EWRT/LRNA 97
TUTOR TRAINING
COURSE PACKET

Updated Fall 2013

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Week 1

LRNA/EWRT 97 STUDENT Agenda
Week 1: Introductions and Orientation

1. Questions about tutoring (please write on board)
2. Nametags
3. Welcome
4. Icebreaker
5. Housekeeping/course materials/orientation sign-up
6. Overview of class/goals
7. Green Sheet Activity
8. Game
9. Web site demo

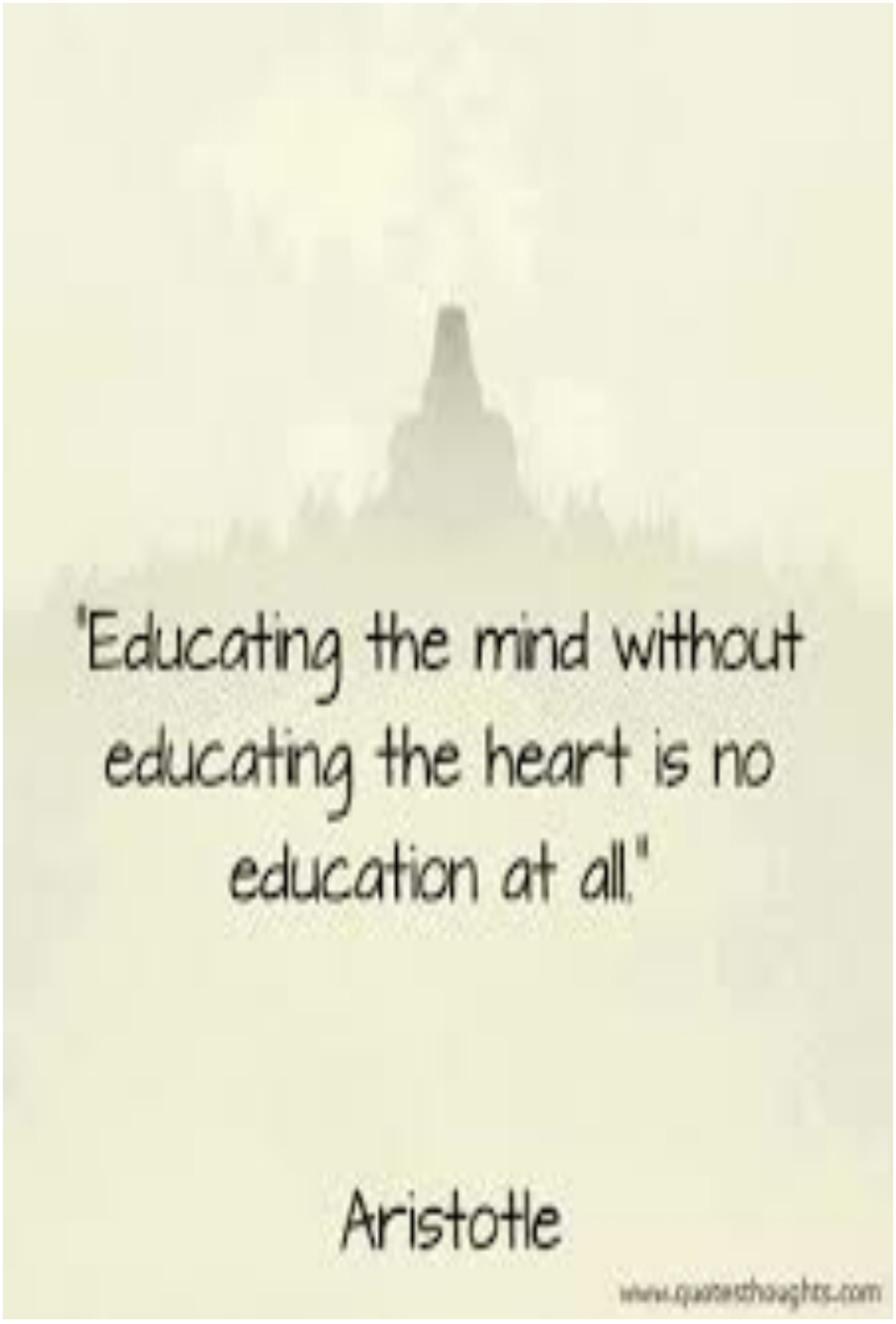
Homework

1. Assignment #1 "Tell Us About Yourself"
2. Read Bedford Guide Ch 1 Writing Center as Workplace & Ch 3 Inside the Tutoring Session
3. Attend Orientation

Coming attractions:

- **Week 2: Tutoring Process pt. 1**

Week 2


"Educating the mind without
educating the heart is no
education at all."
Aristotle

LRNA/EWRT 97 STUDENT Agenda
Week 2: Tutoring Process, Pt 1

1. Check-in, questions?

2. Reflect on Assignment #1—any themes?

3. Becoming a Professional

4. Group Skits (refer to Chapter 1 Writing Center as Workplace)

5. Presentations of skits

6. Tutoring Process Demo and Discussion

Homework

1. Assignment #2 "Your Reading and Writing Processes"
2. Prep for Assignment #3 Observation of a Tutoring Session—contact senior tutors
3. Read:

Bedford Guide Ch. 2 The Writing Process
Personality and Writing
The Reader's Knowledge

Coming attractions:

- Week 3: Writing and Reading Processes

Week 2 Activity

Directions:

1. Get into 3 groups:

   - Professionalism toward the Writer (pp. 1-2)
   - Professionalism toward the Teacher (p. 2)
   - Professionalism toward Other Tutors (pp. 3-4)

2. You will have <u>15 minutes</u> with your group to:

   1. Re-read the appropriate section of Chapter 1.
   2. Write on the board a list of "Dos and Don'ts" for your category (you can also add ideas of your own that are not in the book.)
   3. Choose one "Don't" (the funniest or most dramatic) to act out in ***<u>1 minute</u>*** skit.
   4. Choose your actors and plan your skit (keep it simple!)
   5. Present your skit to the whole class when called on.

Good luck and have fun!

The Tutoring Process, Part 1
(from *Bedford Guide for Tutors*, Chapter 3 & *Minimalist Tutoring* by Jeff Brooks)

Tutoring and Observing Each Other (40 minutes)

- Get in groups of 3. Each person will have a chance to be a Tutor, a Tutee, and an Observer.
- Each tutoring sessions will last 5-8 minutes. The Observer should keep track of time. The Tutee should take out his or her own writing to work on.
- During the session, the Tutor should try to include as many of elements below as possible.
- The Observer should check off when the tutor includes each the elements below and be ready to report. The Observer should also try to decide which role comes closest to the describing the tutor in the session
- After each session allow 3-5 minutes for the Observer reports results. Tutor and Tutee can also comment.

Getting Started

- ❒ Introductions, establishing trust, background info on student, class, assignment
- ❒ Seating is side-by-side, paper and materials in front of tutee, tutee has pen/pencil

Setting the Agenda

- ❒ Request written assignment description, consider constraints, due date
- ❒ Consider stage of writing process, student's requests, teacher's comments
- ❒ Tentatively prioritize work & order of tasks:
  ideas/assignment→structure→paragraphs→sentences/grammar→words/style (more on this next week)
- ❒ Tentatively allocate time on each task depending on length of session

"Minimalist Tutoring" Strategies (Jeff Brooks)

[Remember, this is ONE approach. There are others!]

- ❒ Tutee reads entire paper to tutor, holds pencil or pen to self-correct
- ❒ Tutor and tutee mark where to come back to, where work is needed
- ❒ Tutor identifies strengths, builds confidence and trust
- ❒ Tutee does most of the talking, elicited by tutor
- ❒ After reading, re-prioritize work, order of operations, time allocation
- ❒ Metacognitive statements: what did you do, why, how?

Communication Strategies

Active Listening

- ❒ Reflecting/Echoing/Paraphrasing
- ❒ Engaged body language, eye contact
- ❒ Open questions
- ❒ "I" statements: responding as reader, not editor

Facilitating

- ❒ Reacting as a reader (not editor or teacher)
- ❒ Requesting information, clarification
- ❒ Challenging / developing critical awareness / refocusing
- ❒ Prompting

❒ Silence and Wait Time (10 second rule)

Wrapping Up a Session

- ❒ Summarize what was accomplished in the session, generalize the strategy
- ❒ Next step, plans for revision
- ❒ Plans for next session/ need another appointment?

Tutor Roles

❒ Ally ❒ Coach ❒ Commentator ❒ Collaborator ❒ Expert ❒ Counselor

Examples of "Readerly Responses" in the Writing Center (Editors vs. Readers)

	DON'T SAY:	DO SAY:
1	"This paragraph is terrific!"	"I followed the ideas in this paragraph very easily because..."
2	"This is a good analogy."	"As I read your analogy, I understood the difference between the two theories. The first is like *x*, the second like *y*."
3	"You need to work on organizing this section more effectively."	"I stumbled here because..." "I got lost here. Do you know why?"
4	"This paragraph isn't unified."	"Your discussion of *x* was a surprise to me." "How do you see *x* leading up to *y*?" "As I read through the first two sentences, I thought you were going to be talking about the scientific community's distaste for anthropomorphizing animals. Then I was confused when you shifted to talk about the latest research findings about dolphins' intelligence."
5	"You need to develop this point more."	"As you read this paragraph to me, I wasn't convinced of your argument that ... I wondered.....Why? Who?"
6	"Your title isn't specific enough."	"When I read the title, I couldn't predict your perspective on your topic or the argument you were going to make. And usually I'm able to understand a paper much faster when I am able to predict."
7	"Your introduction isn't clear."	"At the end of you introduction I expected you to be writing about ... I was surprised when I read further and found that..."
8	"Your conclusion merely summarizes what you've already said. You'll want to do more there."	"As I read your conclusion I felt, 'I've already heard this and don't want to hear it again.' I wanted something more, some additional insight into your argument, or I wanted you to extend your argument some."
9	"You need a transition here."	"I fell into a gap here, trying to move from *x* to *y*. What do you think a reader expects to come after this sentence?"
10	"You unnecessarily shift your terminology in this section."	"I was confused when you shifted from talking about 'personal philosophy' to 'guiding principles.' What is the difference between them?"
11	"This sentence is stylistically ineffective—too long and complex."	"By the time I got to here, I had forgotten what the subject of the sentence was."
12	"This sentence is confused; it's a mixed construction."	"I'm confused by the sentence. The opening of the sentence ('Although philosophers...') led me to expect 'philosophers' or 'they' as the subject of the sentence."

Tutoring and Active Listening Techniques or "How to Get Your Tutee to Talk More Than You"

TEN SECOND RULE

After asking a question or follow up question, or beginning a problem, try to allow ten seconds for the student to respond. This may seem like a long time, but if you are patient, often the student will have time to think of a response. The purpose of this is to slow down the tutor and let the student know the tutor is listening and expects him or her to participate, not put pressure on the student.

PUTTING DOWN THE PENCIL

As a tutor, try working without a pencil or pen, in order to force the *tutee* to write and be more active. Make sure the paper or book is in front of the tutee, not the tutor.

ECHOING/ACTIVE LISTENING

Often a distortion develops between what a speaker intends to say and what a listener actually hears. To improve communication and help a student clarify what her or she is trying to say, a tutor should use "active listening" reflect or restate what he or she has just heard.

Examples: "I heard you say...Am I right?" "Are you saying that..." "In other words.."

PROBING

Probing can be useful for helping a student understand reading assignments, prepare to write, review a concept for a test or quiz, or for conversation in a foreign language or ESL. A probing response forces the tutor to listen carefully, and pushes the student to think and move beyond the first statement.

- *Clarifying* — Asking a student for more information or meaning, restate
  Examples: "What do you mean by that?" "Tell me more!" "Be more specific." "Anything else?" "So what's an example of that?"
- *Challenging* — Asking a student to justify, reflect, or think about answer
  Examples: "What are you assuming?" "How can that be?" "How would you do that?" "Are you sure?"
- *Refocusing* — Asking a student to relate answer to another idea or topic
  Examples: "How is that related to..." "If this were true, then what would happen if..."
- *Prompting* — Giving a student a hint, or rephrasing a question to help lead to the answer after a student has tried and failed to understand
  Examples: "Let me put it another way..." "Here's a clue..." "So what's the first step?" "Remember when we talked about..."
- *Requesting Summary* — Asking for a restatement of what has just been said or learned, in terms of content and process.
  Examples: "OK, now you explain back to me what we just said." "Now you teach it to me." "Summarize the steps for me."

MODELING A THOUGHT PROCESS/BREAKING A TASK INTO PARTS (Metacognition)

Modeling can be useful for solving problems in math and science, doing grammar exercises, teaching study skills, studying for a test, reading a textbook, or revising a paragraph.

1. First, ask the student how he or she would approach the problem. Look in the book and class notes. S/he may not realize how much s/he already knows.
   Examples: "What did you learn in class?" How would you start this?" "Then what would you do?"
2. Next, model your own processes for the task by thinking *out loud* as you SLOWLY do the task.
   Examples: "Hmmm, what do I do now?" "I usually begin by..." "Then I figure out if..."
3. Do another example together slowly, step by step, asking the student what to do for each step.
4. Have the student do the task alone, observing, giving encouragement, and coaching him or her along the way.
   Examples: "Good, keep going!" "Remember what you do next..." "Do you want to write down the steps so you can remember them?"
5. Finally, fade into the background and let the student take on responsibility for the task.
   Examples: "Great! Now you can do it on your own!" "Show me how you will do this when you are studying this by yourself"

large portions of dialogue. The second act, separated by extra white space, is set in 1988 when she worked inside the potato-harvesting machine, and takes place largely as an internal monologue ("Potatoes, mud, potatoes, mud. . ."). However, at the very end she also included a new piece of writing, a coda, set off by extra white space, which explained her final understanding of the story she once thought was about waitressing:

> 1989. This year the potato harvester is still working, the same women on board, with the same bored expressions on their faces. Soon this job will probably not need anyone to work or help the machinery. Labour is an expense farmers cannot afford. There are no tattie holidays anymore, no extra pocket money for the children of the district. Change, technology, development is what they say it is. I say it is a loss of valuable experience in hard work and a loss of good times.

In her final draft, Karen our basketball player, provides three scenes, two occurring simultaneously and one sequentially: first, the play-by-play from the announcer's point of view; second, her time on the bench and in the game; third, outside the locker room where she finds her father and they have a tearful celebratory conversation. Like Amanda, the third scene was generated only at the time of the final draft, adding a kind of closure to an eight-page story. (And, yes, Karen does make a three-point basket in the Boston Garden.)

It is interesting that Karen made extra copies of her basketball paper at Kinko's to give as Christmas presents to her family. But Amanda, who was equally proud of her potato story, did not send a copy home, so critical had she become of her father's decision to mechanize the harvesting of potatoes on the farm.

In the same class, John, who had been trying to write an essay covering his eleven months in Ecuador, re-formed his essay into a series of cuts from a diary spaced throughout the year—a form that allowed him to show intermittent slices of his growth, but skip long deadly summaries. In like manner, Avy, trying to describe a long distance friendship over a four-year period, recreated periodic telephone conversations to show the passing of time.

Prior to attending college, many of these writers had been trained to write five-paragraph themes in Advanced Placement English classes; what they discovered as they shaped and reshaped their stories was how much fun it was to write in forms they invented for themselves. Again, tutors need to be cautious in their counsel, but when they discover writers locked into one tedious way of telling their stories, tutors can find out if there is any room in the assignments—or time in their lives—for experimentation and play.

These are the techniques that provoke serious revision in novice writers, showing them specific moves while allowing them to retain ownership of their papers. With a little thoughtful and cautious modification, they may also work for tutors.

