy, My Friend
The Integration of Mary-Lurkin
   Thornhill
None of the Above
Run Softly, Go Fast
Massacre at Fall Creak
Deathwatch
The Summer Before
I'll Get There. It Better Be
   Worth the Trip
Rockwood
Rosen
Rushing
Salinger
Savitz
Schaefer
Scoppetone
Sleator
Snyder
Stein
Stolz
Suhl
Swarthout
Tolkien
Townsend
Tunis
Waldron
Wells
Wersba
West
White
Windsor
Wojciechowska
I've Missed a Sunset or Three

Dragonwings
Survey Instrument deleted, paper copy available upon request.
Survey Instrument deleted, paper copy available upon request.
Survey Instrument deleted, paper copy available upon request.
Survey Instrument deleted, paper copy available upon request.
Venn Diagram based on *The Pearl*, by John Steinbeck

- Different
  - poor
  - uneducated
  - simple tastes
  - honest
  - thin

- Alike
  - show anger
  - men
  - lose pearl

- Doctor
  - wealthy
  - educated
  - extravagant tastes
  - dishonest
  - fat

- King
Survey Instrument deleted, paper copy available upon request.
Appendix C

Checklist: Evaluation of Curriculum Design

Please place a check mark on the line below "yes" or "no" to indicate your response.

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>1. The design allows students to develop skills in the five stages of the writing process.</td>
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<tr>
<td>2. The design allows students to select from a personal reading list as well as to write about topics which are of personal interest to them.</td>
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<td>3. The design provides multi-faceted experiences from and through which students may gain motivation to compose.</td>
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<td>4. The design provides writing activities using a variety of forms.</td>
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<td>5. The design provides procedural knowledge from recent research enabling students to produce, not merely identify, effective writing.</td>
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</table>
6. The design provides sufficient and significant time for students to reflect upon each stage of the writing process as well as each writing activity.

7. The design provides students with the opportunity to publish their work.