CALIFORNIA STATE UNIVERSITY SAN MARCOS

THESIS SIGNATURE PAGE

THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF ARTS
IN
EDUCATION

THESIS TITLE Bridging the Gap Between High School
and College Writing

AUTHOR: Laura Kathryn Shanahan

DATE OF SUCCESSFUL DEFENSE: 12-06-2004

THE THESIS HAS BEEN ACCEPTED BY THE THESIS COMMITTEE IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN EDUCATION

Dr. Gilbert Valadez
THESIS COMMITTEE CHAIR (TYPED)

Dr. Gib Stuve
THESIS COMMITTEE MEMBER (TYPED)

THESIS COMMITTEE MEMBER (TYPED)
Bridging the Gap Between High School and College Writing
Laura Kathryn Shanahan
The California State University, San Marcos
This study investigates the reason(s) for high remediation rates in English in post-secondary education and more specifically, at Lakeview Unified School District. Formal documents such as district prescribed course outlines and teacher created class syllabi were reviewed to see how well they aligned with the California State standards tested on placement tests and if and when process writing and formative assessment was used in the classroom. Four teachers were interviewed and asked about their strategies for teaching writing and their adherence to the outlined standards. It was found that there was virtually no alignment to the California State Standards explicitly listed on any of the formal documents. Three of the four teachers taught a variation of the writing process, but none stated using formative assessment as a component to teaching process writing. The implications of this are that students are not receiving correct instruction in writing because teachers are not aware of the necessary components or standards necessary to effectively guide students through the writing process.

**Keywords:** remediation, process writing, formative, summative, high school, English
CHAPTER ONE: INTRODUCTION

Problem Background

An educational issue that has been raising concern recently is the number of students who are in need of a remedial English class upon being accepted into a two-year or four-year school. These students typically earn grades high enough to be accepted into a college. In fact, statistics show that in the fall of 2003 in San Diego County, the mean GPA (grade point average) of students needing remediation upon admittance to the California State University (CSU) system in English was 3.53 (CSU Analytical Studies, 2003). The students who are ending up in remedial classes are not those who have earned failing grades in English all along; but those who have been considered "good students".

Moreover, the required remedial courses give no credit towards a baccalaureate degree. In other words, a student must enroll in the remedial course, before he can take the regular freshman English class required by the universities. Is it the student's fault that they are "remedial"? Is it possible that they could have received an "A" in senior English only to be told by the university that they are writing at a below standard proficiency? According to a fall 2003 California State University report on regularly admitted first-time freshman remediation, thirty percent of students from San Diego County, from all racial/ethnic/gender backgrounds, needed to be placed into a remedial English course. If the high schools are doing a good job teaching students how to write, then why is this number so high?
However, a March 16, 2004 North County Times article says that only 51.8% of students who started school at a California State University campus were deemed ready for college English. This leaves only four short years to reach a "goal set by the trustees that 90 percent of all freshmen be proficient in math and English by 2007" (Kauffman, 2004).

**The English Placement Test**

In order to determine who must be placed in a remedial English course, all incoming students must take the English Placement Test or EPT in the CSU system. The EPT is a standards based exam designed to "assess the level of analytical reading and writing skills of students entering the California State University" (Focus on English, Appendix A). By obtaining an overall score of 151, students are either determined to be proficient enough to take on the rigors of college-level curriculum, or deemed not proficient. The EPT therefore is not an admission or an achievement test, but a test designed to place students in the correct level classes. Although the student populations of the schools included in the study are assessed in reading and writing, the non-proficient students tend to "have problems with the development and organization of their essay" (B. Noreen, personal communication, March 16, 2004).

Catherine Wambach (1998) states in "Reading and Writing Expectations at a Research University" that when faculty from a research university were interviewed, they stated that the five most important factors to see in quality writing were:

- Critical, logical, analytical thinking
• Substance, understanding and depth,
• Develop argument, state position
• Use of examples or evidence
• Accuracy

There is an interesting fact that applies to both those in the CSU system and students elsewhere: most received good enough grades in high school to be accepted into a college. In fact, Cal State freshmen typically “graduated from high school with a B average, in the top third of their class” (Selingo, 2000). This holds true for students in San Diego County. Out of the fall 2003 class of regularly admitted freshmen that came from San Diego County, the mean high school GPA of students needing remediation in English was 3.53 out of a 5-point scale. Altogether, 30% needed remediation in English. In 2002, 42% of School A and 64% of School B were not proficient in English. These statistics, though much higher than the county average, illustrate a gap between teaching at the high school level and the EPT (California High School Academic Performance Reports, 2002).

Students who display inadequacies in writing on the EPT are not alone. Remedial needs in schools outside of the CSU system are generally determined by a placement test similar to the EPT. “60 percent of institutions determined which students needed remedial coursework by administering placement examinations to all entering students” (National Conference of State Legislatures, 2001). Many usually perform worse than their grade in that subject in high school would indicate. In fact,
incoming college students across the country today are showing a need for remediation at an alarming rate. The 1998 National Assessment of Educational Progress (NAEP), found that “79% of [U.S. 12th graders] performed at or below “basic” on the national writing assessment” (Henk, Marinak, Moore, Mallette, 2003).

In 1996, The National Center for Education Statistics (NCES), reported that “over 25% of all students entering college needed remedial education, or courses that raise a student’s general competency to the minimum required levels in the subject areas determined by a college or university” (National Conference of State Legislatures, 2001). In some states, 50% of those going to college need remediation during their first year.

This gap provokes thinking into the relationship between such assessments and high school English curriculum. If the high schools are teaching the state standards, specifically the standards tested on exams such as the EPT, then why do the students continue to be labeled as “remedial” upon acceptance to a college? Is the problem that the expectations are not being taught, or are they not being taught in a manner that would provide students with adequate exposure and practice so that they can write effectively outside of the high school English classroom? Some students might be adequately prepared, while others fail to receive the exposure to the skills they need. The best writing instruction occurs, after all “In an agreed-upon, well-organized, and deliberate manner” (Henk, et al., 2003). Maybe the best way to make the way writing is taught agreed-upon is to outline the most important elements in learning how to write.
This thesis looks at the relationship between the English classes offered at the high schools included in the study and the elements tested on the EPT and searches for an explanation of the low proficiency rate in English.

**Purpose of the Study**

The fact that students get accepted into a university or college and are required to take a remedial English class illustrates the gap between the high school and the university systems. In terms of writing, universities expect students to be able to write in a sophisticated and in-depth manner. This assumes they will be able to go beyond the five-paragraph structured essay with little direction from the professors. One of the most common complaints from freshman college English teachers is that the writing they see is too superficial. Most students can express "how something is" but they have a hard time explaining "why something is". In other words, they may be able to state ideas, but they have a difficult time developing them.

Furthermore, many teachers have had no instruction in how to teach writing and therefore do not teach it, or do not teach it effectively. Those who do teach writing are bombarded with the end product of hundreds of essays that they must grade. As a consequence, they tend to assign writing less often. What is an effective way to teach writing? And how can we make it manageable in the classroom.

I have found a need to establish sound academic preparation for students in writing. Due to the low EPT scores earned by students within my high school district, I chose to look specifically at the two comprehensive high schools. I found that within these high schools, there was a need to find writing strategies that would...
benefit the students I taught, as well as enrich my own teaching practice. Since many students have poor development and organization in their essays, it is apparent that some very important elements of essay writing are not being taught/practiced in the high schools; especially those where students filter into the CSU school. This is resulting in an unacceptable rate of remediation. Many of the students from the high schools included in the study who are college-bound enter the CSU system and that is why I chose to focus on this university and placement test. This study is an attempt to improve writing instruction and the EPT scores within my school district.

**Definitions**

The following definitions are listed to aid in the understanding of pedagogical terminology. Though gone into more depth in the Review of Literature, all terms were given an operating definition; that is, one that is general and most applicable to all uses of the word.

**EPT**-English Placement Test

**Remediation**-the act or process of getting additional basic instruction

**Five-paragraph essay**-a basic essay structure consisting of an introduction, three body paragraphs and a conclusion

**Development**- in writing, the ability to go beyond obvious statements and simple sentence structure

**Organization**-in writing, the ability to construct sentences and paragraphs in a concise and effective manner that shows fluid thought
College Prep—non AP/honors courses that are offered to students and prepare them for college level work

College—any type of institution offering post-secondary education, whether two-year, four-year or technical

Academic Prose—Grammatically correct and formal written language

California State Standards—educational standards and benchmarks that are to be taught in all schools, according to grade level

Critical Analysis—an in-depth look at a topic, or work of literature, usually in the form of a written explanation

Essay—a written explanation of a topic, includes a thought process from introduction to conclusion

Freshman Composition—an introductory English course that focuses primarily in writing, taken during the first year of attendance at college

Revision—a revised or new version, as of a book or other written material

Teacher Response—the act of commenting on, or responding to, a student’s work

Process Essay—an essay that is written in stages, or drafts, and revised at each step along the way
CHAPTER TWO: REVIEW OF LITERATURE

The English Placement Test and High School Curriculum

The English Placement Test (EPT) "is designed to assess the level of analytical reading and writing skills of students entering the California State University" (Focus on English, 2004). Though it is required for all students, it is not used for admission decisions. Rather, it determines what level the students are at to correctly place them into an introductory English class that would serve them best. Students are exempt from the test if they meet specific guidelines stated in the EPT informational packet (Appendix B). Sample exemptions include receiving a score of 24 or above on the enhanced ACT English Test taken October 1989 or later and a score of 3, 4, or 5 on either the Language and Composition or Literature and Composition examination of the College Board Advanced Placement Program. Those who are not exempt must complete the test. The "EPT Total Score is reported on a scale of 12-180. The CSU has determined that a Total Score of 151 or higher indicates that you are ready to undertake coursework that requires college-level writing" (Focus on English, Appendix C). This study focuses on only the essay portion of the EPT and not the reading or composing skills portion.

For the written test, students are asked to read a passage in which an argument is made or a position is taken. They are then asked to take a position and support it with examples from personal experience, readings or observation. This type of question "integrates the critical reading and expository writing skills that are both essential to college-level work" (Focus on English, 2004).
The essay is scored according to a numerical rubric that is available from the CSU website to anyone taking this exam. The scores range from one, which is the lowest, to a six, which is considered to be superior (Appendix C). Two independent judgments are made, combining the two scores for a possible raw score of 12. A score of 6 "or below strongly suggests that a student is not prepared for college-level writing...a score of 7 is borderline" (Focus on English, 2004). The scores are based on the following descriptors:

- Response to the topic
- Understanding and use of the passage
- Quality and clarity of thought
- Organization, development, and support
- Syntax and command of language
- Grammar, usage and mechanics

The EPT combines these six specific descriptors into five general standards as follows:

- Response to Writing Task
- Development
- Organization
- Sentence Control
- Grammar, Usage and Diction
These standards can be directly linked to specific 9-12 English Language Arts Standards that are outlined by the California State Board of Education. The chart below illustrates these standards and the comparable California State Board of Education English Standards for 9-12th grades (Appendix A).

Table 1.0

<table>
<thead>
<tr>
<th>State Board English-Language Arts Content Standards</th>
<th>CSU EPT/DWS (Essay)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading/Word Analysis, Fluency, 1.0</td>
<td>Response to Writing Task</td>
</tr>
<tr>
<td>Systematic Vocab Development</td>
<td></td>
</tr>
<tr>
<td>Reading Comprehension 2.0, 2.2</td>
<td></td>
</tr>
<tr>
<td>If a short reading passage 2.4, 2.5</td>
<td></td>
</tr>
<tr>
<td>Writing Strategies 1.0, 1.1, 1.2, 1.3, 1.4, 1.5</td>
<td>Development</td>
</tr>
<tr>
<td>Writing Applications 2.1a,b,c,d,e; 2.3 a,b,c; 2.4</td>
<td></td>
</tr>
<tr>
<td>Writing Strategies 1.1, 1.2, 1.3, 1.4</td>
<td>Organization</td>
</tr>
<tr>
<td>Writing Applications 2.1a,b,c,d,e; 2.3a,b,c; 2.4</td>
<td></td>
</tr>
<tr>
<td>Writing Strategies 1.5, 1.9</td>
<td>Sentence Control</td>
</tr>
<tr>
<td>Writing Applications 1.0, 1.1, 1.2, 1.3</td>
<td></td>
</tr>
<tr>
<td>Written English Language Conventions 1.0, 1.1, 1.2</td>
<td>Grammar, Usage and Diction</td>
</tr>
</tbody>
</table>
Though students are tested on all of the standards listed, the “Weaker students tend to have problems with the organization and development” (B. Noreen, personal communication, March 16, 2004). Because of this, the standard explanations in Appendix A cover only those that overlap in the organization and development sections.

The essay question changes annually, however, it always requires the students to make an argument or take a position in response to a passage that they are given to read. They are asked to “analyze and explain the ideas presented in the passage.. take a position that they support providing reasons and examples” (Focus on English 2004). The placement guide clearly states that students will be required to develop the position they have taken, integrating necessary expository writing skills. One problem that is seen in with low-scoring essays (Appendix B) is that they are disorganized and difficult to follow. Other problems with deficient essays are that they may “be undeveloped and show little organization within paragraphs….no clear thesis…disconnected thoughts” and “lack focus and coherence” (Focus on English, 2004). These recurring problems with lower level essays can be attributed to a lack of exposure to process writing.

The Elements of Process Writing

During the 1970’s and 1980’s, there was a “groundswell of support for ‘process approaches’ to learning to write” (Smith, 2000). The “Process Approach” is a term that can be applied to numerous strategies having to do with the act of writing. These strategies, when combined, “approach writing as problem-solving” (Goldstein
and Carr, 1996). It can be thought of as a process that is recursive in nature, where planning, transferring ideas into language and revision occur. Though there are different terms for each of the strategies, there are five main categories associated with process writing: prewriting, drafting, revising, editing and publishing.

Prewriting can occur in a variety of activities that “initially encourage students to reflect on the text before formulating a ‘final answer’” (Beach and Marshall, 1990). By planning out the writing, students are more able to convey their thoughts effectively. In a 1992 National Assessment of Educational Progress (NAEP) study, the act of prewriting contributed to an increase of proficiency. “Eighth graders who reported always being asked to plan their writing had an average score of 270, compared with only 248 for those never asked to plan their writing” (Goldstein and Carr, 1996).

Some prewriting activities might include informal journal writing, making lists or diagrams or creating an outline. Other researchers call it clustering, brainstorming or automatic writing. Whatever the term applied is, it is for the same purpose: “To establish a baseline that shows what they know now; to create the “frame” for the subsequent discussion or assignment; to prepare them to write a larger, more formal paper” (Burke, 1999).

After this framework is established and the student writer has something to work with, they begin the drafting process. Typically, this is the stage in which the students create a first draft, or “rough draft”. This process can take time as it may “involve false starts or failed attempts” However, the student is aiming for a piece of
writing that although may be unrefined, contains the pertinent information outlined during the prewriting stage (Burke, 1999).

When a draft is completed, the student can then move forward to the revision stage. Since “writing is recursive, involving the process of prewriting, writing and rewriting” (Cuevas, 1995), this stage is the most important and should be focused on for an ample amount of time. There are numerous ways to revise a piece of writing; self-evaluation, rubrics, peer revision are a few of the more popular strategies employed in writing classrooms. One type of peer response is used by Jane Schaffer and is included in her curriculum “Teaching the Multiparagraph Essay: A Sequential Nine-Week Unit”. In this particular activity, two columns are made: one for questions that the peer has about the writing and the other for the writer to respond to those questions (Appendix D).