Minimalist Tutoring: Making the Student Do All the Work

Jeff Brooks
SEATTLE PACIFIC UNIVERSITY

In presenting the philosophy of minimalist tutoring, Jeff Brooks argues that "the goal of each tutoring session is learning, not a perfect paper." In contrast to those who view the tutor as a proofreader and editor, Brooks sees the tutor as a commentator and guide and contends that "fixing flawed papers is easy; showing the students how to fix their papers is complex and difficult." Like Stephen North, he believes that the tutor's job is to improve the writer, not the writer's text; "our primary object in the writing center session is not the paper, but the student," he says. For tutors to achieve the goals of minimalist tutoring, Brooks advocates a hands-off approach to students' papers—one that avoids editing the papers for errors in favor of emphasizing structure, organization, logical reasoning, and stylistic control. He explains the assumptions that guide this model and describes the techniques and strategies of forms of minimalist tutoring that he terms "basic," "advanced," and "defensive." This essay first appeared in 1991 in Writing Lab Newsletter.

A WRITING CENTER WORST CASE SCENARIO: A student comes in with a draft of a paper. It is reasonably well-written and is on a subject in which you have both expertise and interest. You point out the mechanical errors and suggest a number of improvements that could be made in the paper's organization; the student agrees and makes the changes. You supply some factual information that will strengthen the paper; the student incorporates it. You work hard, enjoy yourself, and when the student leaves, the paper is much improved. A week later, the student returns to the writing center to see you: "I got an A! Thanks for all your help!"

This scenario is hard to avoid, because it makes everyone involved feel good: the student goes away happy with a good grade, admiring you; you feel intelligent, useful, helpful—everything a good teacher ought to be. Everything about it seems right. That this is bad points out the central difficulty we confront as tutors: we sit down with imperfect papers, but our job is to improve their writers.

When you "improve" a student's paper, you haven't been a tutor at all; you've been an editor. You may have been an exceedingly good editor, but you've been of little service to your student. I think most writing center tutors agree that we must not become editors for our students and that the goal of each tutoring session is learning, not a perfect paper. But faced with students who want us to "fix" their papers as well as our own desire to create "perfect" documents, we often find it easier and more satisfying to take charge, to muscle in on the student's paper, red pen in hand.

To avoid that trap, we need to make the student the primary agent in the writing center session. The student, not the tutor, should "own" the paper and

ike full responsibility for it. The tutor should take on a secondary role, erving mainly to keep the student focused on his own writing. A student ho comes to the writing center and passively receives knowledge from a utor will not be any closer to his own paper than he was when he walked in. le may leave with an improved paper, but he will not have learned much.

A writing teacher or tutor cannot and should not expect to make student apers "better"; that is neither our obligation, nor is it a realistic goal. The mo- ient we consider it our duty to improve the paper, we automatically relegate urselves to the role of editor.

If we can't fix papers, is there anything left for us to do? I would like to uggest that when we refuse to edit, we become more active than ever as educa- ors. In the writing center, we have the luxury of time that the classroom teacher loes not have. We can spend that time talking and listening, always focusing on the paper at hand. The primary value of the writing center tutor to the student is as a living human body who is willing to sit patiently and help the student spend time with her paper. This alone is more than most teachers can lo, and will likely do as much to improve the paper as a hurried proofreader can. Second, we can talk to the student as an individual about the one paper before us. We can discuss strategies for effective writing and principles of struc- ture, we can draw students' attention to features in their writing, and we can give them support and encouragement (writing papers, we shouldn't forget, is a daunting activity).

Assumptions

All of this can be painfully difficult to do. Every instinct we have tells us that we must work for perfection; likewise, students pressure us in the same direction. I have found two assumptions useful in keeping myself from editing student papers:

1. The most common difficulty for student writers is paying attention to their writing. Because of this, student papers seldom reflect their writers' full capabilities. Writing papers is a dull and unrewarding activity for most students, so they do it in noisy surroundings, at the last minute, their minds turning constantly to more pressing concerns. It is little wonder that so much student writing seems haphazard, unfocused, and disorganized. A good many errors are made that the student could easily have avoided. If we can get students to reread a paper even once before handing it in, in most cases we have rendered an improvement. We ought to encourage students to treat their own writings as texts that deserve the same kind of close attention we usually reserve for literary texts.

Our message to students should be: "Your paper has value as a piece of writing. It is worth reading and thinking about like any other piece of writing."

2. While student writings are texts, they are unlike other texts in one important way: the process is far more important than the product. Most "real-world" writing has a goal beyond the page; anything that can be done to that writing to make it more effective ought to be done. Student writing, on the other hand, has no real goal beyond getting it on the page. In the real world when you need to have something important written "perfectly," you hire a professional writer; when a student hires a professional writer, it is a high crime called plagiarism.

This fairly obvious difference is something we often forget. We are so used to real-world writing, where perfection is paramount, that we forget that students write to learn, not to make perfect papers. Most writing teachers probably have a vision of a "perfect" freshman paper (it probably looks exactly like the pieces in the readers and wins a Bedford prize); we should probably resign ourselves to the fact that we will seldom see such a creature. Most students simply do not have the skill, experience, or talent to write the perfect paper.

Basic Minimalist Tutoring

Given these assumptions, there are a number of concrete ways we can put theory into practice. Our body language will do more to signal our intentions (both to our students and to ourselves) than anything we say. These four steps should establish a tone that unmistakably shows that the paper belongs to the student and that the tutor is not an editor.

1. Sit beside the student, not across a desk—that is where job interviewers and other authorities sit. This first signal is important for showing the student that you are *not* the person "in charge" of the paper.
2. Try to get the student to be physically closer to her paper than you are. You should be, in a sense, an outsider, looking over her shoulder while she works on her paper.
3. If you are right-handed, sit on the student's right; this will make it more difficult for you to write on the paper. Better yet, don't let yourself have a pencil in your hand. By all means, if you must hold something, don't make it a red pen!
4. Have the student read the paper aloud to you, and suggest that he hold a pencil while doing so. Aside from saving your eyes in the case of bad handwriting, this will accomplish three things. First, it will bypass that awkward first few moments of the session when you are in complete control of the paper and the student is left out of the action while you read his paper. Second, this will actively involve the student in the paper, quite likely for the first time since he wrote it. I find that many students are able to find and correct usage errors, awkward wording, even

logic problems without any prompting from me. Third, this will help establish the sometimes slippery principle that good writing should sound good.

I am convinced that if you follow these four steps, even if you do nothing else, you will have served the student better than you would if you "edited" his paper.

Advanced Minimalist Tutoring

Of course, there is quite a bit more you can do for the student in the time you have. You can use your keen intelligence and fine critical sense to help the student without directing the paper. As always, the main goal is to keep the student active and involved in the paper. I have three suggestions:

1. Concentrate on success in the paper, not failure. Make it a practice to find something nice to say about every paper, no matter how hard you have to search. This isn't easy to do; errors are what we usually focus on. But by pointing out to a student when he is doing something right, you reinforce behavior that may have started as a felicitous accident. This also demonstrates to the student that the paper is a "text" to be analyzed, with strengths as well as weaknesses. This is where the tutor can radically depart from the role of editor.
2. Get the student to talk. It's her paper; she is the expert on it. Ask questions—perhaps "leading" questions—as often as possible. When there are sentence-level problems, make the student find and (if possible) correct them. When something is unclear, don't say, "This is unclear"; rather, say, "What do you mean by this?" Instead of saying, "You don't have a thesis," ask the student, "Can you show me your thesis?" "What's your reason for putting Q before N?" is more effective than "N should have come before Q." It is much easier to point out mistakes than it is to point the student toward finding them, but your questions will do much more to establish the student as sole owner of the paper and you as merely an interested outsider.
3. If you have time during your session, give the student a discrete writing task, then go away for a few minutes and let him do it. For instance, having established that the paper has no thesis, tell the student to write the thesis while you step outside for a few minutes. The fact that you will return and see what he has accomplished (or not accomplished) will force him to work on the task you have given him probably with more concentration than he usually gives his writing. For most students, the only deadline pressure for their paper is the teacher's final due date. Any experienced writer knows that a deadline is the ultimate energizer. Creating that energy for a small part of the paper is almost the best favor you can do for a student.

Defensive Minimalist Tutoring

So far, I have been assuming that the student is cooperative or at least open to whatever methods you might use. This, of course, is not a very realistic assumption. There are many students who fight a non-editing tutor all the way. They know you know how to fix their paper, and that is what they came to have done. Some find ingenious ways of forcing you into the role of editor: some withdraw from the paper, leaving it in front of you; some refuse to write anything down until you tell them word for word what to write; others will keep asking you questions ("What should I do here? Is this part okay?"). Don't underestimate the abilities of these students; they will fatigue you into submission if they can.

To fight back, I would suggest we learn some techniques from the experts: the uncooperative students themselves.

1. Borrow student body language. When a student doesn't want to be involved in his paper, he will slump back in his chair, getting as far away from it as possible. If you find a student pushing you too hard into editing his paper, physically move away from it—slump back into your chair or scoot away. If a student is making a productive session impossible with his demands, yawn, look at the clock, rearrange your things. This language will speak clearly to the student: "You cannot make me edit your paper."
2. Be completely honest with the student who is giving you a hard time. If she says, "What should I do here?" you can say in a friendly, non-threatening way, "I can't tell you that—it's your grade, not mine," or, "I don't know—it's *your* paper." I have found this approach doesn't upset students as it might seem it would; they know what they are doing, and when you show that you know too, they accept that.

All of the suggestions I have made should be just a beginning of the ideas we can use to improve our value to our students. I hope that they lead to other ideas and tutoring techniques.

The less we do *to* the paper, the better. Our primary object in the writing center session is not the paper, but the student. Fixing flawed papers is easy; showing the students how to fix their own papers is complex and difficult. Ideally, the student should be the only active agent in improving the paper. The tutor's activity should focus on the student. If, at the end of the session, the paper is improved, it should be because the student did all the work.

Week 3

LRNA/EWRT 97 STUDENT Agenda
Week 3: Writing and Reading Processes

1. Check-in/Reflections
2. Refresher on Tutoring Process
3. Editors vs. Readers (Readerly Responses)
4. Writing and Reading Process Group Activity
5. Tutoring the Writing Process

Homework

1. Assignment # 3: Observation of Tutoring Session
2. Read Bedford Guide Ch. 4 Helping Students throughout the Writing Process
3. Prep for Assignment #4 Exploring Grammar Resources (choose topics/resources in class, contact senior tutor)

Coming Attractions

Week 4: Tutoring Process pt. 2

EWRT/LRNA 97 Class #3 Activities
Writing and Reading Processes

Storm the Board

Each group will use part of the board to do their task, then present back to the whole group.

Groups will have 20 minutes to prepare, and 3 minutes to present.

Please make sure everyone in your group participates.

GROUP 1 : Draw a visual representation of the writing process on the board (see Bedford Guide and handouts)

GROUP 2: Draw a visual representation of the reading process on the board (see "The Reader's Knowledge" handout)

GROUP 3: Depict on board (chart): Personality and Writing Process

GROUP 4: Depict on board (list, pictures, etc.):
- How do reading and writing processes work together?

Tutoring the Writing Process
(Based on scenarios on Bedford Guide, page 7)

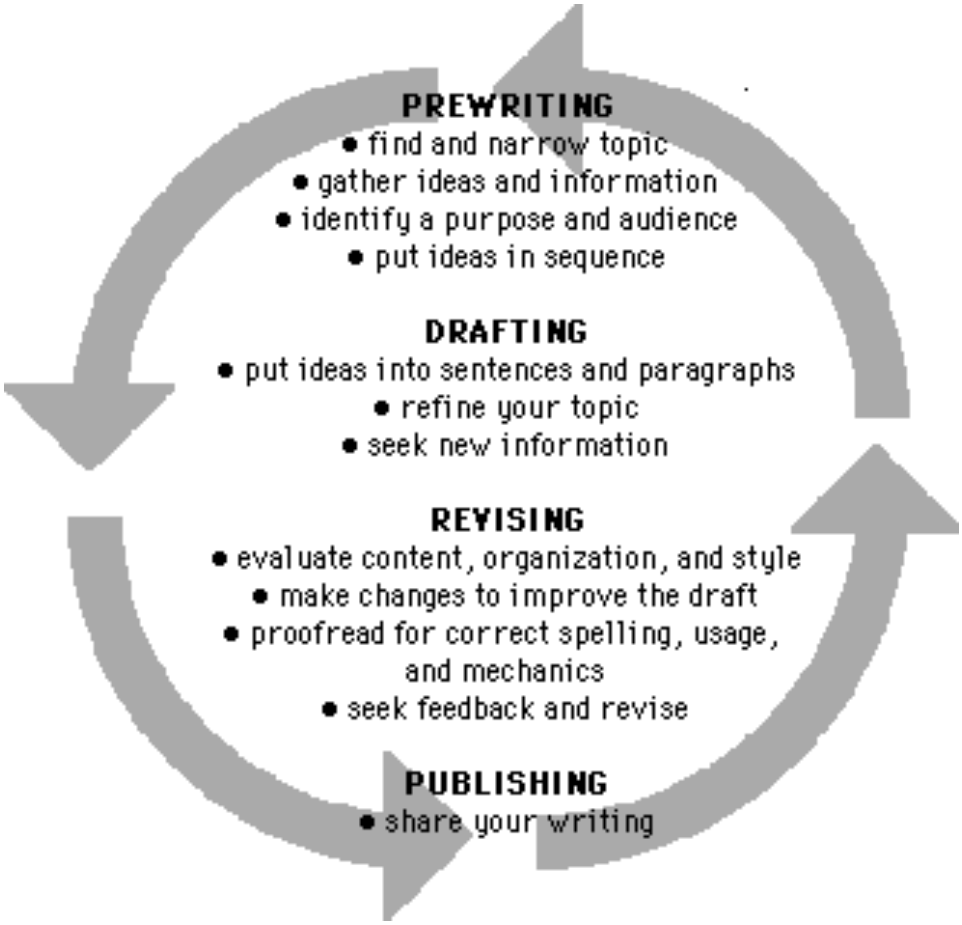
GROUP 1: Tom
GROUP 2: Maria
GROUP 3: Chu
GROUP 4: Miguel (ignore e-mail aspect of this one)