After the essay is read by a peer, there is an opportunity to question the content, structure or meaning of the writing. By having to answer the questions asked of them, students are able to notice the holes they may have in their writing. However, if using a peer revision process in the classroom, the students must first be taught how to construct meaningful questions that would benefit the writer. These responses are generally taken into consideration more than those of the teacher; “Students listen to each other if given the chance…having the teacher recognize that they have something to say” (Burke, 1999).

Though mechanics and grammar may be assessed during the final evaluation, “the literacy objective for the revising stage is to convey meaning and little attention
should be placed on grammatical functions” (Jenks, 2003). This ensures that the focus will be on the content and ideas represented in the writing, not the actual writing itself.

The editing stage is when the students implement the revisions they have made in response to the revision process, whether it was in the form of a peer evaluation or comments from the teacher. Though a common student belief is “speed in the first draft (and the second, or even the third) is the rule, the writer rushing forward with little though of looking back” (Ruenzel, 1995). Students need to take their time during this stage and teachers must encourage it. This is also the point where students make any grammatical or mechanical changes to the writing. Brief lessons on common problems are helpful in class at this time, as students could benefit from learning about “syntactic aptitude and grammatical functions” (Jenks, 2003). Editing for errors should be last to emphasize that the importance lay within the thoughts expressed by the writer, not his/her ability to correctly punctuate.

The final stage in process writing is publishing, or creating a final draft. Final drafts should be free of errors, and “be well-developed, and that generally means longer papers” (Schaffer, 1995). Although a longer paper is not always going to be better, if it is too short, then the ideas probably have not been sufficiently addressed. Students are encouraged even in this stage to edit their writing once again, aiming for a clean, final draft. By having students create a “publishable” piece, it helps reinforce a sense of importance to the writing, making it more than just another assignment.
What Process Writing Actually Means in the Classroom

Although true process writing can take up a lot of time inside and outside of the classroom, many students who look back at their writing experience “emphasized that the repetition of ‘writing papers over and over again’ helped him or her see “where it could be better”. And even those who detest writing cannot help but admit that “I don’t really enjoy writing but even I have seem my writing improve because of a lot of practice” (Enders, 2001).

The term “Process” does not just mean assigning an essay and giving students one week to work on it. It means that the daily lessons in the classroom will be structured around the five steps of the process essay. The idea of writing being a process also means the instruction may need to be modified frequently to assist the students with common problems. For instance, if many students are having difficulty pre-writing, the teacher may choose to implement specific techniques over a couple of days to improve the student’s ability to pre-write.

Teachers must understand that the process approach “is not suited to every writing project: Some may require extensive prewriting, while others may require more editing and revision” (Smith, 2000). Because of this, teachers need to have flexible lesson plans and tailor each assignment not only to the process, but to the student’s ability level as well.

Writing teachers need not worry about inventing strategies to help their students with the stages of process writing. The following section outlines two more popular process-based curriculums.
Different Methods of Process Writing

Many teachers understand that in order to successfully involve their students in process writing, all five stages must be covered. But some of them are unsure of how to go about doing it. There are many curriculums available that focus on process writing in the English classroom, such as the Jane Schaffer method and Writer’s Workshop.

The Jane Schaffer method was created over twenty years ago and has been "used successfully with students at all ability levels, grades 9 through 12" (Schaffer, 1995). It is a curriculum guide that essentially teaches students how to write an essay, step-by-step. The rational for creating such a guide was because Schaffer saw a need to change the way essays were assigned and written. From experience, she notes that "teachers assigned essays each Monday, collected them the following Friday...teachers graded them over the weekend and returned them the following Monday" (Schaffer, 1995). What was missing, was actual class time spent working on the different parts of the essay. This curriculum supports the idea that "writing is an act of discovery, a way of clarifying ideas, a social activity that often thrives upon contact with others, and a recursive process requiring time, reflection, feedback and revision" (Schaffer, 1995).

The unit is titled "Teaching the Multiparagraph Essay: A Sequential Nine-Week Unit. It outlines and suggests ways for students to begin the prewriting stage all the way through revising and editing for the final draft (Appendix G). After the initial pre-writing, students are instructed in how to "shape" the essay from the
introductory paragraph to the concluding paragraph. (Appendix F). Each paragraph must contain specific details, such as a thesis statement in the first paragraph and supporting commentary for the evidence presented in the body paragraphs.

Schaffer uses the term “Concrete Detail”, CD, to define “fact, specifics, description, evidence, support, example, illustration, proof, quotations, paraphrase or plot reference” (Schaffer, 1995). These details are necessary as they provide the structure upon which to build. Though this unit is taught around literature, the basic format holds true to any type of writing: specific details must be used, and those details must be commented on. The term “Commentary” is used in the Schaffer curriculum to define interpretations, inferences, feelings, personal reactions, evaluations and reflections. Schaffer also notes the term “topic sentence” to refer to the first sentence of a paragraph; the one that describes the main idea(s) of that paragraph, and “concluding sentence” to refer to the sentence that wraps up the idea(s) of the paragraph. Students then outline their paragraphs according to a specific outline and turn that into a first draft.

The first draft is subjected to a revision process, which includes teacher conferencing, individual reflection and peer response (Appendix D). After the revision process, the students turn their essays into final drafts. These final drafts must have specific “word counts and sentence order” (Schaffer, 1995). Though this specific process is rather rigid, it contains the necessary elements for successful process writing (Appendix E).
Another method of process writing is called “Writer’s Workshops”. The term “refers to an environment conceived to encourage written expression” (Smith, 2000). Though not as specific and rigid as the Schaffer method, students who participate in writer’s workshops are also going through effective process writing. Typically, the workshop is given two or three times a week and includes “more practice with writing practice and less emphasis on the rote teaching methods of writing mechanics” (Boone, 1996).

This model also allows “students to express their own ideas through student generated or teacher assigned topics…and provide variety and ownership of communication” (Davidson, 1996). Though writer’s workshop concentrates more on mechanics and grammar than the Schaffer method, it is not the main focus. There are mini-lessons throughout the week that can focus on “specific areas of writing such as procedures, strategies, qualities of good writing, and skills” (Smith, 2000).

Teachers may prefer this method to Schaffer due to its flexibility. However, Schaffer states, “all teachers adapt ideas to fit their own teaching styles, and this unit, like all of our curriculum packets, is easily and successfully modified” (Schaffer, 1995). Since the Schaffer curriculum involves handouts and a daily calendar, it is easy for teachers to select the ones that best fit the class and omit the ones that are not needed. For example, Schaffer spends three days working on prewriting; teachers of an honors English class might find that the students understand prewriting after only one day. In this case, the teacher can pass over the remaining days exercises and move on to the next step.
Benefits of Process Writing

In general, the writing process, if done correctly, should enhance student performance in writing by helping students internalize the elements of good writing. In an NAEP study done in 1992, evidence showed that “writing techniques known collectively as “process writing” is associated with higher average writing proficiency among students” (Goldstein and Carr, 1996). More importantly, students whose teachers always encouraged the various stages were considered to generally be better writers. Students who are accustomed to planning and organizing their ideas before writing a draft also score higher on the EPT. To achieve a “6” on the EPT Essay Subsection, the Development and Organization of the paper must be “coherently organized and developed, with ideas supported by apt reasons and well-chosen examples” (Focus on English, 2004). Essays that score a “6” are clearly more developed and well organized than those that score a “1” (Appendix C).

In a study done by R.A. Bayer (1999), students were asked how they felt when the teacher announced writer’s workshop and their opinions on such things as the act of writing, selection of topics and how they would describe themselves as a writer. The same questions were asked at the end and evidence pointed towards the theory that “writing workshops improve the feelings and attitudes....about writing, as well as how they feel about themselves (Smith, 2004). Not only does process writing help students become better writers, it also promotes greater confidence in the act of writing. By validating the idea that writing contains separate parts, students can learn
that by going through all of the stages, they will ultimately end up with a piece of writing that they have worked hard on and are proud of.

**Formative Assessment**

Formative assessment is an evaluation strategy that mirrors the principles of process writing. It is "the diagnostic use of assessment to provide feedback to teachers and students over the course of instruction" (Boston, 2002). It is unlike summative assessment, which takes place at the end of instruction and assesses the students about what they may have learned so far. While summative assessment is sometimes necessary, as in placement tests or standardized tests, students can perform better on those if they are assessed formatively on a regular basis.

Though a teacher may assess students summatively, giving an essay exam for instance, the assessment becomes formative when the information (such as grades, overall problems with writing, general mistakes) is used to guide and adapt the teaching to that specific class. This practice may mean developing a different lesson plan for each class—not just having one lesson plan that will be used for all class periods. For example, if a teacher has three periods of English class and those classes all need help in different areas, there will not be one lesson plan that can be implemented in all three classes; the teacher must adapt the plan accordingly to each specific class. When this is done, assignments are considered to be formatively assessed.

A central feature of formative assessment is feedback. Feedback is any helpful information given to a student about their writing. Feedback can be from the
teacher directly, or a peer and can involve written comments, individual conferences or informal conversations. This feedback allows students to become “aware of any gaps that exist between their desired goal and their current knowledge, understanding, or skill and guides them through actions necessary to obtain the goal” (Boston, 2002). Though this assessment may be taken into consideration for grading purposes, “the purpose of this technique is to improve student quality of learning and should not be evaluative or involve grading students” (Formative and Summative Assessment, 2004). Students who demonstrate “the greatest improvement were the ones who received detailed comments (only) on their returned pieces of work” (Atkin, Black, and Coffey, 2001). In an educational environment where accountability is proven through grades, a teacher can still implement these ideas; that is, all formative assessments would be included in the configuration of a grade.

Formative Assessment in the Writing Process

Since process writing focuses on prewriting and multiple revisions, it is understandable that formative assessment would be most beneficial during these stages. Making a recommendation about a student's writing at the end of an evaluation does not do much good if the writer does not get the chance to implement it. “Effectiveness in writing forms over time, not overnight” (Reising, 1997). Since formative assessment is ongoing it "allows teachers to monitor and guide students performance over time in multiple problem-solving situations" (Boston, 2002). This may mean that more than just a few days would be devoted to a single writing skill;
however "both students and teachers will see gains in writing that will satisfy even the test scores" (Reising, 1997).

During the revision stage, a piece may be worked on and reorganized several times before moving on to the editing stage. This revision can be in the form of peer revision, as in the Jane Schaffer method, comments from the teacher or a self-assessment. Research shows that student-generated feedback is just as important as teacher feedback. During peer revision, students "as a whole as well as in writing groups can provide essential assistance" (Reising, 1997). The idea is to teach students how to effectively evaluate each other and prompt them to ask ideological rather than factual, one-answer questions.

If peer revision is not an option, students can still receive feedback other than that issued through a teacher. They can "play an important role in the formative assessment through self-evaluation" (Boston, 2002). If a student is required to think of their own writing and skills, and reflect on those specific issues, they are more likely to show "greater improvement than those who do not" (Boston, 2002).

In order for true formative assessment to occur in process writing, a teacher must evaluate students at each stage of the process, identify what specific problems students have in writing, and accommodate the next lesson to those difficulties. If a teacher simply gives credit, or a grade, for students completing each of the stages, then the assessment is summative, not formative. With summative assessment, a final grade or score on something, does not make student progress explicit, nor does either provide students and teachers with information that might further their
understandings” (Atkin, et al., 2001). The formative assessment can then be used as summative assessments by referring back to the students’ progress through prewriting, multiple drafts and revisions. This progress can be translated into “concrete examples as evidence” (Atkin, et al., 2001).

**The Balance of Summative Assessment and Formative Assessment**

Typically, the summative assessment is assessment that occurs one time, usually at the end of a unit of instruction, while formative assessment is ongoing and used to guide the instruction, rather than directly assess the students for a grade. Summative assessment is necessary as “teachers inevitably are responsible for assessment that requires them to report on student progress to people outside their own classrooms” (Atkin, et al., 2001). Types of summative assessments found in the classroom are performance assessments, which implies a more formal assessment of a student as he or she engages in a performance-based activity or task. Portfolios, traditional tests, quizzes and homework also serve as summative assessments in most classrooms. These forms require students to demonstrate what they have learned and what they understand.

Formative assessment, though it might be similar to summative assessment in form, is used to determine what stage the student is at in the learning process and taken into account during the creation of instructional activities. These “techniques promote more immediate feedback and, thus, produce rapid change” (Hollandsworth, 1992).
Both summative and formative assessment is needed in the instruction of process writing. By using formative assessments throughout, teachers can quote use this information to make necessary instructional adjustments, such as reteaching, trying alternative instructional approaches, or offering more opportunities for practice end quote (Boston, 2002). When the students are then summatively assessed, they are provided with the opportunity to “demonstrate conceptual understanding” (Atkin, et al., 2001). This summative assessment can be regarded as a true assessment of a student’s ability only if they have been assessed formatively along the way. For process writing to be truly authentic, students must be assessed formatively at each stage and summatively as final means of assessment.
CHAPTER THREE: PROCEDURES AND METHODOLOGY

In this descriptive study, research was conducted to determine the reasons behind a high rate of remediation in English at the college level. Participants were asked to reflect on their own teaching practices in regards to writing and to what extent they felt they prepared students for the rigors of college composition. Documents such as course outlines, syllabi and EPT statistics were also reviewed.

Research Design

This study looked closely at the focus on writing in the 9-12 grade English course outlines and class syllabi. The course outlines are district-wide documents that state the format and purpose of a particular class. They state specifically the length, grade level, prerequisites, course description, student outcomes, assessments and instructional materials. The class syllabi are designed individually by teachers and generally cover the course description, grading scale, assessments, daily expectations and rules, and instructional materials such as books and novels.

Part of the research involved analyzing these specific formal documents for all English classes offered at the two high schools involved in the study. These classes are English 9, English 10, American Literature (11) and English Literature (12). At each grade level, the course outlines and syllabi were studied for the different levels of classes ranging from regular to honors and Advanced Placement. The purpose was to develop an idea of what teachers said was taught in each of their classes. I looked specifically for the idea of “developing” the essay and the California State Standards
that are aligned for that particular skill and what mention there was, if any, about the teaching of writing.

After these documents had been analyzed, I conducted a series of interviews with English teachers. Theses interviews were intended to be separate; however, I deviated from the original design and held several of the interviews in the presence of other interview subjects. The rationale for this is twofold: one, I felt that since the subjects were colleagues who worked at the same school in the same department, that it would be more efficient to conduct the interviews at once. The second reason is that I felt the questions were impersonal and in no way could be used to judge one of the subjects. These interviews were intended to be used in determining if there was some sort of disconnect between what the documents said was going on in the classroom and what the teachers said was going on.

The final part of the research was in the analysis of the EPT documents and the essay test scores for the Lakeview Unified School District. I used this information and the information found in the essay rubric that is used to assess the EPT essay to see to what extent these assessments are covered in the high school classes. Initially, the term "English curriculum" was used to describe documents that would be analyzed, however, the English curriculum and the course outlines were one and the same: the course outline is an outline of the English curriculum.

Research Setting

I focused on a major Southern California university system and Lakeview Unified School District, a local high school district whose students filter into that
system. The district is the 55\textsuperscript{th} largest in California, the 7\textsuperscript{th} largest in San Diego County. There are 2 comprehensive high schools. Enrollment for the grades 9-12 is approximately 5,700 students. The average class size in 7-12 is 30:1. The ethnic make-up is as follows:

- Hispanic: 47.8%
- White: 31.9%
- African American: 11.4%
- Filipino: 3.5%
- Pacific Islander: 2.8%
- Asian: 1.8%
- American Indian/Alaskan Native: 0.7%

**Subjects and Materials**

The human subjects that studied were English teachers assigned to a full-time teaching position in one of the two comprehensive high schools. Initially, the research was to include those who did not teach but were directly involved with the development of the English curriculum. In looking a little deeper at the English curriculum, it was found that teachers were the ones who created both the course outline and the class syllabi. The materials used were the EPT documents and the formal English curriculum documents from the district and specific classes.
**Procedure and Analysis**

Step One: Standards Calibration to the EPT

The first thing I looked at was the EPT documents. These documents outlined what the structure of the test was, what kind of rubric was used to assess the essay portion, and the scores received on the essay portion for the Lakeview Unified School District. I then analyzed the essay assessment rubric and cross referenced the California State Writing Strategy Standards listed in the “Development” and “Organization” sections of the rubric with the 9-12 California State Board of Education Language-Arts Standards. After clumping the standards according to grade level (9-10 or 11-12), I then came up with an overall list of standards that are not only outlined by the state as required, but tested on the EPT as well. These standards are listed below. For explanation of these standards specifically, see Appendix A.