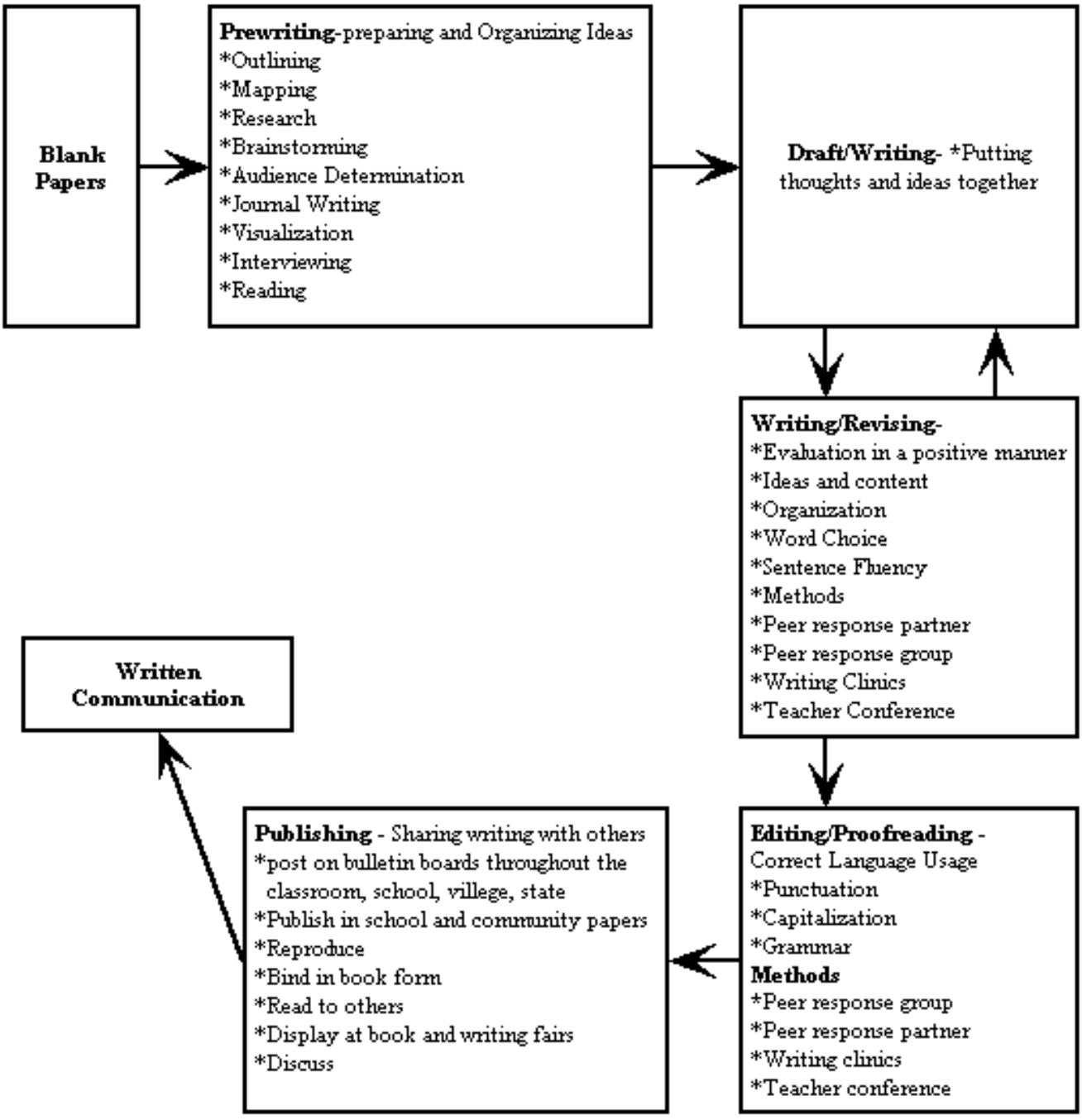
As a group,

1. Discuss:
   - Where is this person in the writing process?
   - What writing strategies would you explore with this student?
   - How would you set your timing/agenda for a 30 minute session

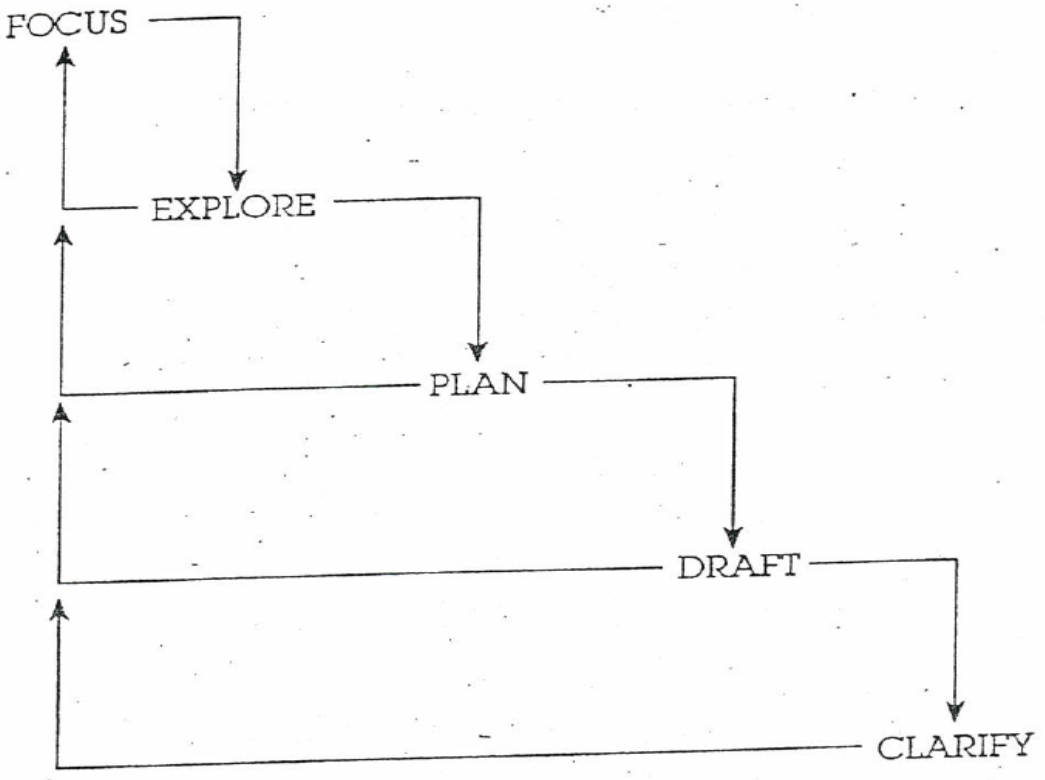
2. Write session agenda on board
3. Present agenda to class

Writing Process




Blank Papers
Prewriting-preparing and Organizing Ideas
*Outlining
*Mapping
*Research
*Brainstorming
*Audience Determination
*Journal Writing
*Visualization
*Interviewing
*Reading
Draft/Writing- *Putting thoughts and ideas together
Writing/Revising-
*Evaluation in a positive manner
*Ideas and content
*Organization
*Word Choice
*Sentence Fluency
*Methods
*Peer response partner
*Peer response group
*Writing Clinics
*Teacher Conference
Editing/Proofreading -
Correct Language Usage
*Punctuation
*Capitalization
*Grammar
Methods
*Peer response group
*Peer response partner
*Writing clinics
*Teacher conference
Publishing - Sharing writing with others
*post on bulletin boards throughout the classroom, school, villege, state
*Publish in school and community papers
*Reproduce
*Bind in book form
*Read to others
*Display at book and writing fairs
*Discuss
Written Communication

DONALD MURRAY
Read to Write 3rd Edition
Harcourt Brace, 1993



— Donald Murray: "Writing As Process: How Writing Finds Its Own Mea
in Eight Approaches to Teaching Composition ACTE,

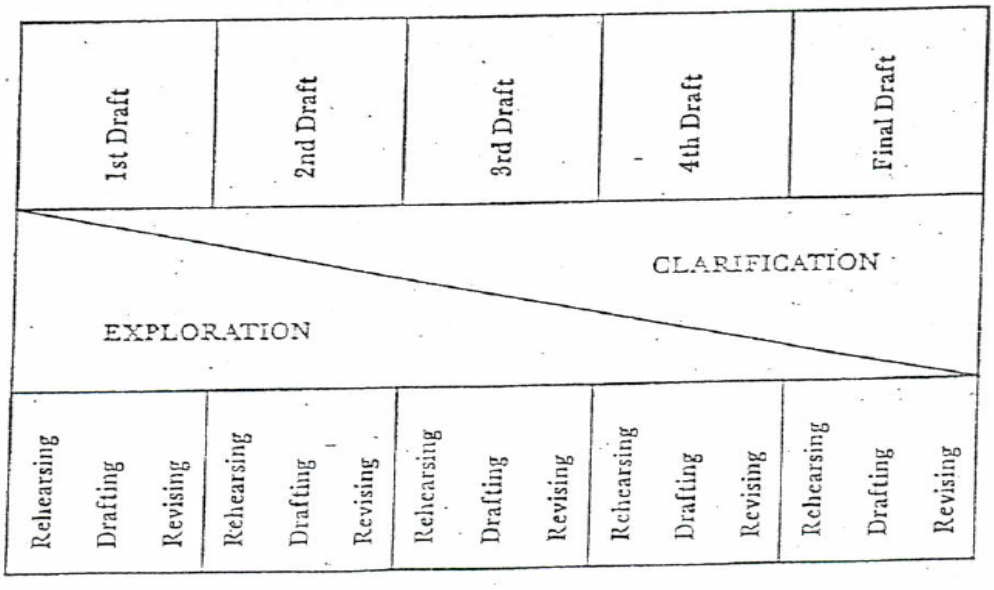


Figure 1. The process of discovering meaning.

APPENDIX 3
Handouts on Personality and Writing

EXTRAVERSION AND WRITING

Process: Extraverts generate ideas best by talking about the topic, interviewing people, or actively experiencing the topic. They tend to leap into writing with little planning, using trial and error. Free writing is a good method of developing ideas (especially if N), for extraverts will think better when writing quickly, impulsively, and uncritically. They tend to develop more ideas while writing than introverts. When writing in class, their essays may reflect confusion in the early paragraphs and clarity in the latter paragraphs. They usually pause when blocked (especially if J), and the blocks are best overcome by activity (such as writing about having nothing to write about). They may even "write" better by speaking their first drafts into a tape recorder. If they perform traditional prewriting strategies (such as outlining), they can often do so more easily *after* writing a first draft as a means of clarifying rather than generating ideas. Discussing drafts with others helps them both to realize the need for revision and to understand what needs to be revised. Some (especially if J) may not revise unless they receive spoken feedback. Their first drafts tend to need editing out of unrelated material. Those ideas that remain can be written about in greater depth.

Strengths: Extraverts tend to generate more ideas (if N) or facts (if S) than introverts and will generate them faster. They tend to excel at writing about experience.

Weaknesses: They may write fragmentally (touching on too many ideas) or superficially. They may lack awareness of the audience if that audience is not a part of their active outer experience.

Blocks: Extraverts may become blocked if they are often unable to develop an inner dialogue with themselves. The block can be overcome by carrying on an outer dialogue (discussing the topic with someone) or by simulating an outer dialogue (pretending to give a speech, or simulating a debate). They may also become blocked as a result of having generated shallow ideas or too many ideas (especially if also N and P). Sometimes they may generate ideas so quickly that they fail to realize they have good ideas (especially if S); they may need to tell their ideas to someone who can help them isolate and identi-

fy important ideas. Extraverts will also benefit from using their introversion (by planning an outline or getting away from a first draft to contemplate revisions); they may be more willing to use their introversion when isolated from possible distractions or in a comfortable position (in a bed or hot bath). Some extraverts find it easier to think through a topic when involved in a routine task, such as washing dishes.

INTROVERSION AND WRITING

Process: The introvert's basic writing process follows the prewriting–writing–rewriting pattern. Introverts plan before writing and want most of their ideas clarified before writing. They make outlines (especially if T), brainstorm (if N), or perform prewriting exercises. They tend not to generate ideas during class discussions but rather after the class discussion. When receiving oral feedback, they may become confused as they realize the flaws in their writing plans. The confusion will more likely be resolved after they have been allowed to think about the problem in isolation. Since they need time and solitude for concentration, they are at a disadvantage when required to write in class (unless they have anticipated the topic and thought about it in advance). When they begin to write, they stop frequently to anticipate the direction of the essay. They may become dissatisfied with a first sentence or a transition not because it is poorly written but because they are not yet sure where it is going. Despite frequent stops to anticipate the direction of the paper, their writing flows at a more even pace—once they finally begin—than extraverts because they are usually better at creating an inner dialogue. The paper also has usually been planned in advance. They spend more time than extraverts between drafts considering revisions. They may, as a result, revise more extensively. Throughout the writing process, they tend to write alone, asking for advice only from close friends or during private sessions with teachers. When revising, they may need to relate their ideas to experience.

Strengths: Introverts tend to excel at writing about ideas (especially if N). They tend to have the needed distance from their audience to gain a perspective for whom they are writing.

Weaknesses: They may (especially if T), present their ideas dryly unless they learn to connect them to experience. Since they tend to have less outer experience than extraverts, they may lack the information needed to analyze or connect with an audience.

Blocks: Introverts often become bored with writing because they plan so thoroughly that writing becomes a process of transcribing what has been written mentally. They may become blocked when they cannot see where the paper is going (especially if N) or when they want to have the entire paper planned in their minds before beginning to write (especially if P). The blocks can be overcome by writing temporarily in an extraverted way, by trial and error, or by writing to discover what they want to write about. Such activities work best if the introvert can see how they can free up their *inner* block. They may tend not to ask for advice when having trouble writing, which may unnecessarily prolong the block.

SENSING AND WRITING

Process: Sensing types tend to prefer explicit detailed and specific directions. When given general directions, they need to interpret them by making them more concrete. They generate ideas best from direct experience (if E) or concrete observation (if I). Their preferred prewriting exercises move from the collection of sensory data to the development of abstract concepts in a step-by-step process. Their first drafts tend to be a recording of facts that may not be related to a central theme or idea. They feel more comfortable when following a specific pattern that is what the teacher wants or is "tried and true," such as the five-paragraph theme. Their focus on isolated specifics often causes them to have a concrete coherence without a global cohesion of the topic. One word may cohere to the next until they drift off the topic. At the sentence level, they may lose sight of their point, writing sentences in which clauses are not logically connected. Even during a first draft, they closely attend to mechanics (grammar, spelling, handwriting, etc.). Similarly, they often tend to view revising as merely "correcting" or proofreading. They should be encouraged, when revising, to explain the implications of the data presented in the first draft by adding or rewriting topic sentences, thesis statements, summaries, and so forth.

Strengths: Sensing types excel at presenting factual information. As a result, they may excel at writing descriptions and technical reports.

Weaknesses: They may fail to present the idea behind the observation. They may fail to see the unique demands of each assignment and adjust to those demands.

Blocks: Sensing types may follow previously used patterns or "rules" too rigidly. When the pattern or "rule" does not meet the demands of the present assignment, they become blocked. They may also become blocked when they fail to interpret general directions. Unless given a general principle to separate important from unimportant details, they may become overwhelmed by large amounts of data. If too concerned about mechanics, sensing types can have the development of their thoughts interrupted.

INTUITION AND WRITING

Process: Intuitive types tend to write best when given general directions from which they can create their own goals. Developing a unique approach to the topic is an important part of their prewriting phase. They generate ideas quickly, almost unconsciously. At their best they tend also to write quickly, letting one idea trigger another and paying little attention to mechanics. They will tend to innovate organizational patterns. In the first drafts, they present generalities without examples. Their revisions may be more effective if they resolve the unnecessary complexities of their ideas, check their facts, and, as a *last* step, clean up the mechanics of spelling, punctuation, and the like.

Strengths: Intuitives tend to excel at presenting theories and concepts and at devising new and unusual approaches to writing.

Weaknesses: They tend to forget to include concrete examples and may not provide the reader with background information. They may also fail to follow directions closely.

Blocks: Intuitives sometimes become blocked through trying to make even a simple writing task (such as a memo) unique. As they generate ideas, they may become blocked by the escalating complexity of the topic (especially if P). In such cases, they need to get back to earth, to apply their ideas to concrete situations, which both tests and simplifies their abstractions.

THINKING AND WRITING

Process: Thinking types tend to select topics that can be written about with distance rather than self-involvement. They organize their ideas (if N) or data (if S) into systems. In their introductions, they often establish a point of view and then argue against it. They tend to make organizational decisions by following a structure (such as an outline). If the structure dictates the inclusion of material, it is included. If not, it is excluded. Unsurprisingly, their essays often read like an outline. While writing they tend to focus on the content rather than how the material is presented to the audience. They value feedback that is given with a clear rationale (such as, "It is important for you to provide more details so that your reader will better understand your ideas"). In revising, they may need to enliven their writing with some personal examples and qualify blunt statements.

Strengths: Thinking types tend to excel at writing logically, objectively, and analytically. Their essays are often well organized.

Weaknesses: They may regard their beliefs as being universally held (especially if E) and thus be abrasive or dogmatic. They may objectify ideas and examples to a point where they lack personal interest. As a result, readers may regard their writing as being cold.

Blocks: Thinking types may become blocked when not given a clear rationale and regard an assignment as an "academic exercise." They may also become blocked when they perceive that they are treated unfairly (such as with arbitrary grading practices). They may find it difficult to write on topics that draw upon feelings or personal experience. If they are unable to adopt or develop an organizational structure, they may find it difficult to make organizational decisions.