Table 1.2

<table>
<thead>
<tr>
<th><strong>State Board English-Language Arts Content Standards</strong></th>
<th><strong>CSU EPT/DWS (Essay)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading/Word Analysis, Fluency, 1.0</td>
<td>Response to Writing Task</td>
</tr>
<tr>
<td>Systematic Vocab Development</td>
<td></td>
</tr>
<tr>
<td>Reading Comprehension 2.0, 2.2</td>
<td>Response to a Writing Task</td>
</tr>
<tr>
<td>If a short reading passage 2.4, 2.5</td>
<td></td>
</tr>
<tr>
<td>Writing Strategies 1.0, 1.1, 1.2, 1.3, 1.4, 1.5</td>
<td>Development</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Writing Applications 2.1a,b,c,d,e; 2.3 a,b,c; 2.4 c</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Writing Strategies 1.1, 1.2, 1.3, 1.4</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Applications 2.1a,b,c,d,e; 2.3a,b,c; 2.4 a,b,c,d</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Writing Strategies 1.5, 1.9</th>
<th>Sentence Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Applications 1.0, 1.1, 1.2, 1.3</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Written English Language Conventions 1.0, 1.1, 1.2, 1.3</th>
<th>Grammar, Usage and Diction</th>
</tr>
</thead>
</table>

**Step Two: The California State Standards within the course outlines and class syllabi**

After making a list of the standards that should be or apparently are taught at each of those grade levels, I analyzed eight course outlines dating back to 1992 and 27 class syllabi dating back to 2001. In both documents, I looked for evidence of calibration with the California State Standards and of those standards, the ones that directly state or correlate to the specific "Development and Organization" standards. The correlation could be explicitly stated, as in the standards are listed by number and category (ex. Writing Applications 2.1.3), or stated implicitly. If they were implied, I looked for key words such as writing genres, writing assessments and writing...
strategies. I searched for not only evidence that these specific standards were taught/covered during the academic school year, but to what extent they were covered, either through the introduction of writing skills or review and mastery.

Step Three: Teacher Interviews and the California State Standards

After reviewing the documents, I interviewed four English teachers who taught a 9-12 English class at either the college preparation level or the honors/AP level. I attempted to find out how and to what extent the standards for writing strategies (the list of standards) were taught. I looked for a connection or a discrepancy between what they said they did, what the formal documents said was being taught and what the essay scores on the EPT said, which is that there was a high remediation rate. The subjects were interviewed at their school site. Each interview lasted approximately twenty minutes and upon completion, I transcribed all interviews. They were asked the following questions:

1. In what ways/what kinds of writing do you teach in your classroom?
2. When and how do you teach the standards involved in the “Development and organization” of the essay?
3. How do you help your students develop their writing?
4. What are some things you do that contribute to students becoming better writers?
5. Are you aware of the writing requirements in place at California State University?
Step Four: Process Writing and Formative Assessment within course outlines and class syllabi

The second level of analysis involved searching the course outlines and class syllabi for evidence of process writing instruction and formative assessment. I looked for specific words, methods, assignments and activities that suggested either of these two aspects. Words like prewriting, process, drafting, revising, editing or Jane Schaffer were trigger words that suggested process writing was taking place in that particular course. In addition, any mention of conferencing or peer editing suggested that writing was being taught as a process. As for formative assessment, I looked for implicit or explicit evidence of instruction modification, tailored lesson plans and benchmark strategies. I also looked at any assignments or activities listed and determined, based on the description, if they were part of process writing or formative assessment.

Step Five: Process Writing and Formative Assessment embedded within teacher practice

While interviewing the four subjects, I listened for key words such as process writing and formative assessment, or description of teacher practices that implied that these strategies were being used in the classroom. If a teacher discussed editing and revising, then I determined that they did indeed participate in process writing. However, if a teacher made no mention of process writing, its steps, or an ongoing writing assignment, I determined that they did not participate in process writing. I listened for evidence of teachers taking each class’s strengths and weaknesses into
consideration when creating assessments, assignments and activities. If they spoke of covering general writing problems that the classes were having, this was deemed formative assessment.

**Step Five: Synthesis of information**

I searched for disconnect between what the teachers said they do on the course outlines and syllabi and what they said they do in the classroom. I also sought to find out to what extent they taught the standards that are specifically tested on the EPT. In essence, I was trying to ascertain if they assessed formatively, taught writing frequently and as a process, covering multiple rhetorical modes, and if they covered the EPT/CBELA standards. I then took this information and tried to find a link between it and the high rate of remediation found in students who come from the Lakeview Unified School District.

**Limitations**

One limitation for this study was the small number of subjects interviewed. Their answers to the interview questions may have been subjective and they may have had a false perception of themselves in regards to teaching writing. For example, one person might have felt that assigning one process essay a semester was adequate practice, while others did not necessarily feel that way. Another limitation was that because this study focused on one high school district and one university system, it was difficult to make valid generalizations.
CHAPTER FOUR: DATA ANALYSIS

The English Placement Test at Lakeview Unified School District

According to the report on California State University First-Time Freshmen from California High Schools Regular Admits, fall 2002, school A had 36 students take the EPT. Of this number, 58%, or 21 students were deemed proficient in English. Fifteen students or 42% were labeled not proficient in English. 22 students scored above a 7, with 15 earning an 8 on the essay subtest, which is one score higher than that of the "borderline" score of 7. Four of the 26 received a 7 or below on the written portion.

School B had 14 students complete the EPT. Five or 36% were deemed proficient in English, while nine or 64% were considered not proficient. Five students received a score of 8 or higher, with four earning an 8. Five students scored a 7 or lower, while 4 of them were exempt from the EPT. The mean essay score for school A was 8 and 7 for school B.

In 2001, school A had a proficiency rate of 38%, and school B had a 73% proficiency rate. The following chart outlines the rates of proficiency dating back to 1995, excluding those who were designated exempt from taking the exam:
Table 1.2

<table>
<thead>
<tr>
<th>Year</th>
<th>Percent Proficient in English-School A</th>
<th>Percent Not Proficient in English-School A</th>
<th>Percent Proficient in English-School B</th>
<th>Percent Not Proficient in English-School B</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>61</td>
<td>39</td>
<td>43</td>
<td>57</td>
</tr>
<tr>
<td>1999</td>
<td>38</td>
<td>42</td>
<td>50</td>
<td>38</td>
</tr>
<tr>
<td>1998</td>
<td>24</td>
<td>52</td>
<td>17</td>
<td>42</td>
</tr>
<tr>
<td>1997</td>
<td>44</td>
<td>36</td>
<td>43</td>
<td>57</td>
</tr>
<tr>
<td>1996</td>
<td>30</td>
<td>35</td>
<td>10</td>
<td>70</td>
</tr>
<tr>
<td>1995</td>
<td>22</td>
<td>44</td>
<td>11</td>
<td>55</td>
</tr>
</tbody>
</table>

The California State Standards within the course outlines and class syllabi

The ninth grade course outline states that the course is aligned with the California English Language-Arts Framework and the California English-Language Arts Content Standards for grades 7-12. There are no specific standards listed by number or category, as in Writing Strategies 1.1 for instance. There is a list of twelve expectations that the student will meet throughout the year. Of these twelve expectations, one implicitly refers to the standards. Expectation number seven states that students will “systematically produce quality writing in a variety of domains.”
(specifically persuasive, expository, and autobiography)” (See Appendix H). This is referring to Writing Applications 2.1, 2.3, 2.4.

The tenth grade course outline states the class “follows the English-Language Arts Content Standards for California Public Schools, Kindergarten through grade twelve. Out of the twelve expectations listed for students, only one, number eight, refers to the standards. It states that students will “Systematically produce quality writing in a variety of domains (specifically persuasive, exposition, analysis, auto/biographical narratives, responses to literature, business letters and technical documents)” (See Appendix H). Though the ninth and tenth grades have similar statements, the tenth grade covers more rhetorical modes, thus aligning it more to the state standards. The standards this aligns with are Writing Applications 2.1, 2.2, 2.3, 2.4, 2.5, 2.6.

The eleventh and twelfth grade courses outline state that the class follows the California English-Language Arts, but there is no mention of specific standards. There are eight expectations for students, and of those eight, only one makes mention of the standards and that states that students will “understand and practice the writing process as defined in California English-Language Arts Framework guidelines” (See Appendix H).

Of the twenty-seven class syllabi studied, only nine make a reference to the class aligning with the California State Standards. They state that the course either “follows the California English-Language Arts Framework Guideline and Curriculum Standards” or is “accordance with the high standards set by the state of California”.

Of these nine, only three make a reference to the standards more specifically. While none of the syllabi list the category and number of the standards, the three that are more specific implicitly state that several of the Writing Application and Writing Strategies are focused on in the class.

One syllabus lists the major writing assignments that will be required throughout the year. They include: Autobiographical Essay (Writing Applications 2.1-11&12), Career and College Planning Research Essay (Writing Applications, 2.3-9&10), and an Explication Essay (Writing Applications 2.3). It does not state what specifically the student will be doing with those writings, or how long it will be a focus in the class.

The other two syllabi have a calendar planned out for each of the three grading periods per semester. Within these grading period, reading, modes of writing and the focus for that writing are outlined. The first syllabus states that in weeks 4-11, a personal essay and literature analysis essay will be completed (Writing Applications 2.1 & 2.3). In weeks 12-14, an essay that focuses on writing about short stories is listed and in weeks 15-18, the students will be writing an essay about a novel (Writing Applications 2.2).

The second syllabus has the same type of calendar outlined, but is even more specific in terms of writing assessments and assignments. In weeks 1-4, the syllabus states the students will “discuss and illustrate California State Standards” (Appendix I). More specifically, throughout the semester students will write a critical analysis paper of a novel (Writing Applications, 2.2 &2.3), and focus on elements of non-
fiction such as "autobiography vs. biography, connotation and denotation, figures of speech, main ideas" (Appendix I).

It is noted that none of the syllabi contained any reference to the Writing Strategies Standards, implicitly or explicitly.

Teacher Interviews and the California State Standards

The teachers were asked when and how they teach specific California State Standards. One teacher stated "every three weeks we do a major, standards based writing process type of essay and starting this year with autobiographical narrative, then expository, then persuasive" (P.M., personal communication, September 13, 2004). This covers Writing Applications 2.1, 2.3, 2.4.

Another teacher stated that writing usually started from "a work we’ve been reading or an essay we’ve been reading, but with the (writing) strategies, we focus on 1.1-1.5" as well as "expository compositions, analytical essays, research reports and persuasion" (L.S., personal communication, September 13, 2004). Usually this teacher has students write "responses to literature, usually responses to novels or short stories, comparative short fiction or a longer work to write an analytical essay on" (L.S., personal communication, September 13, 2004). This would transfer to Writing Applications, 2.2-write a response to literature.

The third teacher stated he is teaching the specific standards "very little", but when it is taught, "they write autobiographical, but most of its response to literature, writing about literature and expository writing, 2.3" (J.B., personal communication, October 3, 2004). This teacher does not teach much persuasive composition, no
business letters, no technical documents, but that they do write a lot about style, “doing mostly style analysis and structural analysis in poetry—that’s 1.3 in writing strategies” (J.B., personal communication, October 3, 2004). However, he does tend to focus on the application standards, “lots of organization and focus because that’s one of their weaknesses” but “we try to keep them away from the formulaic approach, with a canned thesis statement” (J.B., personal communication, October 3, 2004).

The fourth teacher states that most writing would fall under the “response to literature, 2.2 and then expository compositions” (R.D., personal communication, October 7, 2004). This teacher stated his school is trying to get another department to take on the responsibility of guiding the students through the research standard, and though business letter might be touched upon, it is usually as a one day thing.

Process Writing within formal documents at Lakeview Unified School District

The trend of process writing can be seen in English classrooms throughout the nation, including those at Lakeview Unified School District. According to year 2000 ninth and tenth grade district-wide course outlines, various elements of language arts are “integrated with the teaching of the writing process” (9/course outline, Appendix H). More specifically, students will “Demonstrate an ability to use the formal writing process (with emphasis on prewriting, organizing, logical development, revising and formatting)” (9/course/outline, Appendix H). This means that after initial instruction, students will be able to go through the steps of the writing process on their own, understanding both the order and specific elements involved in each step. In both
course outlines, “Teaching the Multiparagraph Essay, Schaffer Writing Program” (course outline, 2) is noted as an instructional material.

The process writing standard varies only slightly in one version of an eleventh grade outline, stating that students will “apply composition techniques learned while participating in the writing process” (11-12/course outline, Appendix H). The other version states the same standard that also appears on the twelfth grade course outline and expects students to “understand and practice the writing process as defined in the California English Language Arts Framework Guidelines…” (12/course outline, Appendix H).

Out of the twenty-seven syllabi analyzed, only five referenced teaching process writing. Syllabus one and three both mentioned process writing and more specifically, the Jane Schaffer method. In addition to this, syllabus three discussed “practice mapping, free writes and other prewriting strategies” as a focus of one of the essays. This syllabus also mentioned writing workshops, self-evaluation and peer evaluation. Syllabus one outlined teaching the Multiparagraph Essay (Schaffer method) and using a literature analysis essay and a personal essay as assessment.

Syllabus four listed under “Course Objectives” that the students will “study specific writing skills in the “Process Approach”. It also outlined a calendar in which the Multiparagraph Essay was listed. The teacher had said that it was a “bare-bones outline” and that it was indeed much more specific than it appeared on the syllabus. The sixth syllabus’ only reference to the writing process is in the course description in
which it states "grammar and mechanics are integrated with the teaching of the writing process" (Appendix I).

Documentation of Formative Assessment as a component to process writing

In the ninth and tenth grade curriculums, students are given various assessments including "examinations, assignments, portfolios, and qualitative evaluations...and an end-of-course examination based upon desired student outcomes and the content of the course" (9/course outline, Appendix H). In the eleventh and twelfth grade curriculums, it is noted that the assessment "tasks are embedded in the instructional units are designed to stimulate thinking; therefore learning actually occurs during assessment" (11/12/course outline, Appendix H).

Process Writing and Formative Assessment embedded within teacher practice

Three of the four teachers interviewed stated that they teach process writing in some way on a regular basis. Two spoke of process writing as involving "journaling, prewriting, brainstorming" while another was more specific, stating that prewriting often takes the form of "cluster or a spider diagram...organize their ideas into an outline" (P.M. & L.S., personal communication, September 13, 2004). All three teachers stated that they do editing, peer editing and revising on a regular basis. Interview subject one stated that sometimes just one draft is completed, but that sometimes "we'll do more than two drafts...there are certain requirements they have to fulfill, they can do another draft just focusing on that area" (P.M., personal communication, Sept 13, 2004). Interview subject three stated that revision is heavily
emphasized in his class and gives his students time to “rethink and re-see it” (J.B., personal communication, October 3, 2004).

Though the teachers interviewed did not explicitly say that they participated in formative assessment, subject one stated that he would “look at a whole set of essays and come up with five central issues that students have...tailoring your writing lessons every time is not as difficult as it seems and so much more beneficial” (P.M., personal communication, Sept 13, 2004). Interview subject three stated that he uses an initial diagnostic writing sample to cover issues dealing with “usage problems, voice problems, having trouble getting tone in their writing” (J.B., personal communication, October 3, 2004). He also reports that after these initial problems are discovered, he will do a lesson on “whatever area I think will it the most students...like a lesson on action versus passive verbs” (J.B., personal communication, October 3, 2004), while subject four stated that he tailors the editing stage of process writing to what the classes need.
CHAPTER FIVE: FINDINGS

Chapter Summary

This study aimed to explore the reasons behind the high rates of remediation found among incoming college students. These rates are high, not only in San Diego County but have become a nationwide epidemic. Interestingly, the students who need remediation are those who receive grades that meet the admission requirements for two and four year universities. In San Diego County, the mean GPA of students needing remediation within the California State University system is 3.25.

When students are accepted into a college or university, they are required to take a placement exam. Though many colleges offer different versions of these exams, they mirror the format of the EPT given at CSU. This exam assesses students on reading and writing comprehension. Those who are labeled remedial after this exam, typically write essays that are either undeveloped, disorganized or both. Given that students graduate with grades that get them into colleges but then must take remedial classes shows that there is a discrepancy between what is being taught at the high school level and what is expected of incoming college students.

There are several different approaches to process writing, but all approaches include stages where revising, editing and drafting occur. During these stages, students have the opportunity to see where they might have made mistakes and learn how to improve them, thus reducing the probability of erroneous writing in the future. Research (Reising, 1997 & others) indicates that it does not matter what type of process approach is used, whether it is the Jane Schaffer model or a Writer’s
Workshop model. What is important is that students are led through the stages of writing, slowly and intentionally.

This study examined formal documents from Lakeside Unified School district including the class syllabi, which are created by the teachers, and the course outlines that are created by the school district. Did these course documents show evidence of process writing and formative assessment? If so, to what extent was it included in the curriculum? Teachers were also interviewed and asked questions about their practices in the classroom. They were asked to comment on how they teach writing and to what effect they helped students become better writers.

**Summary of study**

What was found through this study was that writing instruction needs to be intensified and integrated more into the curriculum in high school English classes. Current research (Goldstein & Carr, 1996) suggests that the key elements in improving writing are “process writing” and “formative assessment”. Used together, they provide students with the skills needed to write effectively. While some teachers do report using these two activities in their classroom, writing instruction does not seem to be based on these pedagogical ideas. Though they may have students go through the writing process for some papers, day-to-day writing is assessed summatively and does not guide the daily instruction outside of a writing unit. When students are assessed formatively it occurs more as a checklist of work completed, rather than as a means to rectify the problems found within a particular students writing. If a teacher is not aware of student difficulties in writing, these
difficulties will not be addressed adequately. Oftentimes, student’s problems are widespread and general such as awkward sentences, difficulty constructing a thesis or making superficial statements thereby writing an essay that is not developed enough.

It is important to have students go through the writing process for almost every major piece of writing. No matter what the time constraint, research (Goldstein & Carr, 1996 & others) points towards the importance of students having opportunities to brainstorm, pre-write and revise. These steps, after achieving mastery through practice, can be covered in a matter of minutes. When a teacher assigns writing, especially if it is outside of a writing based unit, it is necessary that the process be emphasized in order to create a sense of importance within the student that every piece of writing has equal value and worth (Jenks, 2003 & others). Though it may seem time consuming and overwhelming, teachers can simply assign the prewriting as part of the assignment and leave it at that. Typically, if a student does take the time to brainstorm and pre-write, the finished product is better than it would have been otherwise, thus requiring less time to be spent grading that piece of writing.

The course outlines and class syllabi are missing explicit standards. Though all of the course outlines and many of the syllabi state that that particular course is aligned to the California State Standards, it is a general statement and provides little direction with which to guide teachers. The standards that are tested on the EPT are not listed specifically in any of the documents. Teachers stated that the most frequent type of standard they cover in terms of writing is expository literary analysis—a standard not even covered on the EPT. Most teachers seem to not even be sure of
what standards they are covering, they are only aware of what standard specific assignments that they have created fall under.

Teachers need to be not only aware, but in agreement of what standards will be introduced, focused on and mastered and each grade level. Without this collaboration, some students may not get the adequate exposure to the standards that they need for success in writing (Wambach, 1998). An easy way to make sure that the standards are covered is to teach writing as a process and assess formatively. Process writing helps students create organized, developed essays and formative assessment helps teachers help the students with their writing and tailor the classroom instruction to these needs.

**Suggestions**

One way to improve the curriculum and better prepare students is to truly align the instruction to the standards. It is possible that the standards are not delineated enough, as seen in the course outlines which only refer to the standards in a general way. To do this the standards must be broken down for each grade level, 9-12. One model might look like this:

Table 1.3

<table>
<thead>
<tr>
<th>Grade</th>
<th>Writing Strategies</th>
<th>Writing Applications</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>1.1, 1.4-mastered</td>
<td>2.1-a,b,c mastered; d,e introduced</td>
</tr>
<tr>
<td></td>
<td>1.2, 1.3-introduced and practiced</td>
<td>2.3-a,c,d mastered; b,e,f introduced</td>
</tr>
</tbody>
</table>
If teachers were to instruct according to this model, the basic parts of writing would be covered the previous year allowing for the students to focus on the more abstract, aesthetic parts of writing. There would be much less reteaching of basic writing skills and a teacher could be assured that, with few exceptions, all students in a particular class would have mastered the standards listed. By twelfth grade, the students would be focusing on how to do college-level writing in terms of development and research, thus adequately preparing them for post-secondary education.
Many teachers already feel that their freedom in the classroom is being hampered by the standards-based approach to education (Kern, et.al, 2003). What they fail to see is that if it is done correctly and everyone is on board with the idea, it actually lessens the amount of work for the teachers because they do not need to spend time figuring out what the students do or do not know—they can simply pick up from where the last teacher left off.

Process writing can be easily implemented into any teacher's curriculum. A few days spent teaching the students how to effectively brainstorm, pre-write, edit and revise can create a huge improvement in writing. It is suggested that the first few times a teacher does this that the class take it step by step. Research included in this study suggests that teachers monitor the student to make sure each step is being completed correctly. But after a short amount of time, students can be allowed to do this at a quicker pace.

In addition to teacher led process activities, students can also participate in peer editing, conferencing and revising. Again, students need to be walked through this in the beginning of the year, but after mastery they can work with their peers with little to no problems.

**Action Plan**

My next step is to share this study with those employed at Lakeside Unified School District in hopes of creating a curriculum that is better aligned to the standards. My goal is to inform teachers that implementing a standards-based approach as specific as the one suggested is not as overwhelming or dictating as it
seems. I hope to influence my colleagues in truly adhering to the writing process and assessing their students formatively on a daily basis. I hope to share my findings with other districts whose students also need remediation upon entering college. In order to follow through with this, I have developed a three-year plan that includes aligning the English classes to the standards outlined in this study and helping teachers implement process writing and formative/summative assessment in the classroom. The first year includes aligning the course outline and class syllabi to the writing standards as well as developing activities that support process writing and formative/summative assessment. The second year will be the implementation of these efforts and will include regular teacher feedback and collection of sample student work. During the third year, we will compare the data from year one and year two to see if there is any noticeable improvement in their writing on summative assessments.

**Year One (August-June school year)**

**Standards Calibration**

**August**

*Objective: introduce idea of aligning the writing strategies to the course outlines*

English teachers will get together for one meeting during the pre-school year in-service days and as a group study the course outlines for grades 9-12. The former suggestions for the development and organization standards/Writing Strategies & Applications would be reviewed and these particular standards would be woven into
the course outlines (Focus on English, 2004). I would be the one to rewrite the course outlines and submit to the district for approval.

**September:**

*Objective: Align the standards to the curriculum taught in their classroom*

Having aligned the course outlines, teachers would meet for a second time in order to align the curriculum they are required to teach to the standards. Teachers would be asked to bring in their typical curriculum and before creating new curriculum, aligning the materials they already teach to the standards. This will most likely encourage teachers to “buy in” to the new format as they may realize that many of the activities they have been doing already fit within the new guidelines.

The teachers would be asked to then go through the novels, short stories, essays, poems and plays that they teach keeping in mind the writing standards and develop at least two new activities (if they do not have any to begin with) for each standard. These activities do not need to be overly drawn out or even take more than fifteen minutes in class. Teachers would have another month to create these assignments and would meet again in October. In the meantime, they would be asked to collect student writing that was assigned as a summative assessment over the course of the year. This work would be given to me and I would save this work until year three of the action plan.

**October:**

*Objective: Share and discuss ways to put the standards into action through activities*
During this third meeting, teachers at each grade level would share their activities with each other. Those that have grade level crossovers (who teach at more than one grade level), would be able to meet with the other teachers during this meeting. This meeting is meant to be a discussion and sharing of ideas. At the end of this meeting, all activities would be collected and put into a curriculum guide by grade and distributed to all of the teachers at a particular grade level. Teachers would be asked to take the next month to review and critique the new proposed assignments.

**November:**

*Objective: Improve and streamline activities*

For the fourth meeting, the teachers would discuss ways to improve the activities and if there were any activities that seemed redundant. Teachers would be reminded that since they came up with two activities for each of the standards themselves, that they would not necessarily need to use these activities.

**December:**

*Objective: Distribute new course outlines*

The new course outlines would be administered to the teachers so that they are aware of the new guidelines and could use the spring semester to align their syllabi to the new course outline.

**January-June:**

*Objective: Align class syllabi to the new course outline*

Teachers would have the opportunity during in-service days to align their class syllabi to the standards outlined in table 1.3. It would be expected that at the...
end of the school year, a teacher would be comfortable with the changes and in line to implement it.

**Process Writing and Formative/Summative Assessment**

**August:**

*Objective: Awareness of process writing and its stages*

On the same in-service day that the standards calibration is occurring, teachers would receive a handout that highlighted the research in this study that pointed to the benefits of process writing (Hutchinson, 1995, Goldstein & Carr, 1996 & others). Though most teachers already have a fairly good idea of what process writing is, the stages and their components, I would create a mini-lesson of what process writing really is—that is, how it looks in the context of a class lesson. By outlining each of the stages and discussing all components of each stage—brainstorming, prewriting, drafting, revising, editing—I would hopefully show teachers that it is an accessible curriculum and to not be daunted by it. For the meeting in September, I would have them bring their curriculum and create process writing activities.

**September:**

*Objective: Creation of activities that mirrored the writing process, creating formative and summative assessments*

Typically, an English teacher at our school covers about 8-10 units throughout the school year. My plan is to have one formal process writing activity for each of the units taught. It will be easier to create these units if a teacher is teaching the same material as the year before, i.e. not getting new classes where new curriculum must be
developed. However, if that is the case, I will work privately with those teachers throughout the year. Typically, teachers at the high school level teach at least two grade levels, or two different levels in the same grade. If a teacher received an assignment changing one of the grades/levels, he would still be able to create activities for the one that remained the same.

During this meeting, the focus would be on not only creating the actual activities, but also including both formative and summative assessments for each of the activities. I would give them a sample writing unit with assessments and we would discuss which were summative and which were formative (Schaffer, 1995). The idea behind this instruction is that many teachers assign writing as a summative assessment: here is an essay assignment, it is due on Friday. While this is acceptable, it must be done in conjunction with formative assessment. Students need to have writing assignments throughout a unit that allow them the opportunity to remedy their own difficulties with writing (Reising, 1997 & others). Research suggests that after the student, class and teacher have used their difficulties to improve their writing, a summative writing assessment may be given (Formative and Summative Assessment, 2004). Teachers will be asked to have formative activities for at least two units completed by the October meeting.

**October:**

*Objective:* *Sharing and discussion of created activities; analysis of how well they meet the requirements of process writing, formative and summative assessment*
We will spend this meeting discussing the writing activities the teachers have completed. Do they include opportunities for formative assessment? If so, ample time would need to be allotted in the classroom for writing. Since most formative writing activities take a few class periods to complete adequately, teachers who have students completing an activity in one class period are probably not administering true formative activities and we might discuss options to make it so. When teachers are comfortable with the formative assessment activities they have created, they can continue creating activities for the remainder of their units as well as create summative assessments for each unit.

**November-June:**

*Objective: Follow-up and support of teachers*

Once a month, I will meet with the teachers to see how they are doing regarding the development of activities. These meetings would occur at the regular department meetings, staff meetings, in-service days, over email or informally in person. By the end of the year, teachers should not only have a collection of summative student writing, but formative and summative assessments for each of the units they are planning to teach the following year.

**Year Two (August-June school year)**

*Standards Calibration*

**August:**

*Objective: Lay ground rules for pilot year and standards calibration*
Teachers would have a preliminary meeting reviewing, once again, the course outlines and their own course syllabi. Since this meeting would take place during the in-service days prior to the school year, teachers would be able to make changes as they wished before distributing the new documents to the students. They would discuss the necessity of adhering to teaching these specific writing standards (Focus on English, 2004) and agree that during the course of one school year they would pilot the activities created the year before. I would ask them to give these new guidelines a one-year commitment. Since the California public schools, this high school district included, is already calibrating the standards more specifically to the curriculum, it should be an agreeable request. Teachers would be reminded to again save student writing samples from the activities that they will implement in their classrooms.

**September-June:**

*Objective: Follow up and support of the project and teachers*

I would take the initiative during the next few months to assess how well the teachers are adhering to the standards as well as their own thoughts and feelings about the process. To do this, I would conduct informal personal interviews during grade level team meetings as well as department meetings. I would use the time already allotted to teacher meetings so as not to create more work for the other teachers. At the end of each semester, once in January and once in June, I would send out an anonymous questionnaire to the English teachers, asking for a truthful analysis of
how well they covered the standards and to what extent they used the activities they created to do so. This questionnaire would take no more than five minutes to fill out.

**Process Writing and Formative/Summative Assessment**

**August:**

*Objective: Reassurance to teachers, reminder to save student work*

Teachers would meet to once again review the activities they came up with for the upcoming year. Many teachers may have participated in workshops throughout the summer and would have time to discuss and implement any changes to the activities. While they would not need to save student writing samples for the formative assessment activities, they would be reminded to save a sample from each summative assessment they administered. Research suggests that through summative assessments, the effectiveness of the formative assessment should be able to be measured (Hollandsworth, 1992 & others). This might be a couple papers from each activity, totaling perhaps twenty per year.

**September-June:**

*Objectives: Follow-up and support of teachers and the project*

Again, I would take the initiative to follow and support teachers as they implemented the activities in their classroom. Some teachers may have problems at first with the formative assessment—guiding the classroom instruction to fit the needs of students on any given day (Formative and Summative Assessment, 2004). This may indeed seem overwhelming to teachers who are used to planning out several weeks at a time and making little adjustment throughout. I will help them understand
that since this project is just focused on writing, it deals with only a portion of the material they are required to teach. In other words, it does not need to be adjusted for reading, oral speeches, literary analysis, tests or quizzes. This is just focusing on the writing assessments they would normally give.

**June:**

*Objective: Follow-up meeting and evaluation*

I would conduct a final meeting in which teachers were encouraged to discuss their experience during the past year, for both the standards alignment and the process writing and formative assessment. I would take these comments into consideration and might determine whether a third year would be useful. If many teachers felt that they did not feel comfortable with rewriting the curriculum, or the classroom instruction, I might narrow the teachers down into a focus group and have them continue the project for the third year.