FEELING AND WRITING

Process: Feeling types prefer topics that they can care about; they often complain about topics that are "boring." Thus, deciding how a writing project is of value to them is an important part of their prewriting phase. While writing, they tend to draw upon personal experience (an inner experience if I and outer if E). Their introductions will often begin with a personal example. They rely less on structure than thinking types. They often begin with a sentence and then follow "the flow" (their own subjective thought process). They also make organizational decisions by anticipating the reader's reaction to their prose. If they feel that the reader needs additional information, they will include it, even when it violates a structure or outline. In general, they tend to focus more on how the message is delivered to the audience than on content. They write best when given personal encouragement and feedback that focuses on the possible reactions of the audience (such as, "How do you feel that your audience will react to this statement?") If overly criticized, they may wish to ignore revising or writing in general; when revising, they may need to clarify the content and improve their organization.

Strengths: Feeling types tend to excel at topics that draw upon feelings, and thus are good at making contact with the audience. They qualify their statements, but their writing will usually reflect a deep personal conviction. Their writing often contains personal examples and reflects a concern to make their writing interesting.

Weaknesses: Their writing may lack a clear organizational structure (especially E, S, or P) and be overly sentimental (especially if E).

Blocks: Feeling types may become blocked when trying to follow an outline or when too rigidly following an organizational pattern (especially if S). They find it difficult to write critically if they believe that the criticisms may hurt someone's feelings. They may also become blocked if their personal values are not involved. Often their concern to make their writing interesting will cause them to struggle to

find the exact word or phrase, the precise opening sentence, that will capture the reader's attention.

JUDGING AND WRITING

Process: Judging types tend to limit their topics very quickly and set goals that are manageable. They devote time to setting process goals (how to get it done), which ideally include plans to stop at key intervals to analyze and revise objectives. Since they want to complete the first draft expediently, they may divide the paper in sections (especially if I and T) so that it can be written more easily and make organizational and stylistic decisions quickly. Their first drafts tend to be short with ideas stated emphatically and without qualification (especially if T). The organization may be clear, but the content may lack development. When revising, they need to re-evaluate decisions that may have been made hastily or arbitrarily, more thoroughly analyze their ideas, expand their writing to clarify or qualify, and improve transitions.

Strengths: Judging types tend to write quickly, meet deadlines and produce more writing.

Weaknesses: They may be overly emphatic, set goals that are unambitious (especially if S), and too rigidly adhere to their original plans.

Blocks: Judging types may begin writing before they have collected enough information or generated adequate ideas; if so, they may become blocked during a first draft because they do not have enough to write about. Since they tend to stick to their plans, they may force themselves to sit and stare at a blank sheet of paper for hours. They are better off delaying the writing to think more about the topic or more thoroughly research it. Since they tend not to revise goals and plans, they may become blocked when those goals or plans prove faulty. They may become blocked when a teacher forces them to write more broadly than they want to.

PERCEIVING AND WRITING

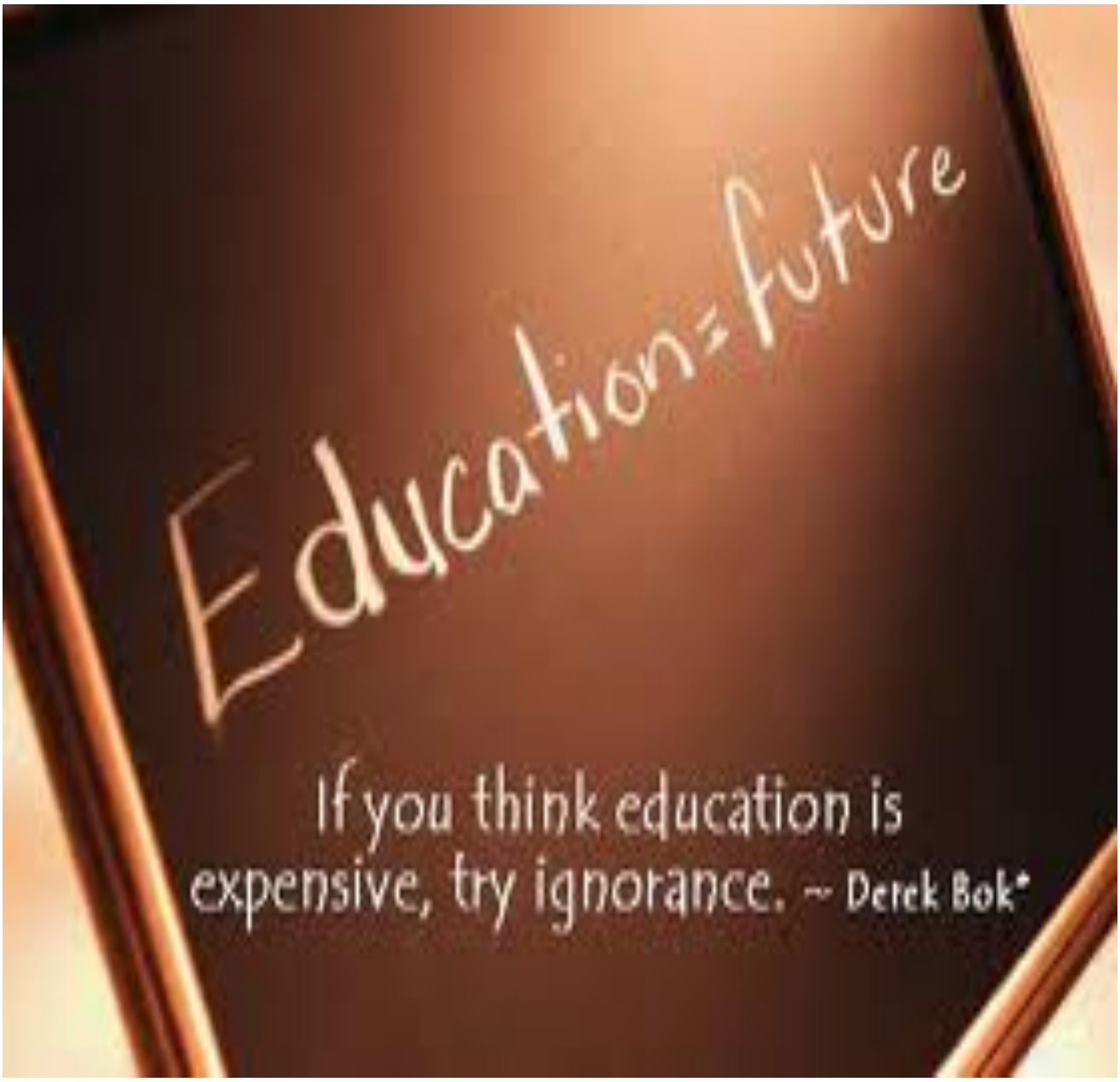
Process: Perceiving types tend to select broad topics and dive into research without limiting them. Topics will usually be limited only as the deadline approaches. They want to research or analyze the topic thoroughly before beginning to write and may feel that there is always one more book or article to read. They may have difficulty dividing the essay into sections, and thus may need a large block of time to devote to writing. When writing, they pause frequently to consider numerous alternatives (especially if N) and to ponder over organizational or stylistic decisions. Their first drafts tend to be long and thorough but also too inclusive. When revising, they may need to cut down the length of the paper or to refocus its direction.

Strengths: Perceiving types tend to investigate their topics thoroughly and present carefully considered ideas.

Weaknesses: They may write on topics that are too broad or may lose sight of their original goals while writing. As a result, their writing may lack a clear thesis. They may also only begin to write when an external deadline is approaching, which may leave them no time for revision.

Blocks: Perceiving types may become blocked if they fail to limit their topic adequately or limit it too late in the writing process. Their need to be thorough may cause blocks when they try to be too inclusive. Large amounts of material can be overwhelming (especially if S) or hard to organize (especially if F).

Week 4


Education=future
If you think education is expensive, try ignorance. ~ Derek Bok*

EWRT/LRNA 97 STUDENT Agenda

Week 4: Tutoring Process Part II

(Tutoring Throughout the Writing Process)

1. Announcements and Discussion

2. Group Activity: Plan a Tutoring Session (prioritizing, order of operations)

3. Presentations (~3-5 minutes each plus discussion)

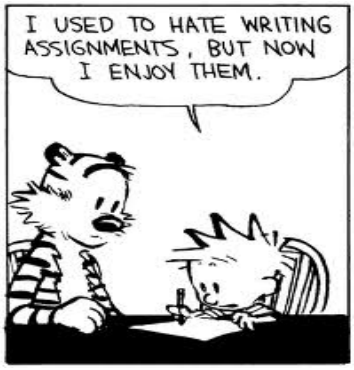
4. Looking Ahead

Homework:

1. **For class next week:** Bring your grammar questions!
2. **Submit by this Sunday:** Assignment #4: Senior Tutor Grammar Consultation
3. **Submit by next Sunday:** Assignment #5: Instructor Consultation and e-mail

Coming Attractions:

Week 5: Sentence-Level Errors (Overview)



Week 4 Activity
Tutoring Challenge

Count off into four groups. In your groups,

Step 1: **Read and annotate the materials** (attached) and scenario (below) assigned to your group.

Step 2: Decide on the **most important tasks** you want to accomplish in a 30-45 minute tutoring session. Be as specific as possible.

Step 3: Write up a **session agenda** that you will show and explain to the class during the demonstration. Use either the whiteboard or the document camera.

Step 4: Discuss the **strategies** you would use, referring to the *Bedford Guide*, Chapter 4 "Helping Writers Throughout the Writing Process. "

Step 5: Plan a 3-4 minute **skit, demonstration, or presentation** of part(s) of the session. Be sure you divide the work so that that everyone in your group acts, narrates, or plans the presentation. Remember to display the session agenda on the whiteboard or document camera**.**

Group Scenarios:

1) A student comes in with the attached assignment ("Taking a Stand…") and has an outline but does not know how to transition to an essay. How do you work with this student?

2) A student comes in with the attached draft ("Holding On Through the Pain") written the day before as an in-class essay in the computer lab. The instructor has quickly gone over the draft, which now must be expanded and handed in for a grade within a few days. How do you work with this student?

3) A student comes in with the reflective essay ("I've Got What it Takes") and thinks it is perfect but just needs to check the commas with you. How do you work with this student?

4) A student comes in with the attached paper ("**Wizard of Writing**") which now must be revised within a week's time for the final portfolio. The rubric is attached and this essay will determine whether they pass the class or not. How do you work with this student?

Student Writing Sample A:

Take a Stand on De Anza In an ESSAY!

Changing the world only takes one person with a plan and the ability to argue effectively for his or her position. Now it is time for you to take your first step to changing your world by taking a stand on an issue at De Anza and persuade your readers to help you change a specific aspect of De Anza with you. Please read the following prompt and write a **500-750** word **Essay** that argues your position.

- What is one problem at De Anza College that you would like to see fixed? Please write an essay that describes the problem and suggests a solution. Your thesis should be you suggested solution. Your essay must have a clear introduction that ends with a thesis statement, 3-5 body paragraphs that follow the PIE model, and a conclusion.

ARGUMENT ESSAY CHECKLIST:
1. Narrow your topic for your purpose.
2. Compose a THESIS that clearly points out what you will argue.
3. Freewrite/brainstorm to find as many specific details as your can about your topic
4. Select the best details and discard the ones that are irrelevant to your purpose
5. Double check that your Thesis shows a clear purpose and argument
6. Write BODY PARAGRAPHS that clearly support the thesis with clear facts, examples, personal experience, or quotes to back up the writer's assertions.
7. Write an Conclusion section explains how your examples proved your Point.
OUTLINE and Introduction DUE:
ROUGH DRAFT DUE:
Final Draft Due:

A Successful Essay Will Have

Introduction:

- A title specific to the topic
- An attention getter
- Background on the topic (please make it clear which prompt you are answering)
- End with your thesis
- A clearly stated thesis (your opinion – your 1-2 sentence response to the essay prompt) which speaks to the "so what" of the issue and is not merely a list plan of development.

Body:

- Multiple Body Paragraphs(at least 3)
- A **Topic Sentence** at the beginning of each **Body Paragraph** that is related to the thesis
- Supporting evidence (2-3 examples in each Body Paragraph)
- Quotes from the text (Remember to cite the quotes)
- Consideration of and rebuttal against the other side of the topic

Conclusion:

- DO NOT bring up a new topic
- A suggestion of the consequences of your position for society, individuals, what you want to happen in the future, etc.

Clark Kent
EWRT 200
De Anza College
Jan. 1, 2022
Essay #1 –Outline

Title Cancer Breath

Introduction

Attention Grabber: Do you want to get cancer?

Context: Give background on how smoking causes cancer.

THESIS: The biggest problem preventing my success at De Anza College is the smokers outside my classroom because they are threatening my lung's future with every puff.

Body/Supporting Information

Body Paragraph #1

Point/Topic Sentence:
Breathing in second hand smoke causes cancer

Example #1: My aunt, who does not smoke, got cancer from my smoking Uncle.

Example #2: She died and has no future.

Body Paragraph #2

Point/Topic Sentence:
Students are scared of death, so they do not want to breath in smoky air.

Example #1: I don't want to die.

Example #2: I won't stand next to a smoker.

Body Paragraph #3

Point/Topic Sentence:
I don't want to come to class when people smoke outside since I am afraid of getting cancer.

Example #1: When I see people smoking outside of class, I go home.

Example #2: I cannot concentrate in class when I smell smoke because I can feel the cancer growing inside of me.

Conclusion

Restate Thesis: Smoking causes cancer and students don't want to get cancer.

What did you prove: Cancer kills

What should the reader do with your info: Not smoke

Student Sample B:

Essay #2: Personal Theme Song Essay

Background:

Everyone listens to music, right? Whether it's pop, rock, rap, jazz, classical, indie, hip-hop, house, folk, country, or a plethora of other genres, everyone is drawn to a particular sound or instrument or style. This first essay will ask you to consider all of the genres and bands and artists and songs you've heard and choose one song that speaks to you personally—right now, to a particular time in your life, or to your life in general.

Assignment:

- Write a 3-4 page essay describing the one song that best represents your life or one aspect of your life or your personality—who you are as a student, artist, athlete, person, etc.
- This essay should quote specific lyrics that tie to an event (or events) in your life, demonstrating why you feel this particular song best represents you.
- Keep in mind: you should refrain from writing about romantic relationships because those tend to focus on the other person rather than you.

Your essay should:

❑ Include a clear thesis that follows the Topic/Comment Model(i.e., which song represents you and why).
❑ Be organized with an introduction, body, and conclusion to structure the essay.
❑ Incorporate specific narratives (stories) that reinforce your point in each PIE Paragraph.
❑ Integrate specific lyrics that support your point in each PIE Paragraph.
❑ Be comprised of at least 3+ pages (about 1000 words).
❑ Demonstrate your ability to use grammar, punctuation, and formatting suitable for college.

Due Dates	Folder Materials
In-Class Pre-Writing: _____ TIPS+ for Sample Essays _____ Thesis Draft: _____ Outline: _____ Peer Review: _____ Tutoring Form: _____ Rough Draft (Optional): _____ Final Draft: _____	1. Pre-Writing 2. TIPS+ for Sample Essays 3. Thesis Draft(S) 4. Outline(S) 5. Peer Review Sheets 6. Tutoring Form 7. Rough Draft 8. Final Draft 9. Self-Reflection

Portfolio Connection:

This is one of two out-of-class essays you will be writing for EWRT 211

- You will pick the best one to put in your portfolio
- Your in-class essay will be judged on the same scoring rubric as all essays in the portfolio
- Please look over the portfolio scoring rubric to make sure you know what is the criteria for the grade

Format:

❒ Include a header (i.e., your last name and page number in the upper right corner of every page).
❒ Include a heading (i.e., your name, my name, the class,college and the date on the upper left side of the first page of the essay)
❒ Use a standard font like Times New Roman in 12pt size.
❒ Double space your essay.
❒ Set line spacing at 0pt.
❒ Cite the sources where you obtained the lyrics.
❒ Use **quote sandwiches** for the lyrics.
What I mean is that you need to introduce any quotes that you use, rather than including a "floating quote" that doesn't incorporate your own words.