**Year Three-analysis of improvement in student work**

*Standards Calibration*

**August-October:**

*Objective: Review of student work based on activities solely created to align to the standards*

During the in-service days held in August, I would arrange for a meeting to take place in which all teachers who participated in pilot implementation would analyze the past two years of student work based solely on the activities that were aligned according to the writing standards for each grade level. Taking into
consideration the student work, teacher feedback and informal interviews, we would
decide as a group if we have noticed any improvement in our students writing.

Understanding that two years of student work is a small sample and that any
improvement may be for reasons other than the activities they participated in, we
would then decide as a group if we felt this was an effective enough program to
implement again next year. If it were declared effective, I would ask the teachers to
save student writing samples once again to further my findings in the pilot study.

Process Writing and Formative/Summative Assessment

August-October:

Objective: Review of summative assessment student work

Teachers would look at the last two years of summative writing assessment
they had collected. They would come up with a general list of problems they found
within the students’ writing from the first year. After this had been determined, they
would see if and to what extent these problems improved during the year of
implementation. If there was a noted improvement, teachers could then make a
judgment call on whether it was because of the formative assessment and writing
process. If they determined that it was because of this, I would encourage them to
keep teaching that way for the third year and save student samples.

June-For both standards calibration and process writing activities:

Objective: Feedback about the third year, proposal for permanent curriculum

I would have teachers answer a questionnaire asking about the improvement
of student work for the third year of implementation. If it was found that students did
indeed improve again, it could be generalized that this project was effective. I would then request that it become part of the curriculum at the Lakeview Unified School District.

**Conclusion**

I hope to implement this three-year action plan within a year from the completion of this study. I feel that it is imperative to remedy the problems we are finding with student’s writing. The remediation rates are not getting any better. With more students applying to colleges nationwide than ever before, it would seem most beneficial to enable them with the skills they will need to make the most out of post-secondary remediation-not pay to take classes for no credit.

The idea seems simple enough; assign writing all the time, actively focusing on writing standards specifically laid out according to grade level. Make writing a priority and participate in the steps of the writing process for each assignment given in a class. At each stage where a teacher would normally assess summatively, assess formatively and create the next day’s lesson based on the needs of that particular class. Students can avoid remediation and it is up to us to help them achieve that.

**Further Research**

Further research is needed to determine whether or not these ideas help eliminate the needs of remediation. Closer analysis is needed to distinguish the reasons for remediation. One possible solution is to follow the students involved in the action plan through their taking of any college placement tests in English. This may determine if there is any correlation between being involved in the project and
their score in writing on any given college placement test. It is also recommended that teachers continue to implement process writing into as many facets as possible, including non-English subjects. This may show that students continue to improve with practice in other curricular areas.

More research is needed in order to generalize the findings of this study. Other elements that contribute to remediation might include the sheer amount of writing assigned to students as they go through school, grade inflation, a disconnect between high school and college expectations or other immeasurable factors (Bartlett, 2003 & others). In order to get to the root of the problem, all possibilities would need to be analyzed. Though I am certain that the way in which writing is taught is a big factor in how well the student writes, it may not be the only factor.
References


Davidson, L. & Others. (1996). Improving students’ ability to produce quality &


Bibliography


Appendix A

Grades Nine and Ten:

Writing Strategies

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

1.2 Use of precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

1.3 Use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.

1.4 Develop the main ideas within the body of the composition through supporting evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).

Writing Applications

2.1 Write biographical or autobiographical narratives or short stories:

a. Relate a sequence of events and communicate the significance of the events to the audience.

b. Locate scenes and incidents in specific places.

a. Relate a sequence of events and communicate the significance of the events to the audience
c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.

d. Pace the presentation of actions to accommodate changes in time and mood.

e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

2.3 Write expository compositions, including analytical essays and research reports:

a. Marshal evidence in support of a thesis and related claims, including information on all relevant perspectives.

b. Convey information and ideas from primary and secondary sources accurately and coherently.

c. Make distinctions between the relative value and significance of specific data, facts, and ideas.

d. Include visual aids by employing appropriate technology to organize and record information on charts, maps, and graphs.

e. Anticipate and address readers' potential misunderstandings, biases, and expectations.

f. Use technical terms and notations accurately.

2.4 Write Persuasive Compositions

a. Structure ideas and arguments in a sustained and logical fashion.
b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).

c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.

d. Address readers' concerns, counterclaims, biases, and expectations.

**Grades Eleven and Twelve:**

**Writing Strategies**

1.1. Demonstrate understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, informational, or descriptive writing assignments

1.2. Use point of view, characterization, style (e.g., irony), and related elements for specific rhetorical and aesthetic purposes

1.3. Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples

1.4. Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action

**Writing Applications**

2.1 Write fictional, autobiographical, or biographical narratives:
a. Narrate a sequence of events and communicate their significance to the audience.

b. Locate scenes and incidents in specific places.

c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.

d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes.

e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

2.3 Write reflective compositions:

a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).

b. Draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life.

c. Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

2.4 Write historical investigation reports:

a. Use exposition, narration, description, argumentation, exposition, or some combination of rhetorical strategies to support the main proposition.
b. Analyze several historical records of a single event, examining critical relationships between elements of the research topic.

c. Explain the perceived reason or reasons for the similarities and differences in historical records with information derived from primary and secondary sources to support or enhance the presentation.

d. Include information from all relevant perspectives and take into consideration the validity and reliability of sources.
Appendix B

The following is an example taken from the English Placement Test Guide of a “6” essay and a “1” essay with explanations for the score. These essays are written exactly as they appeared on the original, mistakes and all.

Score of 6: Superior

“He Who Dies with the Most Toys Wins”

In her book *The Egalitarian Error*, Margaret Mead states, “We are taught to celebrate and admire the one who gets the highest grades, the one voted most attractive or most likely to succeed. But while we often rejoice in the success of people far removed from ourselves—we tend to regard the success of people close at hand, within our small group, as a threat.” It is this occurrence, she says, that makes the “concept of success” complicated, seemingly contradictory, and thus often “a source of confusion.” But is this the case in society? Success is seen as a source of happiness and security, a source of pride. It is thought of as a good thing to be successful. But success can become threatening when your classmates, neighbors, or coworkers are more successful than you. Then your pride is hurt. Though success itself is a good and positive thing, it creates competition that can foster negative interactions.

In this society, we are taught to look to those people who are far out of reach as role models. We should strive to achieve the degree of success that they have. We should strive for greatness displayed in public so that, in the future, young children will be striving in turn to be like us. We look to famous actors, computer moguls, and
people famous for being rich as the distant but maybe attainable goal that we should always work toward. We celebrate them when they turn out another great movie or another great computer program. They illustrate Mead’s statement that we celebrate the success of those far away from us. But more locally, things could not be more different.

How many times have you been compared to your older brother or sister? Or, how many times have your younger siblings been compared to you? Instead of giving them a brotherly pat on the back for doing a good job in school, or getting a raise at work, this comparison created hostile feelings. Also, teachers that grade on the curve constantly put students in direct competition with each other. So instead of congratulating your successful classmates on a job well done, you feel threatened because you are being graded against them. On the other hand, if some stranger in a different school gets an A, why should you care? Sports teams are also a prime example of how success of others nearby can become threatening. Schools have forgotten the meaning of good sportsmanship and have replaced it with a desire to win, fueled by the fear that an opponent’s success might mean that they are better than you. Even youngsters can’t play a friendly soccer game without such worries looming over them. But this time it is the parents who are threatened by the success of the other side. This idea of others’ success being threatening is still present when you leave the soccer field and go back to your neighborhood. Cars, yard appearance, and satellite dishes represent success and create posturing among neighbors, as I have seen in my very own neighborhood.
I believe that success of people nearby is seen as threatening because it directly affects us. It affects how we feel about ourselves and what others think of us. This is not so much true when the image of success is far removed. Becoming an actor is seen as an impossible achievement, so we look up to anyone that has accomplished it. But it is not quite so close to home, and so it is more personally meaningful to be beaten out by people that you know in some activity that you take pride in. This is where success creates competitiveness and envy.

Commentary for 6 essay:

This essay illustrates the scoring guide’s criteria for a score of 6. The superior response indicates that the writer is very well prepared to handle college-level reading and writing.

- The writer demonstrates a thorough critical understanding of the passage in developing an insightful response.

- The summary of Mead is complete and accurate, although paraphrase may have been preferable to lengthy quotation in the first sentence.

- The writer explores the issues of success and jealousy thoughtfully and in depth, and has a clear sense of how to write and where to place the thesis: “Though success itself is a good and positive thing, it creates competition that can foster negative interactions.”

- The writer understands how to organize a coherent, well-focused, logical response.
The use of examples for support is more than a list; this writer also explains the relevance of these cogent examples (e.g. paragraph 3).

Although there are occasional grammatical errors ("Instead of giving them a brotherly pat on the back . . . this comparison created hostile feelings"), they do not obscure intended meaning and represent the exception in a fluent response.

Score of 1: Incompetent

After reading a small paragraph of The Egalitarian Error by Margaret Mead, she states that success is "a source of confusion." I have to disagree with that. I think everyone in their own way celebrate success some may celebrate bigger than other. That is true because if you get good grades in high school your parents would give money instead of buying you a car. But say you win the biggest game in college football then you get a party and people will know who you are. I think it is the way you see life.

In a way I do know why Margaret Mead may have stated that is because when you know if you successed, or when do you know that someone or your self succeed. Take myself I have never so I think have success. The only think is my grade but to me that is not success. When your in school your teachers, parents, and yourself think that you are too be getting good grades. When I was high school my friends would get money for every A or B on their report card. I wouldn't, I thought why are my friends succeed but not me because I never got money. So I was confused. I think
when people get older they realize it wasn’t confusion you were just enjoying your success different.

Success can mean any different to people. To some it may be confusing or not but it is up to that person to make that choice. Success to me can be very different to the person next to me.

**Commentary for 1 paper—Incompetent:**

This essay illustrates the scoring guide’s criteria for a score of 1. The fundamental deficiencies here clearly indicate that this writer is not yet ready to succeed at college-level reading and writing.

- The writer seems unable to understand the passage and does not use it to produce a meaningful response.
- The essay does not have a clear thesis early in the paper.
- The essay is illogical, unfocused, and disorganized.
- At the paragraph level, the writer has no sense of topic sentences or of how to use specific examples to support a statement.
- A series of disconnected thoughts about success appear in place of argument and support.
- Most sentences show serious problems with usage, word choice, sentence construction, and idioms: for example, “... that is because ...” (first sentence of paragraph 2); or “Success can mean any different to people” (first sentence of paragraph 3).
- The writing suggests second-language interference.
Appendix C

CSU English Placement Test Scoring Guide

At each of the six score points for on-topic papers, descriptors of writing performance are lettered so that:

a. = Response to the topic
b. = Understanding and use of the passage
c. = Quality and clarity of thought
d. = Organization, development, and support
e. = Syntax and command of language
f. = Grammar, usage, and mechanics

Score of 6: Superior

A 6 essay is superior writing, but may have minor flaws.

A typical essay in this category:

a. Addresses the topic clearly and responds effectively to all aspects of the task
b. Demonstrates a thorough critical understanding of the passage in developing an insightful response
c. Explores the issues thoughtfully and in depth
d. Is coherently organized and developed, with ideas supported by apt reasons and well chosen examples
e. Has an effective, fluent style marked by syntactic variety and a clear command of language
f. Is generally free from errors in grammar, usage, and mechanics

Score of 5: Strong

A 5 essay demonstrates clear competence in writing. It may have some errors, but they are not serious enough to distract or confuse the reader.

A typical essay in this category:

a. Addresses the topic clearly, but may respond to some aspects of the task more effectively than others

b. Demonstrates a sound critical understanding of the passage in developing a well-reasoned response

c. Shows some depth and complexity of thought

d. Is well-organized and developed, with ideas supported by appropriate reasons and examples

e. Displays some syntactic variety and facility in the use of language

f. May have a few errors in grammar, usage, and mechanics

Score of 4: Adequate

A 4 essay demonstrates adequate writing. It may have some errors that distract the reader, but they do not significantly obscure meaning.

A typical essay in this category:

a. Addresses the topic, but may slight some aspects of the task

b. Demonstrates a generally accurate understanding of the passage in developing a sensible response

c. May treat the topic simplistically or repetitively
d. Is adequately organized and developed, generally supporting ideas with reasons and examples

e. Demonstrates adequate use of syntax and language

f. May have some errors, but generally demonstrates control of grammar, usage, and mechanics

**Score of 3: Marginal**

A 3 essay demonstrates developing competence, but is flawed in some significant way(s).

A typical essay in this category reveals *one or more* of the following weaknesses:

a. Distorts or neglects aspects of the task

b. Demonstrates some understanding of the passage, but may misconstrue parts of it or make limited use of it in developing a weak response

c. Lacks focus, or demonstrates confused or simplistic thinking

d. Is poorly organized and developed, presenting generalizations without adequate and appropriate support or presenting details without generalizations

e. Has limited control of syntax and vocabulary

f. Has an accumulation of errors in grammar, usage, and mechanics that sometimes interfere with meaning

**Score of 2: Very Weak**

A 2 essay is seriously flawed.

A typical essay in this category reveals *one or more* of the following weaknesses:
a. Indicates confusion about the topic or neglects important aspects of the task

b. Demonstrates very poor understanding of the main points of the passage, does not use the passage appropriately in developing a response, or may not use the passage at all

c. Lacks focus and coherence, and often fails to communicate its ideas

d. Has very weak organization and development, providing simplistic generalizations without support

e. Has inadequate control of syntax and vocabulary

f. Is marred by numerous errors in grammar, usage, and mechanics that frequently interfere with meaning

Score of 1: Incompetent

A 1 essay demonstrates fundamental deficiencies in writing skills.

A typical essay in this category reveals *one or more* of the following weaknesses:

a. Suggests an inability to comprehend the question or to respond meaningfully to the topic

b. Demonstrates little or no ability to understand the passage or to use it in developing a response

c. Is unfocused, illogical, or incoherent

d. Is disorganized and undeveloped, providing little or no relevant support

e. Lacks basic control of syntax and vocabulary

f. Has serious and persistent errors in grammar, usage, and mechanics that severely interfere with meaning
Readers should not penalize ESL writers excessively for slight shifts in idiom, problems with articles, confusion over prepositions, and *occasional* misuse of verb tense and verb forms, so long as such features do not obscure meaning.
Appendix D

TEACHING THE MULTIPARAGRAPH ESSAY  
THE LITERATURE TRAINING ESSAY  
SHAPING THE ESSAY  
INDIVIDUAL CONFERENCES

You can plan one or more change-up days to give yourself enough time to review all the shaping sheets. You can mark errors, see students individually, have them pair up and do a peer response form, or assign another shaping version so they can make corrections on a clean form.

We like having individual conferences at this point. Students need attention for reassurance and help. Most often we have them sign up on a clipboard, date each page, and keep it for reference. It helps us remember which students came up for extra help when time was offered for it.
TEACHING THE MULTIPARAGRAPH ESSAY
PEER RESPONSE
FORM FOR ANSWERS
I am choosing the following questions from my partners' peer responses to answer:

<table>
<thead>
<tr>
<th>PEER RESPONSE QUESTIONS</th>
<th>WRITER RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>

This form was suggested by Mary Schnizel, an English teacher at Xavier College Preparatory in Phoenix.
Appendix E

7. Body Paragraph #1
   This body paragraph should have at least 150 words and exactly 11 sentences.
   Does the writer need to fix anything? If yes, what?

8. Body Paragraph #2
   This body paragraph should have at least 150 words and exactly 11 sentences.
   Does the writer need to fix anything? If yes, what?

9. Body Paragraph #3
   This body paragraph should have at least 150 words and exactly 11 sentences.
   Does the writer need to fix anything? If yes, what?

10. Conclusion
    The conclusion should have 40+ words and 3-5 sentences and should be text specific. It should also bring closure to the essay and reflect the ideas in the thesis. Does the writer need to fix anything about this paragraph? If yes, what
Appendix F

The following worksheets were reproduced from Jane Schaffer’s “Teaching the Multipart paragraph essay” unit plan. They include an overview of how to shape the essay, along with student handouts that help to guide the writing.
SHAPING THE ESSAY

We then do "Shaping the Essay"—a topic/sentence outline. The purpose of this is threefold: 1) we can help students transfer concrete details from their master list to the form; 2) they can plan their commentary thoughts; and 3) we can catch mistakes before they become imbedded in the first draft.

We cannot encourage you strongly enough to do the full shaping version (#1) for the first training essay. It has helped us reassure our students, guide them to greater insight, and give a sense of organization and direction to their papers. Expect the assignment to go more slowly than you expect; it is not unusual to take 2 or 3 days to model it and have students complete their own. To save time, you may want to count version #1 as a first draft of the essay.

FIRST DRAFT

The next 2 or 3 days are spent writing the first draft. Keep in mind that the calendar is very flexible; if you need several days to review the shaping sheets, plan a change-up activity to give yourself the time.

For most of our classes, we have them write the first draft—thesis, body paragraphs, and conclusion—without an introductory paragraph and then teach introductions afterward. We use this order because students otherwise take ideas they should save for their body paragraphs and use them in their introductions. Then, when they get to the body paragraphs, they tell us they have nothing left to say. By doing the introduction last, students find they still have some thoughts left over. This sequence, however, is easy to change. Some teachers prefer to teach the paragraphs in the order in which they are read. We encourage you to try both approaches and decide which works best for you.

When students get to the conclusion, we tell them to write a paragraph that fulfills three requirements: 1) it is all commentary; 2) it does not repeat key words from anywhere in the essay; and 3) it gives a finished feeling to the paper. Writing a thoughtful, reflective conclusion is very difficult. For essays done in the first few months after students complete this unit, these guidelines are enough. More sophisticated techniques come later.

Students can complete a first draft in two class periods. We require that everything be done in class so we can use the time to monitor their efforts. All pieces of the essay must be turned in with the final draft, or students cannot get credit for the final product. They store their work in writing folders that stay in the classroom.
SELF-RESPONSE
For the first 2 or 3 essays of the year, we use a response form that students can do either on their own papers or on a partner's. It helps them see mistakes they may have made and proofread their papers.

PEER RESPONSE
Later in the year--usually after the second or third essay--we teach a more extensive peer response process. Students are paired up and respond to each other's papers by writing down questions about their partner's essay. We do not teach this method until students are anchored in the format, or they become confused about concrete detail and commentary.

FINAL DRAFT
When students write their final drafts, they must adhere to our requirements for word counts and sentence order. On pages 71-73, we include the word count chart and the format layout that are given to every student every year.

We use a word count requirement because our students do not have an internal sense of development. Teachers like well-developed papers, and that generally means longer papers. We tell our students that longer papers are not always better papers, but that if they don't say enough, they can't develop their ideas. You will notice that the introductory and concluding paragraphs are always 40” words long; the body paragraphs become longer as students move from grade to grade. We arrived at these totals after analyzing student papers that earned high scores on district-wide essay tests.

You will notice that we include two format charts: one for the training papers and a longer one for teachers who want to offer this to their students. We do not allow students to leave the format during the training essays. First, they need to reinforce their learning about the difference between concrete detail and commentary. Second, you need to keep your grading going, and any deviation from the format at this point will slow you down. It will help you to be able to count on sentence #2 and sentence #5 as concrete details. Everything else in a body paragraph should be commentary.

Once students master the difference between concrete detail and commentary, they may leave the sentence requirement behind. The two cardinal rules still apply, though. WORD COUNTS and RATIO Students may write as many sentences as they wish as long as their paragraphs adhere to these two requirements.
TEACHING THE MULTIPARAGRAPH ESSAY
THE LITERATURE TRAINING ESSAY
SHAPING THE ESSAY
VERSION #3

Paragraph 1: Thesis:

Paragraph #2: first body paragraph
#1 (TS)

#2 (CD)

#5 (CD)

#8 (CS)

Paragraph #3: second body paragraph
#1 (TS)

#2 (CD)

#5 (CD)

#8 (CS)

Paragraph 4: Concluding paragraph, 1st sentence


TEACHING THE MULTIPARAGRAPH ESSAY
THE LITERATURE TRAINING ESSAY
SHAPING THE ESSAY
VERSION #2

Paragraph 1: Thesis:


Paragraph 2: first body paragraph

#1 (TS)

#2 (CD)

#3 (CM)

#4 (CM)

#5 (CD)

#6 (CM)

#7 (CM)

#8 (CS)
Paragraph #3: second body paragraph

#1 (TS) ____________________________________________

#2 (CD) ____________________________________________

#3 (CM) ____________________________________________

#4 (CM) ____________________________________________

#5 (CD) ____________________________________________

#6 (CM) ____________________________________________

#7 (CM) ____________________________________________

#8 (CS) ____________________________________________

Paragraph 4: Concluding paragraph, 1st sentence:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Appendix G

The following worksheets were reproduced from Jane Schaffer's "Teaching the Multiparagraph Essay" unit plan. They include different prewriting ideas, as well as examples of those activities.
Now it's time to learn about spider diagrams. Copy the sample your teacher gives you on the back of this sheet. Notice the following things:

1. The subject of the pre-writing has a box drawn around it.

2. Each idea is numbered.

3. This has 2 #2 ideas and 2 #3 ideas (same as bubble clusters).

4. Each #3 idea has at least 5 words in it (same as bubble clusters).

5. This way of pre-writing uses straight lines instead of circles. It is arranged on the page the same way as bubble clusters, but the connecting lines are straight and not curved.
TEACHING THE MULTIPARAGRAPHS ESSAY
PRE-WRITING
SPIDER DIAGRAMS
SAMPLE

SUMMERTIME

1

2
daily routine

3
more time to do
pleasure reading

3
stay up late and
sleep in

3
barbecues in
the back yard

2
family

3
go on vacations to
Disneyland and
the beach

3
see my brothers
and sisters more
often during the
day

3
catch up on movies I
missed
TEACHING THE MULTIPARAGRAPH ESSAY
PRE-WRITING
OUTLINES
STUDENT HANDOUT

Now it's time to learn about using an outline as a form of pre-writing. Copy the sample your teacher gives you on the back of this sheet. Notice the following things about the outline:

1. The title is the subject of the pre-writing. It is the same as the #1 idea you did for bubble clusters and spider diagrams.

2. The lines that start with Roman numerals (I and II) are the same as the #2 ideas you did earlier.

3. The lines that start with capital letters (A and B) are the same as the #3 ideas you did earlier.

4. Each capital letter line has at least 5 words in it (same as the #3 ideas you did earlier).

5. The different ideas are indented (moved to the right in columns). When you do your practice outline, watch to make sure you are lining them up like the sample.

6. If you like outlines, you probably don't need to keep using the numbers at the end of each line. They tend to get in the way for people who like to outline.
TEACHING THE MULTIPARAGRAPH ESSAY
PRE-WRITING
OUTLINES
SAMPLE

GETTING A COMPUTER (#1)

I. Picking one out (#2)
   A. Shopping around at different stores to compare (#3)
   B. Talked to salespeople about what I needed (#3)

II. Setting it up (#2)
   A. Tried to read the manual but gave up
   B. Friend came to get it started and teach me
Appendix H

The following course outlines were reproduced from the Lakeside Unified School District. These course outlines, dated 12-12-2000 to 1-11-2000, were the most recent completed course outlines as of 8-1-2004.
Course Title: English 9 A/B  
Board Approval Date: 12/12/2000

<table>
<thead>
<tr>
<th>Course #</th>
<th>1279/1282</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>9</td>
</tr>
<tr>
<td>Length</td>
<td>Two Semesters</td>
</tr>
<tr>
<td>Credit</td>
<td>5 per semester</td>
</tr>
<tr>
<td>Max. Credit</td>
<td>10</td>
</tr>
</tbody>
</table>

Course Description:

English 9 A/B is a one-year course designed to give students the language skills that will prepare them for real-life situations and a continuing education. The course will focus on reading, writing, speaking, and listening through an exposure to narrative and expository texts. Language and study skills, as well as grammar and mechanics, are integrated with the teaching of the writing process. This course is required for graduation and aligns with the California English-Language Arts Framework, California English-Language Arts Content Standards, for grades 7-12. All students who pass this course have completed one of the requirements for proficiency in the integration with other curricula, especially History-Social Science.

The student will:

1. Regularly read and study a wide range of literary and informational material, including core, extended, and other reading selections that broaden historical, global and cultural awareness.
2. Develop an understanding and respect for linguistic diversity across cultures, time, ethnic groups, geographic regions, and social contexts.
3. Develop and apply strategies for comprehending, interpreting, critically analyzing, and evaluating core, extended, and self-selected texts.
4. Demonstrate an ability to seek out appropriate reading material for information and pleasure and to broaden experience.
5. Identify stylistic devices such as:
   -- Plot outline (exposition, rising action, climax, falling action, resolution--Freytag's Pyramid)
   -- Sound devices (alliteration, assonance, consonance, rhyme, and rhythm)
   -- Figurative language (hyperbole, literal language, metaphor, personification, and simile)
   -- Imagery
   Explain how stylistic devices convey tone and mood.
6. Demonstrate an ability to analyze, synthesize, and evaluate information, incorporating it into a final product with properly credited sources.
7. Demonstrate an ability to use the formal writing process (with an emphasis on prewriting, organizing, logical development, revising, and formatting) and systematically produce quality writing in a variety of domains (specifically persuasive, expository, and autobiography).
8. Use standard conventions of written language that produce clarity and correctness in context, including grammar, spelling, punctuation, language usage, capitalization, sentence structure, and paragraphing.
9. Identify parts of speech, mechanics of punctuation, and phrases (e.g., gerund, infinitive, and participle).

10. Use knowledge of prefixes, suffixes, and Greek and Latin roots to determine the meaning of new words encountered in reading materials.

11. Use a variety of technological resources to gather, synthesize, communicate, and create knowledge and information.

12. Develop the ability to listen and speak effectively in both formal and informal situations.

Assessment:

Assessment of student outcomes should be based on student performance and may include examinations, assignments, portfolios, and qualitative evaluations. These assessments will include evaluations of a student's ability to effectively analyze, interpret, explain, synthesize, evaluate and communicate in the English language. An end-of-course examination, based upon desired student outcomes and the content of the course, will be administered.

Instructional Materials:

- Adventures in Reading - Harcourt, Brace, Jovanovich
- Building English Skills - Orange Level - McDougal, Littel
- Elements of Writing - Kenneavy, James L. & Warriner, John E.
- Literature and Language - Orange Level, McDougal, Littel
- Teaching the Multiparagraph Essay, Schaffer Writing Program - Schaffer, Jane C. I

Core Works:

Selected short stories and poems from Adventures in Reading (see Instructional Materials) or Literature and Language (see Instructional Materials).

- Hamilton
- Homer
- Houston
- Shakespeare
- Steinbeck

Supplemental and Extended Works:

- Robert Frost's The House on Mango Street
- James Clavell's Shogun
- Maya Angelou's I Know Why the Caged Bird Sings
- Richard Adams' The Wind in the Willows
- H.G. Wells' The Time Machine
- John Steinbeck's Of Mice and Men
- Edgar Allan Poe's The Raven
- Emily Dickinson's Wild Honey
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- John Steinbeck's The Grapes of Wrath
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Juliet
- Edgar Allan Poe's The Raven
- Robert Frost's The Road Not Taken
- John Updike's Rabbit, Run
- Ernest Hemingway's The Old Man and the Sea
- William Shakespeare's Romeo and Jul...
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Board Approval Date</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unified School District</td>
<td></td>
<td>Great Expectations</td>
</tr>
<tr>
<td>Course Title</td>
<td></td>
<td>Old Man &amp; the Sea</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Parrot In the Oven</td>
</tr>
<tr>
<td>Dickens</td>
<td></td>
<td>The Outsiders</td>
</tr>
<tr>
<td>Hemingway</td>
<td></td>
<td>The Acorn People</td>
</tr>
<tr>
<td>Hinton</td>
<td></td>
<td>Obasan</td>
</tr>
<tr>
<td>Jones</td>
<td></td>
<td>Laughing Boy</td>
</tr>
<tr>
<td>Kogawa (Asian)</td>
<td></td>
<td>West Side Story</td>
</tr>
<tr>
<td>LaFarge (Indian)</td>
<td></td>
<td>Bird Street</td>
</tr>
<tr>
<td>Laurens</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orlov</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul (Samoa)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pittman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wendt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zindel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dickens: *Great Expectations*

Hemingway: *Old Man & the Sea, Parrot In the Oven*

Hinton: *The Outsiders*

Jones: *The Acorn People*

Kogawa (Asian): *Obasan*

LaFarge (Indian): *Laughing Boy*

Laurens: *West Side Story*

Orlov: *Bird Street*

Paul (Samoa): *Pumpkin Coach*

Pittman: *Autobiography of Miss Jane Pittman*

Twain: *The Adventures of Tom Sawyer*

Wendt: *Birth and Death of the Miracle Man and Other Stories*

Zindel: *The Pigman*
Unified School District

Course Title: English 10 A/B

Board Approval Date: 12/12/2000

Reading Literature: Blue Level, McDougal. Littell
Teaching the Multiparagraph Essay. Schaffer Writing Program - Schaffer, Jane C.
Wariner's English Grammar and Composition 4th Course - Harcourt, Brace, Jovanovich
The Writing Source - Sebranek and Kemper - The Write Source/Burlington, Wis.

Reading Level: Grades 7-10

Core Works:
Shakespeare
Golding
Hansberry
Weisel

Supplemental and Extended Works:
Achebe
Adams
Anaya
Baldwin
Craven
Herbert
Huxley
Lowry
Orwell
Salinger
Sophocles
Stoker
Tatum
Uchida
Voltaire

Random House Webster's College Dictionary, Random House. 1999
Oxford American Thesaurus of Current English, Oxford University Press. 1999
Use standard conventions of written language that produce clarity and correctness in context, including grammar, spelling, punctuation, language usage, capitalization, sentence structure, and paragraphing.

Identify parts of speech, mechanics of punctuation, phrases (e.g., gerund, infinitive, and participial), and clauses (e.g., main and subordinate).

Apply and analyze research techniques using a variety of technological resources.

Demonstrate skills as an active listener and speak effectively in both formal and informal situations.

Assessment:

Assessment of student outcomes will be based on student performance and may include examinations, assignments, portfolios, and qualitative evaluations. It includes a student's ability to effectively analyze, interpret, explain, synthesize, evaluate, and communicate. An exit examination will assess the students' knowledge of the content material based upon the desired student outcomes.