Peter Parker Parker 1
Leonard
EWRT 211
De Anza College
Date
Essay #2-FD

Title

▪ ☹Avoid floating quotes: "Four years of college and plenty of knowledge / Have earned me this useless degree." When I hear this lyric, I remember wondering what I
could do with my English degree once I decided to forgo teaching high school English.

▪ ☺Use quote sandwich quote: When Princeton sings, "Four years of college and plenty of knowledge / Have earned me this useless degree,"(Princeton 1) I remember wondering what I could do with my English degree once I decided to forgo teaching high school English.

Self Reflection:

At the end of each essay, you will be asked in-class to complete a hand written self-reflection addressing the following questions:

1. How did the essay go?
2. What areas of the essay would you like me to direct my attention? Why?
3. What successes did you have in the writing process? Why?
4. What struggles did you have in the writing process? Why?
5. How helpful was peer review for you?]
6. How helpful was the tutor?
7. What grade would you give your essay? Why?

Criteria for Success:

Introduction:

- Should be at least ½ to ¾ of a page long
- Should include background details and schema on your topic, such as who you are and what the song is about.
- Have a clear **thesis** that includes a **Topic and Comment** and guides your reader through your essay. It should not be a list/map thesis.

Body Paragraphs:

- Follow PIE
- Have topic sentences that introduce your paragraphs and are opinions not facts
- Personal examples
- Effectively introduce quotations using the "quote sandwich."
- Use quote sandwiches in every paragraph!
- Thoroughly explain your examples with lengthy explanations (E of PIE) that connect back to your thesis and support your argument.

Conclusion:

- A conclusion that sums up your essay without being to repetitive or boring
- Should be ½ page long!
- **A Works Cited with all Sources Used**

ESSAY #2 RUBRIC: THEME SONG ESSAY

Compose a well-written five+-paragraph essay where you discuss how and why a particular song could be considered your theme song. Remember to use a hook introduction, a solid thesis statement, specific quotes from the lyrics, specific examples from your life, and a big idea conclusion.

Grade				
Points:	**Exceeds**	**Meets**	**Partially Meets**	**Does Not Meet**
Organization (hook introduction, thesis in correct place, 3+ PIE paragraphs, and conclusion) (20 points)	Effective hook introduction draws the reader into the rest of the completely organized essay	Features a somewhat effective hook introduction that draws the reader into the rest of a completely organized essay	Ineffective hook and/or essay demonstrates one need for reorganization	No hook evident and/or essay demonstrates more than one need for reorganization
Thesis Statement (Topic & a Comment) (10 Points)	Solid thesis with a topic and a comment statement using active, dynamic language	Solid thesis statement with a topic and a comment	Thesis statement has multiple comments and demonstrates need for revision	Thesis statement does not have a topic and a comment.
Text Support (5 Points)	Quotes/moments from the music are effectively *embedded* into each body paragraph	Quotes/moments from the music are effectively included into each body paragraph	One body paragraph missing a quote/moment from the music	Two or more body paragraphs missing quotes/moments from the music
Life Support (5 Points)	Specific, show not tell details included in each body paragraph	Specific details included in each body paragraph	One body paragraph missing specific details	Two or more body paragraphs missing specific details
Format, Spelling, & Grammar (5 Points)	No distracting errors	1 distracting error	2 distracting errors	3 or more distracting errors
MLA Citation & Quote Sandwiches (5 Points)	No distracting errors	1 distracting error	2 distracting errors	3 or more distracting errors

Final Grade: **Things that worked:** **Things to work on:**
Points:

Bruce Wayne

EWRT 211

De Anza College

Holding On Through the Pain

Every 18 minutes another teen dies from suicide. How do I know this? I was a lucky survivor. The song "Hold On" by Good Charlotte was released almost a year prior to my overdose attempt. “Hold On” is my theme song since the lyrics inspired me to realize that needed to value my life rather than risk ending it through self-mutilation.

When I was lying in that hospital bed, "Hold On" came on the radio in the nurse’s station. It made me realize that I am not the only one who has problems. Suicide is not the answer. Everyone has problems. No one is alone in this world. No matter how lonely you are, there is someone there for you. Now I have come to see that life changes dramatically as you grow. When you are alone, days seem so long and there are many sleepless nights, but society won’t realize what you are going through unless you let them. You can get fed up with life and not want to go any further. If you stop looking, you’ll never know what’s out there waiting for you. I was lonely, in pain and just simply tired of all of the drama. Every step I took, I wished it could be the end. People were so cold and heartless. People didn’t even realize that I was there. Sometimes I thought I was dead already. I had to bleed just to know I was alive.

Now I am scarred for life with the memories of my bad experiences with razors and pills, which never should have happened. I now feel that I should have been stronger and held on to the good things. I just couldn’t bear the pain. Nobody understood what I was going through. When I got around people who committed the same act that I had, I knew then that I wasn’t alone.

Since that night lying in that hospital bed three months ago, I have not self-mutilated or attempted any type of self-induced pain because of that one song telling people like me to hold on. The lyrics so small have a meaning greater than any. The one line that mainly made me think was when it said that everyone bleeds the same way I do. For me that meant that I am not alone. And when it asked what am I looking for, I realized that my problem was that I had no goals, only negative thoughts. So the next time I feel sad or lonely, I will pop Good Charlotte into my stereo and get reminded that suicide is not the answer, and I am not alone.

SAMPLE WRITING C & D Prompt:

Reflective Essay

Content: Write an essay of at least two pages (750-1000 words) to look back on your progress in writing this quarter and explain why you are ready to go to EWRT1A. This goes in the front of your portfolio, as an introduction to your work for the teachers evaluating the portfolio.

Review all the work you've done for the class in reading and writing. Consider why you chose the essays in your portfolio and how they show your readiness for EWRT1A. Give specific examples from these essays to show your improvements.

- Discuss what you have learned in LART 211 or EWRT 211. This might include practice in organization, analysis, development, vivid examples, construction of better sentences, proofreading, writing process, and so on.
- Include how your writing and reading has changed as a result of what you have learned in this class. Remember to provide specific evidence for your claims.
- Include a rebuttal about what still needs improvement? Write about what you'd still like to work on with your writing. Remember that all of us are still trying to be better writers, so what are you going to focus on in 1A and beyond?

Audience: De Anza English teachers

TONE: Argument/persuasive

What we're looking for in the reflective essay:

- Clear organization
- Well-developed, focused paragraphs
- Specific examples, details
- Well-constructed sentences
- Correct grammar and punctuation
- **Form:** typed, double-spaced

DUE DATES:

- **_____ Write Thesis Statement for Essay #5**
- **_____Write your Outline for Essay #5**
- **_____Write Rough Draft of Essay #5**
- **_____Final Draft of Essay #5**

Folder Checklist:

- **Pre-writing from class**
- **Thesis and Introduction**
- **Outline (Introduction with thesis statement**
- **Rough Draft**
- **Writing Center Sheet (WRC is located in ATC 309)**
- **Final Draft**

Essay Requirements:

- An introduction that provides context on the topic, eases the reader into your essay, and has a "hook" that grabs people's attention
- A thesis statement or controlling idea that takes a strong stand
- Transitional topic sentences that are clear, provocative, and develop your thesis and provide unity in your essay
- Body paragraphs that follow the PIE paragraph model
- Plenty of support from our text: **Remember you must have a minimum of 4 quotes: 2 quotes from your essays and 2 quotes from the class texts.**
- For each quote, use the quote sandwich model (Lead-in, quote, and analysis of quote) discussed in-class
- Some analysis of all your supporting examples
- A conclusion that offers some ideas about what can be done about the situation
- Strong sentences that are both grammatically correct and sophisticated
- Use proper MLA in-text citations and Works Cited entries.

PAPER FORMAT:

1. 750-1000 words or about 3-4 pages.
2. All drafts must be typed and double-spaced.
3. Size 12 Times New Roman Font
4. Have Name, Class, Date, Assignment, and Topic in upper left hand corner.
5. A title that is not GENERIC
6. All drafts, pre-writing, and outline must be turned in with the final copy of the essay

A Successful Essay Will Have:

Introduction:

- Should be at least ½ to ¾ of a page long
- Should include background details and schema on your topic, such as "what is LART 211" "What type of a student are you?" or "What is your definition EWRT 1A student?"
- Have a clear **thesis** that includes a **concessive** (although, though, even though, etc) and guides your reader through your essay. It should not be a list/map thesis.

Body Paragraphs:

- Follow PIE
- Have topic sentences that introduce your paragraphs and are opinions not facts
- Personal examples
- Effectively introduce quotations using the "quote sandwich."
- Use quote sandwiches in every paragraph!
- Thoroughly explain your examples with lengthy explanations (E of PIE) that connect back to your thesis and support your argument.

Conclusion:

- Look backward and explain how your body paragraphs proved the thesis
- Look forward and explain what you want the reader to do with your info
- Should be ½ page long!

Works Cited Formula for Citing Your Essays:

Last Name of Author, First Name. "Essay Title". Place of publication: Publisher, Year of publication. Medium of publication.

In-text citation Formula.

(Authors Last Name, Page Number)

LART 211 ESSAY #5 GRADING Rubric

STRONG PASS (90-100%)

1. Reflection demonstrates an excellent understanding of author's process. Examples are specific and varied. The author has identified strengths and weaknesses, and has mapped out detailed, personalized strategies for improvement.
2. Reflection is 1000 words, contains well-chosen and complete examples, is formatted professionally, and reflects purposeful organization and communication.
3. The writing flows smoothly and language is focused.
4. Nearly perfect grammar, usage, and punctuation.

PASS (80-89%)

1. Reflection demonstrates an understanding of author's process. Examples are specific and varied. The author has identified strengths and weaknesses, and has mapped out personal strategies for improvement.
2. Reflection is 1000 words, contains thoughtful and complete examples, is formatted clearly, and shows thoughtful organization and communication that may have some rough spots.
3. The writing flows smoothly and the language is focused and organized.
4. Solid grammar, usage, and punctuation.

BOARDERLINE (70-79%)

1. Reflection demonstrates basic understanding of author's process. Examples may not be as varied or specific as a B paper. The author has identified some strengths and weaknesses, and has some strategies for improvement that may be general rather than personal.
2. Reflection is 1000 words, contains examples, is formatted appropriately, and reflects some organization and communication principles that may lack some flow.
3. The writing is somewhat focused and organized, although it may lack the flow of an A or B paper.
4. Some grammar, usage, and punctuation mistakes that do not detract from the meaning of the writing.

NO PASS (60-69%)

1. Reflection shows lack of understanding of author's process. Examples may be missing or demonstrably weak or haphazardly chosen. The author may have listed some strengths and weaknesses, but shows a misunderstanding of strategies for improvement or lists general rather than personal issues (e.g. "fix commas").
2. Reflection is not roughly 1000 words (too short or too long), may be missing examples, may have formatting errors or some sloppiness, and may lack an organization or communication principle.
3. The writing may show little to no focus and flow.
4. Major grammar, usage, and punctuation mistakes that detract from the meaning of the writing.

STRONG NO PASS (below 60%)

1. Reflection shows lack of understanding of author's process. Examples may be missing or demonstrably weak or haphazardly chosen. The author may have omitted strengths and weaknesses or shows a misunderstanding of strategies for improvement or lists general rather than personal issues (e.g. "fix commas").
2. Reflection is under 700 words, lacks examples, is formatted haphazardly, or lacks an organization or communication principle.
3. The writing may show no focus and flow.
4. Major grammar, usage, and punctuation mistakes that make the writing extremely difficult to comprehend.

Categories:

1. Development and meta-cognition
2. Follows reflection assignment (format, word count)
3. Clarity, flow, coherence
4. Grammar, mechanics, usage

Sample Writing C:

Juan Jones
Amy Leonard
LART 211
De Anza College
06/14/2013
Essay #5 Draft

Wizard of Writing

You ever want to have magical powers? Well writing is kind of like that you can make anything happen in writing. Reading is making those writings come to life for the world to feel the magic. If I passed LART 211 that feeling of magic will become stronger. I started at English 200 after completing which was spark of magic that gave me the foundation for my writing skills. As I started LART 211 I happy to know each essay was done in Steps which made the class a lot more resurging. When learning the writing process I grasp the idea and follow it I did a lot of free writing every time something popped up in my head sometimes in the middles of the night or even in a dream. I find free writing and even typing fun now that I get how to focused on paragraphs Even though I have not mastered Independent and dependent clauses, I am ready for EWRT 1A because I learned PIE and Quote Sandwich in LART 211.

I was unsure if I could even write a 3 page essay.

After reading the book *Flight* and enjoying it so much, following the writing process made it so easy to write an essay I could of done more pages if needed.

After taking LART 211 reading class learning how to annotation and hold information by discussing what we read helped. Bring up background. Remembering each character, and plot theme in the book is just amazing … (*proof*)

I still need improvement on Verb agreement and Punctuation. In English 1A my may focus will be more writing process and checking for verb tense agreement and punctuation. By mastering the skills need to check for errors. I shall become a great writer. (*evidence*)

Ping Pong play showed me how to do quote sandwich. (*evidence*)

Flight showed me how to Improvement on quote with … as a grab * explain*)

When I start LART-211 I had no grip on the rains of reading it was just words on paper. I would trail off and forget everything I learn by reading a book. The book *Flight* was not just a book it was entrapment for the mind I read the book in 2 days I never and talking discussing what I have read with the class helped me retain the information.

What I have mastered this quarter in LART 211 is quoting and citations because it was thrilling to use and fill the page with great quotes to explain myself from the words of the author.

PIE Strategies what I think helped put things in the right order I learn to Master how to use Point for start of the programs.

Writing is the freedom to put all your thoughts on paper and express your feelings to the world if you chose to when I think of writing as objected to overcome. Frist think I would enjoy writing about would be about lust and power. English 1A would give the tools need to complete this task.

When thinking about writing it hurts my soul that was how I thought about it before taking LART 211. Now after nearly compete my burden is lifted and my soul can take it easy let my fingers do the walking while my mind does the thinking without being scared I can truly feel ready to take English 1A. The horrors of reading something for hours is over because after learning from LART 211 Reading as become a fun and interesting part of my day I see more clear I think more clear after using annotations in my writing I feel I can hold information and go back to pages where I saw a great quote which saves time. From the writing side of LART 211 freewriting as become something I think about all the time just waiting to get my thoughts on page when I have any about of free time I find enjoyment and thrill from the thought of putting information I have learn on paper then. I find a new challenge organization of that work. When the PIE I can take my free writing and work them in to their very own body paragraphs

My development of writing still needs work but I learn doing things on my own and getting a peer review helps a lot I enjoy getting told something does not work because I get to learn why it does not work.

Jones, Juan. “essay Title” Cupertino : De Azna . 2013.Print

Sample Writing D:

Joey Drummond
Leonard/Lisha
Lart211
6/25/12
Reflective essay #5

I've Got What it Takes

Reading and writing is like running, its long, heard, and takes some time but at the end It all pays off. I need to be in EWRT 1A. I have been working very hard at my reading an writhing skills and feel that I have the right to move up. I have learned a lot from both LART 200, and LART211. Even though I still make some mistake, just like other student. I have what it takes. I have improved so much seins the beginning of my reading and writing adventure. It has shown me what I've been doing wrong all this time. Thinks to Sarah Lisha, and Amy Leonard, who teach the 211 and 200 classes, They have taught me everything that I will need to know for EWRT 1A. **Although I may not have been the most outstanding student, I have mastered important skills that are needed for 1A such as, writing a well structure P.I.E paragraph and how to annotate what I read to better remember details.**

Frist, *for the writing side of the class I have learned that I had very weak P.I.E structure*. in my rough draft for the LART211, flight essay I stated In the begging of one paragraph "How Small Saint shows Zits honesty" (Drummond 1) this was my point of the paragraph. After seeing a tutor and talking with Amy I found out that this isn't how you should start your essay you need something that gets the reader attention. You need something that really gets your point across to reader with details. Even though most of my paragraphs do have okay points, they need to be explain because the reader doesn't always know what you're talking about that's way is good to always add details to yours essays and putting everything where it needs to go in the paragraph. P.I.E is something that is very important to a 1A essay. It gives the reader a sense of directions well reading your paragraph and without you will fail.

Next, *I could never remember what I read, till I leaned about annotating***.** In one of my essay I used a quote, I would have never remembered the quote if I didn't annotate my book thanks to Sarah, she showed me how to take my time when reading. Reading isn't something you can just do. I leaned in the reading side of the class. If I just pick up a book and read it I wouldn't remember anything but then I started to annotate and high lighting quote, then I can go beck and really look it at to getter understanding of the quote. Annotate is a great skill to have in 1A because in order to writ more complex essay with detailed quote sandwiches.

Last, *all thought you could say that that, because I'm not top of the class, I'm not 1A materials* I'm not going to lie I make some mistakes. In one of my classes I had to respell a word about three fore times before I got it right. I know that i need to really improve in these areas. I am working very hard to fix my trouble spots so i cat move and become more confident in my writing. 1A would really help me with my writing because It is on a other writing level then LART, i know I would be more diligent and better aware of my spilling. I've been going to tutoring and and been getting any help i can get as well, I'm still not the best writer but I have come a long ways from where i was last yare. when i took LART 200.

Although im not the best at reading and writing I have learned a lot of skills and techniques from LART211 that are very imprint to 1A such as the proper way to writ a P.I.E paragraph and also how to annotate books, overthought these are things you should know before even going into LART211, there are things you should be mastered so you don't have to worry about them well going to 1A and you can spend more time working on other parts of your reading and writing to become more ……. I really help to have past LART211 so that I may move up to 1A to further my reading and writing skills, therefore I could live my dream of becoming a one of the beast personal trainers.

Elements of an Essay

Title
The title is the reader's first impression of the essay – the first words the reader reads. The title can do any of the following:

- Convey the topic to the reader.
- Convey the writer's attitude.
- Be thought-provoking, insightful.
- Engage the reader's attention.

Introduction

- Introduces the subject or topic of the essay to the reader in a general way.
- Creates interests – grabs the reader's attention.
- Indicates the writer's stance.
- Includes a thesis statement.

The title, introduction and thesis statement form a promise to the reader. All three indicate to the reader what the essay will be about – all three enable the reader to make predictions about what territory the essay will cover. The promise that the title, intro, and thesis give must be consistent and clear, and it must be fulfilled throughout the essay by the body paragraphs and finally, by the conclusion.

Body Paragraphs
Body paragraphs are the meat of the essay. Each paragraph must:

- Support the thesis statement.
- Have one main idea or point expressed in a topic sentence.
- Include information (examples, data, facts, quotes, paraphrases, personal observations) which support the main point of the paragraph.
- Provide commentary, or explanation, which connects the information to the point and thus to the thesis.

Consciously or subconsciously, readers make predictions about what will be in the paragraph based on the topic sentence. The topic sentence carries the point of the paragraph and is a promise as well. The paragraph must fulfill the promise of the topic sentence.

Conclusion
The conclusion is the last impression the reader has of the essay and can function in a variety of ways. A conclusion can:

- Restate the main message of the essay.
- Summarize the main points of the essay.
- Give the thesis a larger application – connect it to the world at large.
- Solve a problem raised in the essay.
- Make a call to action – encourage or command the reader to take some action related to the thesis.

The Structure of an Argument

The Beginning….

Hooks your audience (attention getter)
States the problem
Establishes your position
Presents your thesis statement

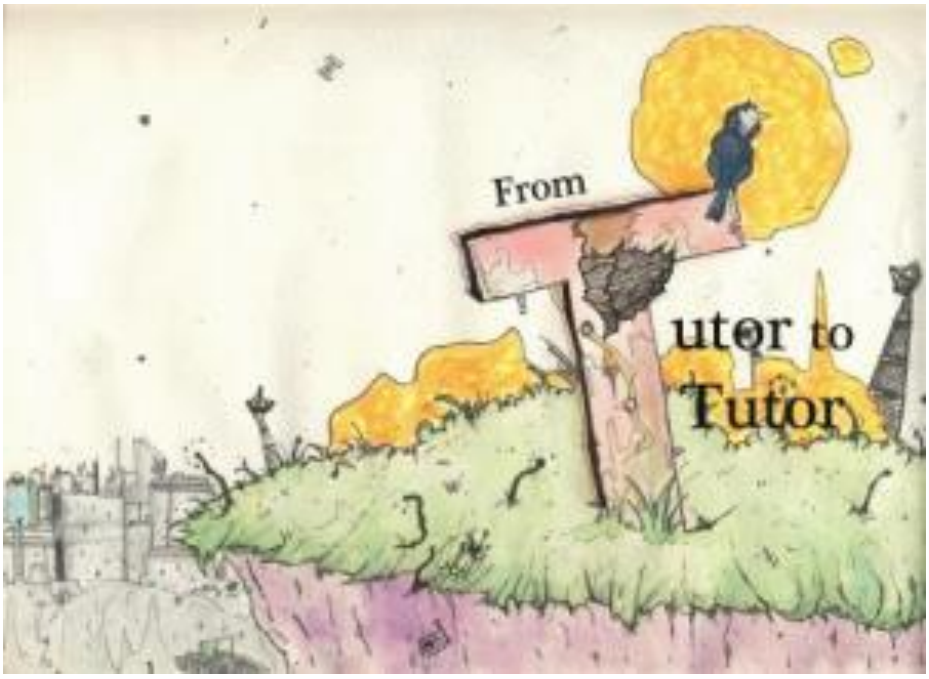
The Middle/ Body Paragraphs….

Provides background information
Responds to other points of view
Presents arguments supporting your main claim
Anticipates possible objections

The End/ Conclusion….

Summarizes your position and implications
Invites readers to share your conclusion and/ or take action

Putting It Together
Tips for Tutoring Paragraphs



By Amy Leonard

Background:

When a teacher assigns students to write an essay, they have a specific type of paragraph in mind, and they want their students consider the rhetorical methods for conveying a position.

Questions to help writer's understand why this form:

What is the Purpose of the Assignment?

- What occasion gives rise to the need or opportunity for persuasion?
- What is the historical occasion that would give rise to the composition of this text?

Who is the author/speaker?

- How does he or she establish ethos (personal credibility)?
- Does he/she come across as knowledgeable? Fair?
- Does the speaker's reputation convey a certain authority?

What is his/her intention in speaking?

- To attack or defend?
- To exhort or dissuade from certain action?
- To praise or blame?
- To teach, to delight, or to persuade?

Who make up the audience?

- Who is the intended audience?
- What values does the audience hold that the author or speaker appeals to?
- Who have been or might be secondary audiences?
- If this is a work of fiction, what is the nature of the audience within the fiction?

What is the content of the message?

- Can you summarize the main idea?
- What are the principal lines of reasoning or kinds of arguments used?
- What topics of invention are employed?
- How does the author or speaker appeal to reason? To emotion?

What is the form in which it is conveyed?

- What is the structure of the communication; how is it arranged?
- What oral or literary genre is it following?
- What figures of speech (schemes and tropes) are used?
- What kind of style and tone is used and for what purpose?

How do form and content correspond?

- Does the form complement the content?
- What effect could the form has, and does this aid or hinders the author's intention?

Some Common Problems That Students Face When Writing Paragraphs for Essays:

1. Students do not think that they need to follow the format of a specific type of paragraph.
2. Students do not recognize the conventions of paragraph that will help them prove their point.
3. Students do no realize that the goal of their paragraph will be to support a main argument/claim.
4. Students will not organize their paragraph in a logical way or use transitions to demonstrate the logic of their paragraphs and essay.
5. Students will forget to write their paragraphs and essays with an audience in mind, or fail to identify who their audience is.

EWRT/READ/LART 200

The 200-level is 2 classes before 1A. Students typically need a lot of practice and encouragement. 200 students will be asked to complete a portfolio at then end of the quarter; the directions will be in the tutor resource binder.

GRAMMAR AND SENTENCE STRUCTURE:

- Sentence boundaries—a complete sentence, inc. sentence (frag) or run-together sentence
- Ways to fix fragments and run-together sentences—coordination, subordination
- Verb tenses
- Subject/Verb agreement (finding subjects and verbs)
- Homonyms
- Apostrophes
- Noun Phrase Appositives
- -ing Verbal Phrases
- Proofreading especially for the patterns of error

WRITING STRATEGIES:

- Prewriting—freewriting, brainstorming, clustering, questioning
- Discussion of readings or topics
- Journal writing
- Writing as a process
- Paragraph development—getting specific, providing examples, supporting ideas
- Organizing ideas
- At least one in-class writing assignment
- Completing the portfolio—one in-class assignment, one other assignment, a reflective paper

READING STRATEGIES:

- Schema activation
- Pre-reading, pre-viewing
- Prediction
- Graphic organizers (i.e. KWL)
- Summaries
- Vocabulary acquisition
- Responding to and engaging with readings
- Elements of fiction
- Reading fiction and nonfiction from a variety of authors and on a variety of topics
- Journal writing
- Metaphors, similes
- Making personal connections to the texts

STUDENTHOOD SKILLS:

- ✓ Participation
- ✓ Coming to class and being on time
- ✓ Completion of HW
- ✓ Ability to work in small groups
- ✓ Giving feedback on assignments
- ✓ Group presentations

EWRT/LART 211

This class is just one level before 1A, so students need to get their fundamentals here as 1A and the classes after this will be challenging. All EWRT/LART 211 Ss must complete a portfolio that includes one in-class essay, one analytical essay and a reflective essay. (More on this in the resource binder)

GRAMMAR AND SENTENCE STRUCTURE

- Sentence boundaries—what's a sentence, incomplete sentence (frag) or run-together sentence
- Ways to fix fragments and run-together sentences—coordination, subordination
- Sentence Combining—noun phrase appositives, adjective clauses, verbal phrases, sentence focus

WRITING STRATEGIES:

- Prewriting—freewriting, brainstorming, clustering
- Writing as a process
- Personal narratives with analysis
- Composing analytical/argumentative essays
- Introductions
- Thesis statements
- Body Paragraphs (PIE paragraphs)
- Using direct quotes
- Developing ideas
- Analyzing support
- Organizing essays
- Conclusions
- Journal writing
- Outlining
- In-class Essay Techniques
- Proofreading, revising
- Titles

READING STRATEGIES:

- Schema Activation
- Graphic organizers
- Summaries—finding main points/events and author's thesis
- Annotation/active reading
- Finding personal connections to texts
- Vocabulary acquisition
- Responding to readings
- Elements of fiction
- Reading fiction and nonfiction

STUDENTHOOD SKILLS:

- ✓ Participation
- ✓ Coming to class and being on time
- ✓ Completion of HW
- ✓ Ability to work in small groups
- ✓ Giving feedback on assignments
- ✓ Group presentations

EWRT 1A

Students need to be reading and writing at the transfer-level. Assignments are more challenging, as are the readings/texts. The course emphasizes close examination of a variety of texts and writing academic essays both take-home and in-class.

GRAMMAR AND SENTENCE STRUCTURE:

- Review sentence boundaries
- Ways to fix fragments and run-togethers—coordination, subordination
- Sentence Combining—noun phrase appositives, adjective clauses, verbal phrases, sentence focus, and ways to compose concise yet sophisticated sentences
- Punctuation: colons, dashes, semi-colons, commas

READING:

- Reading as a process
- Analyzing texts
- Creating simple and dense questions
- Synthesizing texts
- Reading fiction and nonfiction from a range of authors and topics
- Reading book-length works and shorter pieces
- Proofreading, editing, revising

WRITING:

- Critical thinking
- Prewriting—freewriting, brainstorming, clustering
- Writing as a process
- Rhetorical strategies used in academic writing
- Audience awareness
- Analytical/argumentative essays
- Introductions
- Thesis statements
- Body Paragraphs
- Integrating direct quotes
- Analyzing/interpreting/commenting on support
- Organizing essays, paragraphs, sentences in a logical manner
- Conclusions
- Outlining
- In-class Essay Techniques
- Titles, Epigrams

STUDENTHOOD SKILLS:

- ✓ Participation
- ✓ Coming to class and being on time
- ✓ Completion of HW
- ✓ Ability to work in small groups
- ✓ Giving feedback on assignments
- ✓ Group presentations

What the PIE!!!?: *Confusing Issues When Tutoring*

Definition:
PIE is a strategy for writing paragraphs that is frequently taught in EWRT 200, 211, 1A, 1B, and even EWRT 2.

Differences between the levels:

200 Level:

- PIE is the basis for organizing a paragraph
- the expectations are that the students have used the strategy in the correct order: Point in sentences 1-2, examples in the middle, and explanation at the end.
- Frequently, the Info section will be only personal experience or short quotes from a movie or book
- Citation should be used for quotes, but it, usually, will be simple in-text citation

211 Level:

- PIE is usually required for all body paragraphs
- The expectations are that students will be developing analytical PIE Paragraphs that follow the P.I.E.I.E. structure.
- Frequently, the Info section will be all quotes or paraphrase because students are required to interact with texts.
- Citation should be used for quotes and in-text citation is required, but Works Cited may not be, so you should look carefully at the assignment sheet to help the students.

1A and Beyond:

- PIE is often used as a strategy for helping students organize their paragraphs, but not all teachers at this level will be requiring it.
- The expectation for these levels would be that students are following the P.I.E.I.E. model with added emphasis on the explanation being increasing in critical analysis.
- Frequently, the Info section will be a mixture of Secondary and Primary research that will be increasing in length and sophistication.
- Citation will be required at all these levels for both in-text and works cited; students will often have trouble with paraphrase at this level.

General Strategies for Tutoring PIE Strategies

Tutoring the Point

- Ask the students what they want to prove in the paragraph
- Ask students what their reaction is to the prompt
- Try categorizing your ideas on the topic
- Ask the student to make a comment on a reoccurring theme or pattern you've found.

Where to find Information

- Have Students Bracket/Hi-Light their examples
- Ask them to identify which are:
    - paraphrases or short quotes from the readings/research.
    - Personal experiences (anecdotes, stories, examples from your life)
    - Representations from mass media (newspapers, magazines, television, radio)
    - Elements from popular culture (song lyrics, movie lines, TV characters, celebrities)
    - Statistics (polls, percentages, data)
    - Definitions (from the dictionary, readings, another sources)
- Ask the student how each example is supporting the Point they are making in the paragraph,
- Have the students rank the examples for effectiveness on a scale of 1-4(1= sucks and 4=highly effective)

How to craft an Explanation

- Ask students to Interpret the information – what does it mean? Why is it important? In their own words.
- Ask students whether they explained what you or a reader could learn from the information.
- Ask students whether they stated their own opinion about or evaluated the information.
- Ask students if they commented on the accuracy or inaccuracy of the information.
- As students if they suggested how the information relates to their thesis.

Tutoring Students with 200 Writing Prompts

What to expect in a prompt:

1. The placement of the prompt e.g. which assignment it is 1st or 4th
2. The topic
3. Readings that are connected to the assignment
4. Due dates
5. Formatting requirements
6. Grading criteria or criteria for what the instructor considers a successful prompt

Important Tips for Reading a Prompt:

1. Find out the placement of the assignment because 200 start out with paragraphs and build up to a complex essay of at least 5-paragraphs by the end of the quarter.
2. Find out whether the assignment is in-class or out of class because this will change the way that you approach the tutoring session with the tutee.
3. Make sure you find out whether the instructor is using PIE or any other specific type of paragraphing.
4. Find out whether quotes are required and/or how many quotes are required or suggested for this assignment because in 200 not all essays require textual support.
5. Note any and all due dates as this will alter how you tutor the student in the session.