Instructional Materials:

Adventures in Reading - Harcourt, Brace, Jovanovich
Appreciating Literature - Glencoe/McGraw-Hill, Scribner Literature Series
Building English Skills - Blue Level - McDougal, Littell
Elements of Writing - Kenneavy, James L. & Warriner, John E
Globe Literature - Green - Globe Book Company
Literature and Language - Blue Level, McDougal, Littell
Prentice-Hall Literature, Platinum - Prentice-Hall
Reading Literature - Blue Level, McDougal, Littell
Teaching the Multipart Paragraph Essay, Schaffer Writing Program - Schaffer, Jane C.
Warriner's English Grammar and Composing 4th Course - Harcourt, Brace, Jovanovich
The Writing Source - Sebranek and Kemper - The Write Source/Burlington, Wis

Reading Level: Grades 7-10

Core Works:
- Shakespeare
- Lord of the Flies
- Raisin in the Sun
- Night

Supplemental and Extended Works:
- Achebe
- Things Fall Apart
- Watership Down
- Bless me, Ultima
- Go Tell it on the Mountain
- I Heard the Owl Call My Name
- Dune Trilogy
- Brave New World
- The Giver
- Animal Farm
- Catcher in the Rye
- Antigone
- Dracula
- Mexican American Literature
- Picture Bride
- Candide

Random House Webster’s College Dictionary, Random House 1999
Oxford American Thesaurus of Current English, Oxford University Press 1999
Bridging the Gap

Unified School District

Course Title: American Literature 11 A/B

Board Approval Date: 1/11/2000

Course # 1029/1032

Department: English

Grade Level: 11

Length: Two Semesters

Credit: 5 per semester

Max. Credit: 10

Prerequisite: Completion of 9th & 10th grade English with passing grade

Course Description:

American Literature A/B is a chronological and thematic survey of American literature from Colonial to contemporary times. Students study representative works from each major literary period in relation to corresponding social and political events and issues. Elements of the humanities, including art, architecture and music, are also included to provide further insight to each era. The course also includes the following instructional components: Vocabulary, both literature-related and PSAT/SAT preparation; the writing process including writing about literature, including grammar and spelling; and research skills. This course follows California English-Language Arts Framework guidelines, and Unified School District Literacy Standards for grades 7-12. Integration with other curricula, especially History-Social Science, will be encouraged at all levels.

Student Outcomes:

The student will:

1. Develop the ability to listen and speak effectively using appropriate conventions (i.e. rhetorical strategies of language to communicate ideas in both formal and informal situations
2. Study American writers’ ideas and thoughts in relation to modern culture through assigned and self-selected readings
3. Recognize the major literary periods and genres in the development of American literature through entire reading and textual analysis of Core, Supplemental, and self-selected texts
4. Develop research skills using traditional and technical resources and demonstrate the ability to analyze, synthesize, and evaluate the information researched in the form of an extended essay
5. a. Gain insight to the major ideals and beliefs that guided the developing American nation and that serve as a common heritage for modern America.
6. Develop an understanding of the linguistic and ethnic diversity in American Literature from pre-colonial times to contemporary times
7. Understand and practice the writing process as defined in the California English-Language Arts Framework guidelines, California English-Language Arts Content Standards, and Unified School District Literacy Standards for grades 7-12
8. Develop skills in the standard conventions of written language including grammar, spelling, punctuation, language usage, capitalization, sentence structure, and paragraphing through directed and independent study

Assessment:

Assessment of student outcomes should be based on student performance and may include examinations, assignments, portfolios, and qualitative evaluations. These assessments will include evaluations of a student ability to effectively analyze, interpret, explain, synthesize, evaluate and communicate in the English language. An end-of-course examination, based upon desired student outcomes and the content of the course, will be administered.
## Course Title: American Literature 11 A/B

**Board Approval Date:** 1/11/2000

### Instructional Materials:
- **Adventures in American Literature** - Harcourt, Brace, Jovanovich
- **Appreciating Literature**, Glencoe/McGraw-Hill, Scribner Literature Series
- **Building English Skills** - Yellow Level - McDougal, Littell
- **Language and Literature** - Yellow Level, McDougal, Littell
- **Prentice-Hall Literature: An American Experience** - Prentice-Hall
- **Reading Literature** - Yellow Level, McDougal, Littell
- **Warriner's English Grammar and Composition** 5th Course - Harcourt, Brace, Jovanovich

### Core Works:
- **Miller** 
  - Death of a Salesman
  - The Adventures of Huckleberry Finn
- **Wright** 
  - Black Boy

### Supplemental and Extended Works:
- **A Guide to MLA Documentation** Trimmer, Houghton-Mifflin
- **American Literature** McGraw-Hill
- **Autobiography of Malcolm X**
- **Kitchen God's Wife**
- **Mexican American Literature** Tatum, Harcourt, Brace, Jovanovich
- **The Rinehart Reader**, 3rd Edition
- **Student Guide to Research and Writing: Literature** Skapura & Marlowe-Libraries Unlimited
- **Vocabulary for the College-Bound Student** Amsco

### Authors and Works:
- **Bake**
  - "Growing Up"
- **Beal (Indian)**
  - "I Will Fight No More Forever: Chief Joseph and the Nez Perce War"
- **Bennett (African American)**
  - "What Manner of Man: The Autobiography of Martin Luther King, Jr.
- **Faulkner**
  - *As I Lay Dying: Agee, A Death in the Family*
  - *The Great Gatsby*
- **Franklin**
  - "The Autobiography of Benjamin Franklin"
  - "I Am Joaquin"
- **Gonzalez (Hispanic)**
  - Ordinary People
  - The Scarlet Letter
  - "The Snows of Kilamanjaro and Other Stories"
- **Guest**
  - The Sun Also Rises
  - Rumblefish
- **Hawthorne**
  - Portrait of a Lady
  - A Separate Peace
- **Hemingway**
  - Fifteen American One-Act Plays
  - Inherit the Wind
  - The Night Thoreau Spent in Jail
  - To Kill a Mockingbird
  - Billy Budd and Other Stories
  - The Crucible
- **Knowles**
  - *Fifteen American One-Act Plays*
  - *Inherit the Wind*
  - *The Night Thoreau Spent in Jail*
  - *To Kill a Mockingbird*
  - *Billy Budd and Other Stories*
  - *The Crucible*
<table>
<thead>
<tr>
<th>Course Title</th>
<th>American Literature 11 A/B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mishima (Asian)</td>
<td>The Sound of Waves</td>
</tr>
<tr>
<td>Salinger</td>
<td>The Catcher in the Rye</td>
</tr>
<tr>
<td>Sanders and Peek (Indian)</td>
<td>&quot;Literature of the American Indian&quot;</td>
</tr>
<tr>
<td>Steinbeck</td>
<td>Cannery Row</td>
</tr>
<tr>
<td>Valdez (Hispanic)</td>
<td>Zoot Suit</td>
</tr>
<tr>
<td>Walker (African American)</td>
<td>&quot;In Search of Our Mother's Gardens&quot;</td>
</tr>
<tr>
<td>Wilder</td>
<td>Our Town</td>
</tr>
<tr>
<td>Wilson (African-American)</td>
<td>Fences</td>
</tr>
<tr>
<td>Zindel</td>
<td>The Effect of Gamma Rays on Man-in-the-Moon Marigolds</td>
</tr>
</tbody>
</table>
This course is designed to continue and extend the objectives of American Literature, I. Language Arts skills will focus on reading, writing, speaking, and listening, with an emphasis on world and British literature, preparing students for real life situations, careers, and continuing education. Grammar, vocabulary, usage, mechanics are integrated with the teaching of the reading and writing process. This course aligns with the California English-Language Arts Framework, California English-Language Arts Content Standards, and Literacy Standards for grades 7-12. All students who have completed this course have completed one of the requirements for proficiency in the integration with other curricula, especially History-Social Science, will be encouraged.

Student Outcomes:
The student will
1. Develop the ability to listen and speak effectively while formulating judgements about formal and informal communication. Also students will deliver focused and coherent presentations that convey clear and distinct perspectives demonstrating solid reasoning skills.
2. Demonstrate the ability to read assigned and self-selected material for a variety of information. Through word analysis, fluency, vocabulary development, and reading comprehension, students will broaden their reading experience.
3. Recognize the major literary periods and genres in the development of World and British literature through critical reading and textual analysis of Core, Supplemental, and self-selected texts.
4. Develop research skills using traditional and technological resources and demonstrate the ability to analyze, synthesize, and evaluate the information researched in the form of an extended essay.
5. Develop an understanding of British and world literature, and art, as reflections of social and political events and issues.
6. Develop an understanding of the linguistic and ethnic diversity in British and world literature from early to contemporary times.
7. Understand and practice the writing process as defined in the California English Language Arts Framework guidelines, California English-Language Arts Content Standards, and Unified School District Literacy Standards for grades 7-12.
8. Develop skills in the standard conventions of written language, including grammar, spelling, punctuation, language usage, capitalization, sentence structure, and paragraphing through directed and independent study.

Assessment:
Assessment of student outcomes should be based on student performance and may include examinations, assignments, portfolios, and qualitative evaluations in the English language. It includes a student’s ability to analyze, interpret, explain, synthesize, evaluate, and communicate. These tasks are embedded in the instructional units and are designed to stimulate thinking; therefore learning actually occurs during assessment.
Instructional Materials:

- *Adventures in English Literature* - Harcourt, Brace, Jovanovich
- *Building English Skills* - Purple Level - McDougal, Littell
- *Language and Literature* - Purple Level, McDougal, Littell
- *Reading Literature* - Purple Level, McDougal, Littell
- *Prentice-Hall Literature* - The English Tradition - Prentice-Hall
- *Warriner’s English Grammar and Composition* Complete Course - Harcourt, Brace, Jovanovich

Core Works:
- Camus, *The Stranger*
- Kafka, “Metamorphosis”
- Shakespeare, “Macbeth”
- Shaw, “Pygmalion”

Supplemental and Extended Works:
- Perrine: *Literature, Structure, Sound and Sense*
- *Vocabulary for the College-Bound Student*, Amsco

1984
- *A Midsummer Night’s Dream*
- *A Tale of Two Cities*
- *Amadeus*
- *Beowulf*
- *Best Short Stories of the Modern Age*
- *Brave New World*
- *Candide*
- *Canterbury Tales*
- *Catch-22*
- *Chekhov: The Major Plays*
- *Chronicle of a Death Foretold*
- *Crime & Punishment*
- *Cry the Beloved Country*
- *Death of Ivan Ilyich, The*
- *Doctor Zhivago*
- *Don Quixote*
- *Emma*
- *Four Great Plays by Ibsen*
- *Frankenstein*
- *Good Earth, The*
- *Hamlet*
Course Title

English 12 A/B

Board Approval Date 1/11/2000

Heart of Darkness/Secret Sharer
Henry V
Jane Eyre
Love in the Time of Cholera
Madame Bovary
Mayor of Casterbridge, The
Measure for Measure
No Exit
Pride and Prejudice
Tess of the D'Urbervilles
Things Fall Apart
True West
Waiting for Godot
Woman Warrior-Memoirs of a Girlhood Among Ghosts
Wuthering Heights
Appendix I

The following class syllabi were used in the data analysis. According to the teachers who created them, they are the most current version available.
English 9 Syllabus

- **Library/Media Center/Computer Lab**
  An orientation to the library/media center and computer lab will be presented early first semester. The use of these facilities can be available throughout the school year.
  Assessment:
  - Scavenger hunt
  - Tests and quizzes about the library
  - Research projects

**Semester 1**

- **Weeks 1 - 3**
  **The Novel (Part 1)**
  *Of Mice and Men* by John Steinbeck
  Present the elements of the novel to include theme, characterization, setting, plot, conflict, foreshadowing/flashback, climax, resolution, point of view, tone, style, irony, historical relevance and symbolism.
  Assessment:
  - Core vocabulary worksheets and quizzes
  - Quizzes and objective exam on the novel

  **Vocabulary (Elements of Writing by Kenneavy and Warnier - Chapter 34)**
  *Roots, Prefixes, and Suffixes*
  Assessment:
  - Pre and post test
  - Identification of roots, prefixes, and suffixes in written passages

- **Weeks 4 - 11**
  **The Multiparagraph Essay (Schaffer program)**
  Assessment:
  - Literature Analysis Essay
  - Personal Essay
  - Quizzes on essay terms

  **Grammar (Elements of Writing by Kenneavy and Warnier - Chapter 15)**
  **The Parts of Speech**
  Present the eight parts of speech to include Noun, Pronoun, Adjective, Verb, Adverb, Preposition, Conjunction, and Interjection
  Assessment:
  - Pre and post test
  - Identify parts of speech in student writing

  **Mechanics (Elements of Writing by Kenneavy and Warnier - Chapter 24)**
  **Capitalization**
  Assessment:
  - Pre and post test
  - Correct use of capitalization in student writing

  **Reading**
  **Sustained Silent Reading (SSR)**
  Assessment:
  - Book Talks
- **Weeks 12 - 14**

  **The Short Story**
  Present the elements of the short story to include characterization (protagonist and antagonist, direct and indirect, round and flat, static and dynamic, dialogue and description), conflict (external and internal), setting, point of view (omniscient and limited, first person and third person), theme structure (exposition, complication, climax, resolution), suspense (foreshadowing and dramatic irony), imagery, symbolism, tone, style
  
  **Assessment:**
  - Vocabulary worksheets and quizzes
  - Quizzes and objective exams on the short stories
  - Essay - Writing about the Short Story (To be evaluated by using the Golden State 6-point rubric)

  - Library research on various topics stimulated by the short stories can be presented through composition, speeches, panels, or skills.

  **Mechanics (Elements of Writing by Kenneavy and Warnier - Chapters 25 and 26)**

  **Punctuation**
  
  **Assessment:**
  - Pre and post test
  - Correct use of punctuation in student writing

- **Weeks 15 - 18**

  **The Novel (Part 2)**
  The instructor will select a title of their choice. Possibilities include:
  - *Great Expectations* by Charles Dickens
  - *The Martian Chronicles* by Ray Bradbury
  - *Old Man and the Sea* by Ernest Hemingway
  - *The Outsiders* by S.E. Hinton
  or another selection of literary merit

  Present the elements of the novel to include theme, characterization, setting, plot, conflict, foreshadowing/flashback, climax, resolution, point of view, tone, style, irony, historical relevance, and symbolism.