Suggested tips for tutoring the student:

1. Ask what readings the student has done on this topic
2. Ask whether the student has seen sample essays/paragraphs from their teacher
   - If yes, what did they notice about the successful essays/paragraphs?
3. Have the student underline his/her thesis/topic sentence.
4. Check to make sure the thesis/topic sentence is on topic with what the prompt is asking the student to do.
5. Have student underline his/her topic sentences.
6. Check to make sure that each topic sentence connects back and supports the thesis.
7. Have the student bracket his/her examples.
8. Check to see that each body paragraph has specific examples that support the topic sentence.
9. Check to make sure that each body paragraph has explanation of how the examples prove the topic sentence and help prove the thesis.
10. Have the student hi-lite any material they took from a source.
11. Check to make sure it is quoted properly.
12. Ask the student what grammar strategies they have been learning in class and try to work on one of the concepts in the paper.

Reminders:

- Students taking a stand alone EWRT 200 will not necessarily have specific instruction in reading articles or analyzing articles, so they may need help identifying good quotes and using textual analysis
- Students that are taking a LART will be expected to know reading and writing terminology, so ask them what their reading and writing teachers have been teaching them

Tutoring Students with 211 Writing Prompts

What to expect in a prompt:

1. The placement of the prompt e.g. which essay it is 1st or 4th
2. The topic
3. Readings that are connected to the assignment
4. Due dates
5. Formatting requirements
6. Grading criteria or criteria for what the instructor considers a successful prompt

Important Tips for Reading a Prompt:

1. Find out the placement of the essay because the essay topics and expectations get harder with each essay.

2. Find out whether the essay is in-class or out of class because this will change the way that you approach the tutoring session with the tutee.

3. Make sure you find out whether the instructor is using PIE or any other specific type of paragraphing.

4. Find out how many quotes are required or suggested for this assignment because in 211 textual analysis is a requirement for essays.

5. Note any and all due dates as this will alter how you tutor the student in the session.

Suggested tips for tutoring the student:

1. Ask what readings the student has done on this topic
2. Ask whether the student has seen sample essays from their teacher
3. If yes, what did they notice about the successful essays?
4. Have the student underline his/her thesis.
5. Check to make sure the thesis is on topic with what the prompt is asking the student to do.
6. Have student underline his/her topic sentences.
7. Check to make sure that each topic sentence connects back and supports the thesis.
8. Have the student bracket his/her examples.
9. Check to see that each body paragraph has specific examples that support the topic sentence.
10. Check to make sure that each body paragraph has explanation of how the examples prove the topic sentence and help prove the thesis.
11. Have the student hi-lite any material they took from a source.
12. Check to make sure it is quoted properly.
13. Ask the student what grammar strategies they have been learning in class and try to work on one of the concepts in the paper.

Reminder:

- Students taking a stand alone EWRT 211 will not necessarily have specific instruction in reading articles or analyzing articles, so they may need help identifying good quotes and using textual analysis
- Students that are taking a LART will be expected to know reading and writing terminology, so ask them what their reading and writing teachers have been teaching them

Persuasive Analytical Essays (1A & Beyond)

Definition:

The argumentative essay is a genre of writing that requires the student to investigate a topic, collect, generate, and evaluate evidence, and establish a position on the topic in a concise manner.

Please note: Some confusion may occur between the argumentative essay and the expository essay. These two genres are similar, but the argumentative essay differs from the expository essay in the amount of pre-writing (invention) and research involved.

- **The argumentative essay is commonly assigned as a capstone or final project in first year writing or advanced composition courses and involves lengthy, detailed research**.
- *Expository essays involve less research and are shorter in length.*
- **If a student is writing a research paper, they will likely be using the argumentative essay format, and this type of essay is a staple of EWRT 1A, EWRT 1B, EWRT 1C, and EWRT 2.**

Research and Thesis:

Argumentative essay assignments generally call for extensive research of literature or previously published material. Argumentative assignments may also require empirical research where the student collects data through interviews, surveys, observations, or experiments. Detailed research allows the student to learn about the topic and to understand different points of view regarding the topic so that s/he may choose a position and support it with the evidence collected during research. Regardless of the amount or type of research involved, argumentative essays must establish a clear thesis and follow sound reasoning.

Rebuttal paragraphs or evidence:

Argumentative essays require the writer to appear fair and balanced rather than bias. To do this, the writer must consider the opposing points of view. However, this does not mean the writer should spend one paragraph arguing against their thesis; instead, the writer should spend one or more paragraph(s) addressing the opposing points of view and considering whether they are valid.

Tutor Tips:

1. Ask the tutee to where their thesis is and to underline it.
2. Ask the tutee what want to prove with the essay? This should be a clear statement of an argument that matches the thesis. If the student does not have a focused and specific thesis/argument, you will need to keep pushing them to focus the thesis.
3. Ask the student if they know what PIE Paragraphs are? If they do, have them go through each paragraph and label the PIE elements. In this type of essay, every body paragraphs should be following PIE.
4. Ask the student to bracket off their examples in each body paragraph. There should be 2-3 clearly developed examples, and, ideally, one or both of them should be a quote.
5. Ask the tutee if they know what a quote sandwich is? If they do not, show them what one is and have them practice with a quote they are using in their essay.

6. Ask the student to underline the transitions between body paragraphs. This type of essay relies on coherence, which is created by having smooth transitions (either transition works or hooks between paragraphs)
7. Ask the tutee whether their conclusion looks backward and forward? Ideally, the conclusion should look back on the essay and explain how the body paragraphs proved the thesis; then, it should end by looking forward and telling the reader what to do with the info from the paper e.g. go start a revolution, go vote, or never buy tuna again, etc.
8. Ask the student if they know the difference between summarizing, reporting, and arguing? Feel free to remind them that everything in their paper should be framed in the context of an argument NOT a report.
9. Ask the student if what kind of sources their teacher is requiring for the research?
10. Ask the student if they have started their works cited page?
11. Ask the student if they know the difference between paraphrase and common knowledge?

A possible Outline structure for students writing an Argumentation Paper:

- Paragraph 1: General introduction of the problem. Thesis statement that states your opinion.
- Paragraph 2-3: History of the problem (including, perhaps, past attempts at a solution). Sources needed
- Paragraph 4-6: Extent of the problem (who is affected; how bad is it, etc.). Sources needed
- Paragraphs 7-8: Repercussion of the problem if not solved. Sources needed.
- Paragraphs 9-11: You should have led up to a conclusion that your argument is sound. Pull it all together by connecting your argument with the facts. Anticipate objections and make concessions.
- Paragraph 12: Conclusion: Restatement of thesis and summary of main ideas.

Make Tutees Aware of the Research Process:

Students cannot write a successful Argument paper if they do not follow the research process.

1. Decide on a topic. Make sure it is one you are interested in and that it is not too broad or too narrow to analyze adequately.

2. Begin your library research. Start with the card catalogue or computer subject headings. Use the periodical index. Your best bet may be to find a few general books on the subject, and then study the bibliographies in the back of the books. Oftentimes, the very best sources are found this way. You may note, as you read, that one person may be quoted repeatedly in several articles. This should tell you that this person might be an authority. (See if their name is in the catalogue.) If you run across the mention of an article while reading another article or book, go find it. Use encyclopedias, reference books, newspapers, microfilm, the librarians, the World Wide Web, and other professors' advice. Research is a back-and-forth, in-and-out process, rather like the strategy of a good card game.

3. As you scan possible sources, make a list of sources you won't use, sources you might use, and sources you will definitely use. Make bibliography cards for the latter two right away. Photocopy all material that you might or will use--even pamphlets and personal books. This will save you time later, should you need to return to the library. If you conduct a good deal of research, the first list will help you keep up with sources you've already checked (unless you enjoy checking them three and four times).

4. After acquiring some knowledge of your subject matter, it is time to decide on your personal interview and/or questionnaire, should you choose to use one. Write the interview questions and prepare the survey. Be careful to word both objectively. Your research is only as valuable as the interview or questionnaire.

5. Write the outline, rough draft, and the final paper. Then rewrite it to make it sound as professional as possible.

Evaluating Argumentative Thesis Statements:

1. If a global effort is not made to end the unnecessary use of CFCs, the inhabitants of this planet face an extremely difficult and frightening future.

2. A global effort must be made to end unnecessary use of CFC's.

3. Which Topic Sentence is stronger? Why?:

Analytical/Expository Essay (211 Level)

Definition:

The analytical/expository essay is a genre of essay that requires the student to investigate an idea, evaluate evidence, expound on the idea, and set forth an argument concerning that idea in a clear and concise manner. This type of essay often uses elements of comparison and contrast, definition, example, the analysis of cause and effect, etc.

***Please note*:** This genre is commonly assigned as a tool for classroom evaluation, is often found in various exam formats, and is the basis for shorter essays in college.

Hint: ***If no essay type is assigned, this is most likely the type of essay the instructor is asking the student to produce.***

Tutor Tips:

1. Ask the tutee to where their thesis is and to underline it.
2. Ask the tutee what want to prove with the essay? This should be a clear statement of an argument that matches the thesis. If the student does not have a focused and specific thesis/argument, you will need to keep pushing them to focus the thesis.
3. Ask the student if they know what PIE Paragraphs are? If they do, have them go through each paragraph and label the PIE elements. In this type of essay, every body paragraphs should be following PIE.
4. Ask the student to bracket off their examples in each body paragraph. There should be 2-3 clearly developed examples, and, ideally, one or both of them should be a quote.
5. Ask the tutee if they know what a quote sandwich is? If they do not, show them what one is and have them practice with a quote they are using in their essay.
6. Ask the student to underline the transitions between body paragraphs. This type of essay relies on coherence, which is created by having smooth transitions (either transition works or hooks between paragraphs)
7. Ask the tutee whether their conclusion looks backward and forward? Ideally, the conclusion should look back on the essay and explain how the body paragraphs proved the thesis; then, it should end by looking forward and telling the reader what to do with the info from the paper e.g. go start a revolution, go vote, or never buy tuna again, etc.

Evaluating Analytical/Expository Topic Sentences/ Points:

1. The life of the typical college student is characterized by time spent studying, attending class, and socializing with peers.

2. Although a common myth is that the college students' lives are filled with fun and partying, the typical college student spends the majority of his or her time on schoolwork.

Which point is better? Why?

Persuasive Paragraphs (200 Level)

Definition: This type of writing refers to an argument, in which the writer uses words to convince the reader of a view(s) regarding an issue. Persuasive writing involves convincing the reader to perform an action, or it may simply consist of an argument(s) convincing the reader of the writer's point of view. Persuasive writing is one of the most used writing types in the world. Persuasive writers employ many techniques to improve their argument and show support for their claim.

Another definition is "an essay that offers and supports an opinion, and this is usually what 200 level students are asked to do.

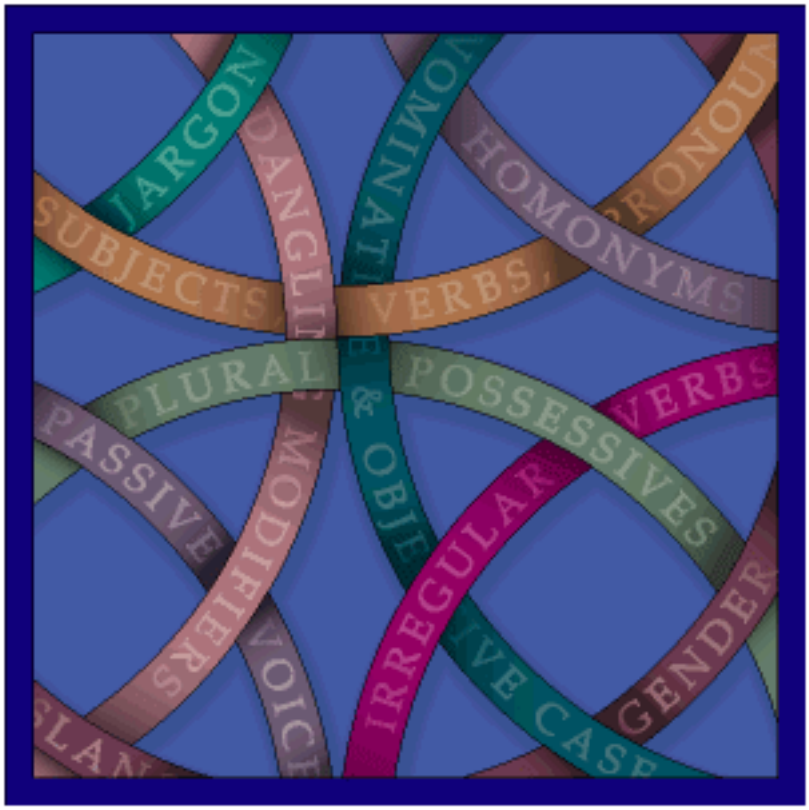
Elements toward building a good persuasive paragraph and essay include

- **Establishing facts** to support an argument
- **Clarifying relevant values** for your audience (perspective)
- **Prioritizing, editing, and/or sequencing** the facts and values in importance to build the argument
- **Forming and stating conclusions**
- **"Persuading" your audience** that your conclusions are based upon the agreed-upon facts and shared values
- **Having the confidence** to communicate your "persuasion" in writing

Tutor Tips:

1. Ask the tutee to where their point is and to underline it.
2. Ask the tutee what want to prove with the paragraph? This should be a clear statement of an argument that matches the thesis. If the student does not have a focused and specific thesis/argument, you will need to keep pushing them to focus the Points of the Paragraph.
3. Ask the student if they know what PIE Paragraphs are? If they do, have them go through each paragraph and label the PIE elements. In this type of essay, every body paragraphs should be following PIE.
4. Ask the student to bracket off their examples in each body paragraph. There should be 2-3 clearly developed examples, and, ideally, one or both of them should be a quote.
5. Ask the tutee if they know what a quote sandwich is? If they do not, show them what one is and have them practice with a quote they are using in their essay.
6. Ask the student to underline the transitions between body paragraphs. This type of essay relies on coherence, which is created by having smooth transitions (either transition works or hooks between paragraphs)
7. Ask the tutee whether their conclusion looks backward and forward? Ideally, the conclusion should look back on the essay and explain how the body paragraphs proved the thesis; then, it should end by looking forward and telling the reader what to do with the info from the paper e.g. go start a revolution, go vote, or never buy tuna again, etc.

Week 5


JARGON
DANGLI
HOMONYMS
SUBJECTS
VERBS
PLURAL
POSSESSIVES
PASSIVE
MODIFIERS
IRREGULAR
GENDER

LRNA/EWRT 97 STUDENT Agenda
Week 5: Sentence Level Errors/Grammar Skills

1. Questions/Check-in, Reflections on Tutoring this week

2. What you learned from Senior Tutor Grammar Consultations (Assignment #4)

3. Groups prepare grammar presentations

4. Groups present (5 minutes each)

Homework:

- Read ESL grammar resources (Assumptions, Global vs. Local Errors, Guidelines, Hierarchy) in packet
- Instructor Consultations (Assignment #5)
- Responding to Student Writing (Assignment #6)—10 points, will take more time. See rubric.
- Plan for recording and senior tutor meeting for Video Tutoring Process Reflection (Assignment #8)

Coming Attraction:

- Week 5: Sentence Level Errors ESL Focus

EWRT/LRNA 97 Week 5
Sentence Level Errors/Grammar Skills Activity

Teach Us Grammar!

With your group, prepare a 5-minute presentation to teach the rest of the class about your grammar issue. Use the white board and/or document camera/overhead and the exercises/paragraphs in the handout packet, as well as any other resources (online, print etc.) you know about. Try to make it fun—use creative examples and involve the class.

Be sure everyone in your group contributes and feels confident to explain the content presented.

Page numbers below refer exercises in the handout packet that you may wish to use to help teach us. You may also other resources in your handout packet, in handbooks, or online.