  **Assessment**
  - Vocabulary worksheets and quizzes
  - Quizzes and objective exam on the novel
  - Essay - Writing about the Novel (To be evaluated by using the Golden State 5-point rubric)

  **Grammar (Elements of Writing by Kenneavy and Warnier - Chapter 23)**

  **Usage**
  
  Present the eight parts of speech to include Noun, Pronoun, Adjective, Verb, Adverb, Preposition, Conjunction, and Interjection

  **Assessment**
  - Pre and post test
  - Applying correct usage in student writing
  - Tests and quizzes

- **Semester 1 Final Exam**
  (individually created by instructor)

  Writing prompt based on Gary Soto's "The Jacket" (To be evaluated by using the Golden State 6-point rubric)
English 9  
Syllabus for 2001/2002  

Fall 2001  
Weeks 1-4

Discuss and illustrate California State Standards  
Read and discuss Alice in Wonderland and Lewis Carroll  
Discuss lit terms (antagonist, narrator, conflict, complication, theme, imagery, personification, and symbolism) as they pertain to Alice.  
Use Alice to show the importance of adjectives, as well as to illustrate the notion of showing, rather than telling.  
Use Alice as a springboard for students to produce their own fairytales  
Assessment: Be able to identify lit terms in their own fairytales

Practice working in groups to provide environment for discovery and critical thinking in writing  
Introduce roots  
Practice timed readings  

Assessment: Improve time for subsequent readings

SSR three times per week  
Free writes three times per week  
Free choice novel  
Introduction to parts of speech  
Assessment: Quizzes  

Oral presentations on free choice novels to promote listening and speaking  
Discuss which Standards we have hit upon during first four weeks of school  
Begin vocabulary

Weeks 5-8

Begin discussion of writing critical paper  
Use Rockwell prints to illustrate "how we know"  
Discuss the main parts (thesis, body paragraphs, topic sentences, and conclusions) contained within a critical paper.  
Assessment: Use the correct format in their own essays  
Emphasize revision as key to writing success  
Explain Jane Schaffer terms and how they fit into the main parts of the paper  
Assessment: Quiz on terms  

Show examples of other students' essay and analyze them together.  
Practice use of writing workshops to improve writing skills  
Practice mapping, free writes, and other prewriting strategies.  
Assessment: Correctly demonstrate prewriting strategies

Of Mice and Men and discussion on Steinbeck  
Discuss OMAM in terms of plot, character, and setting, foreshadowing, tone, and style  
Write first drafts of critical papers  
Continue roots instruction, free writes, timed readings, and SSR.
Second free choice novel

Weeks 9-12
Introduce prefixes and suffixes, mechanics, and punctuation
Continue work on essay revision
Introduce short story using “The Yellow Wallpaper,” and “The Necklace.”
Discuss previous lit terms and how they apply to these stories.
Assessment: Quiz applying lit terms to stories above
Analytical paper containing elements discussed above.
Revision of analytical paper
Writing workshops where students critically evaluate their own work
Second draft of analytical paper
Using rubrics to evaluate work
Assessment: Successfully use rubric to evaluate group member’s work
Continue work on reading and writing critically
Grammar- Elements of Writing - Pronouns as subjects, subject verb agreement, adverbs, and adjectives
Assessment: Quiz
Third free choice novel

Weeks 13-18

The Martian Chronicles and Ray Bradbury
Imagery, personification, foreshadowing, conflict, climax, resolution as it applies to TMC.
Assessment: Show examples of above lit terms in TMC
Create a planet project- encourages group work, critical thinking, and imagination
Subject/ verb recognition, compound/complex sentences
Assessment-quiz
Using compound/complex sentences to liven up writing
Assessment: Correct use of sub/verb agreement and compound/complex sentences in their essays.
Analytical paper discussing foreshadowing found within TMC.
Focus on introductions and thesis
Fourth free choice novel
Introduce prefixes

End of Semester- Presentation of Martian Chronicles project
Final- lit terms, grammar, roots, and prefixes

Semester 2- Spring 2002

Weeks 1-4
Do Shakespeare research in library using Shakespeare program. Students will focus on one element of Shakespeare-his life, his plays, the theater, or his poetry.
Watch A and E video on Shakespeare’s life
Read Romeo and Juliet aloud in class with assigned roles
Discuss **tone, mood, foreshadowing, and characterization** in R and J.
Produce Shakespearean newsletter using Microsoft Publisher
**Critical essay** using student’s original prompt pertaining to R and J.
Writing workshop
Students will use rubrics to assess their own work
Revision workshop
Introduce **spelling rule**
Assessment: Spelling quizzes
Extra credit for memorized performances
Continue roots, prefixes, spelling, suffixes, free writes, timed readings, and SSR.
Fifth free choice novel

**Weeks 5-8**
**Sat 9 testing**
Read Farewell to Manzanar
**Manzanar vocabulary**
Focus on elements of non-fiction - autobiography vs. biography, connotation and denotation, figures of speech, main ideas.
Do reading journals focusing on various literary devices found within FTM.
Assessment: ability to apply various literary devices to FTM in quiz format
**Discuss and research prejudice in U.S.**
In class essay - Topics concerning prejudice and intolerance as they apply to student’s own life
Begin work on autobiography project
Videotape interview with family member to discuss heritage
(Autobiography will be combined with poems written during poetry unit)
Continue roots, prefixes, spelling, suffixes, free writes, timed readings, and SSR.
Sixth free choice novel

**Weeks 9-13**
**The Odyssey**
Discuss elements that make up epic poetry
Discuss **Greek mythology** as it applies to The Odyssey
Vocabulary
Assessment: quiz on epic poetry, Greek mythology, and vocabulary associated with The Odyssey
Grammar - Direct objects, indirect objects, and identifying subject, predicate nominative and predicate adjective.
Assessment: quiz
Assessment - Analytical essay based on one of three writing prompts pertaining to The Odyssey
Group writing workshops and individual writing workshop with me to discuss paper
Introduce suffixes
Continue roots instruction, prefixes, free writes, timed readings, and SSR.
Assessment: all free choice novels require oral presentation to the class or myself, as time allows.

Seventh free choice novel

Weeks 14-18

Poetry

Discuss lit terms as they apply to poetry - alliteration, assonance, consonance, simile, metaphor, figurative language, hyperbole, and onomatopoeia.

Discuss and read different types of poetry - soliloquy, ballads, free verse, sonnet, haiku, quatrains, couplet, iambic pentameter, blank verse, meter, and rhyme scheme.

Write original poetry pertaining to personal topics that will be added to autobiography.

Assessment: use various lit terms above in original poetry

Write various types of original poetry

Punctuation, capitalization

Assessment-quiz

Assemble autobiography portfolio

Final - End of course exam

Poetry reading of original poetry
Course Prerequisite: English 9A and 9B, English 10A and 10B, American Literature (English 11A and 11B)

COURSE DESCRIPTION

Literature We Will Read: Our resource text will be **Adventures in English Literature** (Pegasus edition). The literature in this course will cover a general chronology, beginning with Anglo-Saxon writing and ending with contemporary writing. The authors represented are not only from England, Scotland, Wales, and Ireland, but also from countries outside the British Isles that were once part of the British Empire.

The literature of the English-speaking people is a rich legacy that extends over fifteen centuries. In order to understand how this literature has developed, we will explore some background of English history, key historical and cultural events of each literary period. We will also study the growth and development of the English language itself. What began as a rude tongue spoken by obscure Germanic tribes who invaded England in oared warships in the Dark Ages is today, some 1,500 years later, the English language which encompasses the globe.

Additional Literary Sources:

Selections from various songs, poems, and folk tales; some classic films, dealing with literary themes will also be reviewed and analyzed in class.

**Much Ado About Nothing**, Shakespeare
**Metamorphosis**, Kafka
**The Stranger**, Camus

Major Writing Assignments: for student portfolio assessment

**Autobiographical Essay** Learn to select details, appropriate for college application essay; learn to use imaginative and narrative techniques.

**Career and College Planning Research Essay** Learn to use an i-Search format; setting goals, seeking information; learn to use self-analytical techniques; learn to use the MLA format.

**Explication Essay** Learn to use analytical and expository techniques in interpreting literature and establishing and supporting a thesis.

**Creative Writing** Learn to use imaginative, narrative, sensory, and descriptive details in a poetic format or a reflective essay.
Tests, essays, and projects will be subjective and sometimes collaborative.

Journals/Quick Writes: Two or three times a week you will be asked to fill a half page recording your reactions and/or observations to something we read. These will be collected at the end of each semester. Points will be assigned on the volume of these personal journals.

Homework: Each quarter you will receive points for a composite homework grade. You will not have homework every day and the assignments should not take more than \( \frac{1}{2} \) hour to complete. Plan for 3 or 4 hours a week for home-reading to keep pace with our reading assignments.

Class Participation/Group Activities: The fundamental idea underlying this class is that knowledge is socially constructed. You will be asked to share and argue ideas in numerous partner and group activities. Every three weeks your total points for daily class participation will be recorded. Daily points are subjectively assigned based on how frequently you are at task: how frequently and how helpfully you participate in cooperative and collaborative group work.

Grammar and Vocabulary: These are the goals:
- To integrate the understanding of basic grammar, sentence mechanics, and punctuation through the writing process: to focus on the structure and function of the English language.
- To give students practice using context to reason and substantiate the meaning of new vocabulary words. The understanding is that at this age you do not need a lot of vocabulary. However, the TRUTH is that all of your adult life you will need vocabulary to express ideas. Words are power. The TRUTH is you cannot be a critical thinker without a lot of vocabulary; that after you get out of high school, your success will depend on your ability to express yourself. The TRUTH is that vocabulary acquisition is a life-long process. You will be taught some strategies that will help you self-select and acquire new vocabulary. You will be urged to use new vocabulary in your writing.

Grading Policy: Assignments (essays and projects), tests, and partner and group work will be given numerical scores. At the end of each 6 week grading period, the total possible points are added. Homework and class participation points are accumulative. Students may revise paraphrase, précis, and essay assignments and raise their points—provided that assignments are not late. Late assignments will lose points.

Extra Credit: Students can protect their grade, or make up for low grade (or no grade) by doing an extra credit project. I do not hand out extra credit work, but I am always willing to act as a guide or offer suggestions.
English Literature Syllabus: 1st Semester

- A study of the history of the English language, linguistics, and etymology of various English words.

- Anglo-Saxon Age:
  "The Seafarer"
  Beowulf, heroic epic
  The Legend of King Arthur

- Medieval Age:
  The Canterbury Tales, Chaucer
  Everyman, morality play

- Elizabethan Age:
  Macbeth, Shakespeare
  Much Ado About Nothing, Shakespeare

- Puritan Age: Milton's sonnets and Pilgrim's Progress

Precis and paraphrasing skills will be emphasized especially during the first semester. Writing, critical reading, collaborative activities, and vocabulary development for SAT will accompany each unit. The two major essays for the semester: Autobiographical and the Career/College research paper.

English Literature Syllabus: 2nd Semester

- Eighteenth Century
  Gulliver's Travels, Swift
  Poets: Alexander Pope, Robert Burns, William Blake

- Romantic Age
  Wuthering Heights
  Sense and Sensibility
  Poets: Wordsworth, Coleridge, Byron, Shelley, and Keats

- Victorian Age
  The Importance of Being Earnest, Wilde

- Twentieth Century
  "The Rocking Horse Winner", Lawrence
  Pygmalion, Shaw
  Metamorphosis, Kafka
  The Stranger, Camus
  Poets: Yeats, Sassoon, Brooke, Eliot, Owen, Thomas

The two major writing assignments: explication and creative writing.
Course Description: This class will focus on writing and reading. We will be reading short stories, novels, plays, poetry, non-fiction, and essays; and we will be doing many types of writing activities designed to improve both the fluency and correctness of your writing.

Course Objectives: The student will:
1) Review the conventions of English grammar
2) Study specific writing skills in the "Process Approach"
3) Read and analyze many classic pieces of literature
4) Review study skills and research skills, including Internet navigation
5) Study vocabulary and literary terms in the context of literature
6) Study a variety of writing styles
7) Develop an understanding of literature with an emphasis on critical thinking

Materials:
1) Textbooks- Adventures in Reading-- (Heritage edition) (get a copy of this)
   Elements of Writing (I have class sets of these)
Each student needs to bring the following items to class every day:
2) A 3-ring binder with a section for English
3) Paper, Pen, Pencil
4) A spiral notebook with 100 or more pages
5) SSR book
6) Student Planner (will be distributed during first week)

Class Rules: You will earn 5 points per day if you are in class, on time, on task, and abide by all of the following rules. These points account for about 20% of your total grade.

Do
- follow all teacher directions
- be in your seat and ready to work when the bell rings
- treat teacher, students, and property with respect
- come to class prepared with all materials, including homework

Don’t
- bring food, drinks, candy, gum, radios, hair spray, make-up
- use profanity
- write on or deface school property
- wear sunglasses, caps, bandanas, or any clothing with references to drugs
- write or pass personal notes
- do work for another class
- copy someone's work
- leave your work area in a mess
- put your head down on your desk
- leave the class for any reason but an emergency
**Class Procedure:**
- Be seated and work on your journal or SSR book as soon as you enter the classroom.
- Listen to directions and stay on task throughout the period.
- If you are absent you are still responsible for handing work in on time if you have received a weekly plan. If absent on a Monday, hand work in on Wednesday.
- There will be make-ups only for quizzes and tests of more than 20 points.
- It is your responsibility to arrange a time for a make-up.
- Late homework will not be accepted.
- All work must be neat and complete, with heading or it will not be accepted.
- Clear all absences by the day of your return to school. Have parents call school.
- You are tardy if you are not in your seat when the bell rings.
- You will receive detention for your third tardy and every tardy thereafter.
- If you are absent 15 or more days during an 18 week semester, you will not pass.

**Grading:** All assignments will be given a numerical score. Tests are usually 40-100 points, writing assignments 50-100 points, homework assignments 10-20 points, quizzes 10-20 points, journal 5 points per day. The final exam will be 200 points and will cover the entire semester. So, save your notes, assignments and tests. At the end of the first 6 weeks, the total possible points will be added up. The student grade will be determined by the percentage of the total possible points they have accumulated. The same procedure will be followed at the end of the second six-week period and at the end of the semester. These grades are cumulative.

**Weekly Plans:** Every Monday you will receive a weekly plan with all classwork, homework, journal topics, vocabulary words, and announcements for the week. If you are absent on Monday, extra plans will be kept on the table next to my desk. If you are absent any other day, you will be responsible for all the assignments on the plan. Keep these clipped into the English section of your notebook. I'll be checking to see if they're there.

**Student Support:** Tutoring in all core subjects is available in the library after school Monday through Thursday. Transportation must be arranged by parents.

**Calendar:** (This is a bare-bones outline- We'll actually cover much more material)

**Weeks 1-3**
- The Short Story
  - Review of grammar- parts of speech, the sentence
  - Writing Project #1- Autobiographical Incident Essay

**Weeks 4-11**
- *Of Mice and Men* by John Steinbeck
  - The Multiparagraph Essay
  - Writing Project #2- Persuasive Essay
  - Capitalization

**Weeks 12-18**
- *The Old Man and the Sea* by Ernest Hemingway
  - Mechanics, Punctuation, Usage
  - Writing Project #3- Evaluative Essay

Parents: I can be reached at or feel free to email me at
Course Description

English 9 Enriched is a course designed for students who are highly motivated to learn the language skills that will prepare them for college bound courses in high school and eventually for a post-high school education. The course will focus on reading, writing, language and study skills. Grammar and mechanics are integrated with the teaching of the writing process. There will be an emphasis on reading literature and responding to it both in high school and at home.

Prerequisite: Teacher recommendation and a B average in English

Course Grading Scale
A=90-100%
B=80-89.9%
C=67-79.9%
D=55-66.9%
F=0-54.9%

Materials Needed Every Day
1. Notebook
2. Blue or Black pen
3. #2 pencils
4. Red pen
5. Lined 8 ½ x 11 paper
6. 3 x 5 index cards
7. highlighter
8. Student Planner
9. Student Identification Card
10. Independent Reading Book

Textbooks, Core Works, etc

Adventures in Reading
Elements in Writing
Of Mice and Men
The House on Mango St.
Farewell to Manzanar
Romeo and Juliet
The Odyssey
Greek Mythology
American Literature (11th grade College Prep English) is a one year course in which students will acquire skills for real life situations and a continuing education through a study of American literature. Students study representative works in order to achieve an understanding of literary trends in American literature and to continue improvement in language skills and vocabulary. Grammar and mechanics are integrated with the teaching of the writing process. The prerequisite for this class is a passing grade in English 9 and English 10.

Course Objectives

1. Study American writers’ ideas and thoughts in relation to modern culture through selected readings
2. Develop an understanding of American writing and writers in relation to their thoughts and ideas
3. Apply techniques of writing from their reading selections to their own writing
4. Study American literature to develop an understanding of human concerns for the present and the future
5. Use a chronological approach to appreciate the development of American literature and how it has been affected by history

The main texts for the course are:
1. The American Experience, Prentice Hall
2. The Adventures of Huckleberry Finn, Mark Twain
3. Black Boy, Richard Wright
4. Death of a Salesman, Arthur Miller

Classroom Expectations

1. Respect and tolerance are required at all times
2. Be here on time. You are tardy if you are not in your seat working, with homework turned in, if necessary, when the bell rings. See your Student Planner for the school tardy policy.
3. Absences hurt, but if you must be absent, all work is due the day you return. You may not put off any work or tests due to absence, except under very unusual circumstances. It is up to each student to find out what work needs to be made up because of missed days. I recommend that you have phone numbers of at least three classmates in your Student Planner for this purpose.
4. Each student should keep all returned papers in order to keep track of grades. Each student will be responsible for resolving any conflict concerning these grades.

Materials

Each student is expected to have the following materials in class every day
- 2 black or blue pens, one red pen, and one pencil
- plenty of lined paper
- SSR (outside reading) book
- assigned reading book (if applicable)
- 3-ring binder with drafts of writing assignments, notes, etc.