GROUP 1: How to identify verbs and subjects.
(pp. _____)

GROUP 2: How to check for present tense subject-verb agreement .
(pp. _____)

GROUP 3: How to correct past tense errors.
(pp. _____)

GROUP 4: How to identify and correct run-on sentences, including coordinating and subordinating conjunctions.
(pp. _____)

GROUP 5: How to identify (two types of) fragments and how to correct fragments.
(pp. _____)

Top 10 Grammar Tutoring Tips

1. Foreground content and organization over grammar.
2. Focus on only one or two types of errors per session.
3. Avoid bathing a paper in ink (especially red ink!).
4. Circle or highlight errors or check in margin; then let students self correct.
5. Coach, prompt, give examples, clarify rules as needed; then perhaps let them work on their own for a while. Return later.
6. Make it seem fun and interesting!
7. Encourage students to read aloud.
8. Refer tutee to handbooks and other information sources especially online where they can go to take quizzes and read up on target concepts.
9. Be aware of students' self-esteem, focus, engagement, or eyes-glazed-over look.
10. Try extra hard to be funny, upbeat, complimentary, and positive!

Strategies for Tutoring Grammar

Amy Leonard

First a Tutoring Scenario: Bad Grammar

T: Hi, what do you want to work on?

S: My grammar is bad.

T: Let me see the paper. Oh, I'm having trouble understanding this. What do you mean here?

S: I am trying to say about my sister. That she is very kindness to my mother.

T: Look this is a singular subject, so it needs a singular verb. The third person singular takes an "s" on it. You are in college. You should know this.

S: Yes, my English is very bad.

T: And here, this is plural. You can't say "She carry all my book to school when I forget them."

S: Yes.

T: Didn't you have any English classes in high school? Didn't they teach you any grammar?

S: I came when I was twelve. There was war in my country so I couldn't go to school.

T: And your verb tenses. You are shifting all over the place.

S: All over the place?

T: You shift from present to past and back again.

S: Oh.

T: I am going to correct all this. I want you to study the changes so you won't make these mistakes again. There is no excuse for mistakes like this in a college level paper.

S: OK.

What is wrong with this tutor's approach? How would you help this student?

Questions to Ask

- Are there a few problems that frequently occur? Keep a list of problems that recur and check for those.
- Have the student read the paper aloud watching and listening for anything that sounds incorrect.
- Ask the student why they put punctuation marks in certain places. Do they need to check any punctuation rules? (For more help see our handouts on punctuation.)
- For possible spelling errors, proofread backwards, from the end of a line to the beginning

High Level-Grammar Concerns: (These Concerns Usually Make Up 80% of the errors)
Run-on Sentences
Fragments
Subject-Verb Agreement
Verb Tense Shifts

Low Level-Concerns: (These Concerns Usually Make Up Less Than 20% of the Errors)

Articles	Punctuation
Spelling	Word Form
Prepositions	Sentence Focus/Passive Voice
Repetition	Vocabulary/Word Choice

Tips for Most Common Issues

Run-On Sentence Errors:

A **run-on sentence** consists of two or more main clauses that are run together without proper punctuation. Sometimes even sentences which are technically correct are easier to read if they are made into shorter sentences. We often **speak** in run-on sentences, but we make pauses and change our tone so people can understand us. But when we write, no one can hear us, so sometimes we must break our sentences into shorter units so that they do not sound run-on.

Incorrect: The boy showed us his tickets someone gave them to him.
Correct Revision: The boy showed us his tickets. Someone gave them to him.

Fragments and Fragmentary Responses:

A **sentence fragment** is a group of words which sounds like a sentence but does not express a complete thought. Sometimes it has a subject or verb missing. Sometimes it is a phrase or subordinate clause instead of a complete sentence.
Sentence fragments are normally not only grammatically incorrect but also difficult to understand.

Incorrect: The man eating a plum.
Correct Revision: The man is eating a plum.

Unnecessary Verb Tense Shifts:

Verb Tense refers to the form of a verb that indicates time. Unless you're referring to different time periods, shifts in verb tense create a garbled sense of when something is happening.

Incorrect: Naming the five best movies of last year was easy. Ninety percent of the movies I see are lousy, and that leaves only a handful that are even worth considering.

Revision: Naming the five best movies of last year was easy. Ninety percent of the movies I *saw were* lousy, and that *left* only a handful that *were* even worth considering.

Tutoring Tip:
· Select a passage of text from your tutee's essay that is no more than a paragraph and identify the tense of all verbs and verb phrases.
· Have the student circle the verbs and confirm whether the actions described take place in the same time period

Subject-Verb Agreement errors:

The subject and verb must agree in number: both must be singular, or both must be plural. Problems occur in the present tense because one must add an **-s** or **-es** at the end of the verb when the subjects or the entity performing the action is a singular third person: **he**, **she**, **it**, or words for which these pronouns could substitute.

Incorrect: Thomas jump for joy.
Correct Revision: Thomas jumps for joy.

Tutoring Tip:

- Take one paragraph and have the student underline their verbs and circle their subjects.
- Then, have the student practice looking at whether each subject matches the verb.

In composing, as a general rule, run your pen through every other word you have written; you have no idea what vigor it will give your style.

--Sydney Smith

- Who has been guilty of writing as if we are getting paid a dime a word? For many of us, this habit may have started in high school. John R. Trimble in *Writing With Style* calls this "phrase-stretching—a hard habit to break" (53).

- Who else has been guilty of having this glorious idea and then trying to get it down on the page only to end up with something not so glorious? You read your sentence and think: what the heck? And your English instructor (and audience) is probably confused too.

- Well, read the following guidelines and try the exercises and see if this helps you get sharper and tighter sentences, ones that better reflect your bright ideas.

EXAMPLE: Wanting to unfurl his fingers on the frets of the guitar was a struggle for Jonathan.

Who or what are we talking about here? What is the subject? _____ What should be the subject?_____

(**Jonathan struggled** to unfurl his fingers from the frets of the guitar. A more concrete subject and vigorous verb)

What are the most important choices writers make about a sentence? **THE SUBJECT AND THE VERB**

Some Questions and Answers about Grammar

NCTE's Assembly for the Teaching of English Grammar

Excerpted from http://www.ncte.org/about/over/positions/category/gram/107646.htm

Why is grammar important?

Grammar is important because it is the language that makes it possible for us to talk about language. Grammar names the types of words and word groups that make up sentences not only in English but in any language. As human beings, we can put sentences together even as children -- we can all *do* grammar. But to be able to talk about how sentences are built, about the types of words and word groups that make up sentences -- that is *knowing about* grammar. And *knowing about* grammar offers a window into the human mind and into our amazingly complex mental capacity.

People associate grammar with errors and correctness. But *knowing about* grammar also helps us understand what makes sentences and paragraphs clear and interesting and precise. Grammar can be part of literature discussions, when we and our students closely read the sentences in poetry and stories. And *knowing about* grammar means finding out that all languages and all dialects follow grammatical patterns.

I hear that teaching grammar doesn't help students make fewer errors. But students make so many mistakes in their writing. What should I do?

Teaching grammar will not make writing errors go away. Students make errors in the process of learning, and as they learn about writing, they often make new errors, not necessarily fewer ones. But knowing basic grammatical terminology does provide students with a tool for thinking about and discussing sentences. And lots of discussion of language, along with lots of reading and lots of writing, are the three ingredients for helping students write in accordance with the conventions of standard English*.

I try to teach the standard parts of speech and the usual rules for correct writing even though I'm not convinced the students retain the information for very long. What's the best way to approach grammar under these circumstances?

Two suggestions:

The first is to be selective, to the extent that you can. Students benefit much more from learning a few grammar keys thoroughly than from trying to remember many terms and rules. Experiment with different approaches until you find the ones that work the best for you and your students. Some teachers focus on showing students how phrases add rich detail to sentences. Other teachers find that sentence diagrams help students see the organization of sentences. Some use grammar metaphors (the sentence, for example, as a bicycle, with the subject as the front wheel and the predicate as the back). Some emphasize the verb as the key part of speech, showing students how the sentence is built around it and how vivid verbs create vivid sentences.

The second suggestion is that whatever approach you take to grammar, show students how to apply it not only to their writing but also to their reading and to their other language arts activities. For example, knowing basic grammar can help students when they come across a difficult story or poem. If they know how to find the main verb and the subject, they have a better chance of figuring out a difficult sentence. When they like the way a writer writes, they can identify the sentence structures that the writer uses, and they can experiment with them themselves.

Make good use of the other languages and the various dialects of English in your classroom. Compare the informal private language that students speak around friends and family with public standard English*. Learn a little about the noun and verb patterns in Spanish and African American Vernacular English, for example, so that you can make comparisons when discussing standard English*. Students feel prouder of their home language when they hear even briefly in school about its grammatical patterns.

Grammar workbook exercises get pretty dull, but they do cover the basics. Are they worthwhile? How should I use them?

Traditional drill and practice will be the most meaningful to students when they are anchored in the context of writing assignments or the study of literary models. Students find grammar most interesting when they apply it to authentic texts. Try using texts of different kinds, such as newspapers and the students' own

writing, as sources for grammar examples and exercises. This approach helps make grammar relevant and alive. It also avoids the artificiality of studying sentences in isolation, a problem with grammar books; in real texts, students can see how sentences connect and contrast to each other through their grammar.

What kinds of grammar exercises help students write not just correct sentences but better, more expressive ones?

Inexperienced writers find it difficult to make changes in the sentences that they have written. Expanding sentences, rearranging the parts of a sentence, combining sentences -- these skills do not come easily. So any exercises that help students acquire sentence flexibility have value. Two methods have yielded good results. One is sentence combining: students start with simple exercises in inserting phrases and combining sentences and progress towards exercises in embedding one clause in another. Another approach is for students to imitate model sentences; when students read a model passage and then write their version of it, imitating its grammatical features, they integrate reading skill, writing practice, and grammatical understanding.

Another type of grammar exercise is for students to practice using certain subordinate constructions that enrich sentences. *Participles*, *-ing* and *-ed* verb forms, can be used by themselves or as phrases, adding detail with a sense of action, drawing the reader into the sentence (as with the two participial phrases that close this sentence). Its purpose being to focus readers' attention, an *absolute phrase*, like the one that begins this sentence, operates like a zoom lens. An *appositive*, a noun or noun phrase that renames another noun, adds information quickly (as this sentence illustrates).

Grammar is a large, complicated subject, and I'm not very sure about some of it myself. Besides the grammar material that is in the books I teach, what topics in grammar will help my students?

Here are some recent additions to the traditional study of grammar that you can use in the classroom:

All native speakers of a language have more grammar in their heads than any grammar book will ever contain. Part of our goal as teachers is to help students discover that knowledge. ESL students can also benefit from the following suggestions, depending on their experience with English. Pass these methods on to your students, who will make good use of them.

1. The traditional definitions of the parts of speech can be difficult to apply. Students recognize the basic parts of speech more reliably and quickly by looking at the form of a word and by using sentence "frames." If a word can be made plural or possessive, or if it fits in the sentence "The _____ went there," it is a noun. If a word can be made past, or can take an -ing ending, it is a verb. Of course the same word form can often serve as more than one part of speech, but you can help students learn to recognize how a particular form is being used in a particular sentence by introducing them to a variety of tests.

2. Is a group of words a whole sentence or a fragment? If it doesn't make sense after an opening such as "I am convinced that," it is a fragment.

Whatever you could do to help my sister.
I am convinced that whatever you could do to help my sister.
This is what you could do to help my sister.
I am convinced that this is what you could do to help my sister.

3. To help students find the verb phrase in a sentence, have them make the sentence negative by inserting *did not, don't,* or a similar term. The verb phrase is usually next to the word not.

Simon tried to put the bike in the garage.
Simon *did not try* to put the bike in the garage.

4. To help students find the subject of a sentence, have them add a tag question such as *isn't it?* or *aren't they?* The pronoun that ends the appropriate tag question will usually refer to the sentence subject.

Listening to loud music will damage your ears.
Listening to loud music will damage your ears, won't *it?*

5. Substitute a pronoun for the complete subject. This change shows students where the division between subject and predicate lies; it is also a simple way to check on subject-verb agreement.

The girl with the saxophone is walking home.
She / is walking home.

A paragraph may be confusing or clear, vivid or vague, easy or difficult to read. No matter which it is, the quality of the paragraph depends in part on the grammatical features of the individual sentences. Show your students a few points that will help them both write better paragraphs and better understand the paragraphs in literature. *Style: Ten Lessons in Clarity and Grace* by Joseph Williams is an outstanding resource on these approaches.

1. The grammatical subjects of all the sentences in a paragraph, taken together, tell the reader what the paragraph is about. If the subjects of the sentences are too diverse, the paragraph will usually be difficult to follow. Sentence subjects that are related to each other help make the paragraph coherent. Students can circle the sentence subjects in a published paragraph, observe this pattern at work, and then apply it to their own writing.

2. Another pattern is extremely important in the way groups of sentences flow together to make sense. Most sentences start with information that is already *familiar* to the reader, such as a pronoun or a subject noun that was mentioned earlier. Sentences then move toward *new* information that makes the point of the sentence and adds the details. This movement from the familiar to the new in each sentence makes text both interesting and coherent. Students can observe this pattern in literature and apply it to their own writing. They can also see it at work in casual conversation, in asking questions, and in speaking (and writing) in sentence fragments -- all situations when the familiar information becomes detached from the new information.

3. The tendency for the vital information to fall toward the end of most sentences is known as *end focus*. Because so many sentences use end focus, placing the important words early catches the reader's attention. Key phrases can be moved forward. Cleft structures ("It was Juan who helped me") also move emphasized words forward.

Prepared by Brock Haussamen with Paul Doniger, Pam Dykstra, Martha Kolln, Kathryn Rogers, and Rebecca Wheeler, and with appreciation for the works and discussions of all the members of NCTE's Assembly for the Teaching of English Grammar

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Understanding and Identifying Verbs

A sentence needs two minimum grammatical components:

A subject and a verb.

So far so good. But what exactly is a verb?

Common definition: A verb shows action or a state of being

Most everyone agrees on the above definition***, but is it a helpful one?***

Consider the following sentence:

Sample sentence: Taking dangerous risks seems to frighten most hardworking people.

Which words are action words? Well, let's underline the ones that show or imply some action.

Possible action words: Taking dangerous risks seems to frighten most hardworking people.

You may argue, and with reason, that not all of these words indicate action to you. But even if you only see taking and hardworking as action words, you still won't be able to find a verb--because the verb in this sentence is not an action word at all. Nor is it clearly a state of being. And anyway, what exactly is a state of being? It's tough to define. So how do you find a verb?

A Working Definition of Verbs

Verbs always tell *the time* (also called the tense) of the sentence. The easiest way to find a verb in a sentence is to change the time of the sentence and find the word that changes.

How do you do this? Well, choose some time words for the past and future, such as ***Last year*** or ***In the past*** or ***Next year*** or ***In the future***. Then put them in front of the sentence you are trying to find the verb in and see which word changes. Let's take our previous sentence:

(Last year) Taking dangerous risks seems to frighten most hardworking people.

It doesn't look right or sound right. Seems would have to change to seemed. That means that seems is the verb in the sentence because it's the word that carries or indicates the time.

** **Verbs are sometimes action words, but the problem is that lots of words can show action, such as nouns, adjectives, and adverbs. And verbs don't always show action. Seems is not an action word. So the action rule is not a helpful one as you identify verbs.**

* An important note: You will notice that some verbs seem to consist of two words:

Example: I am hoping to change jobs soon.

The complete verb is ***am hoping*** but the important verb to look for is the part that carries the time of the sentence.

A (verb + ing) is never a main verb in a sentence all by itself. A (to + verb) is never the main verb in the sentence.

Exercise 1 Identifying verbs

Change the following sentences to the future or past to find the word. If you try past, and the word doesn't change, then the sentence may already be in the past, so the verb won't change. Then try the future.

Example:

(will take)

(Next year) I took a big risk in applying for a new job in the same company. Took would change to will take so took is the verb.

(wanted)

(In the past) I never want to see that look on her face again. Want would change to wanted so want is the verb.

1. We hear a lot of talk about the American melting pot.

2. Here, in our current neighborhood, it exists.

3. But in other neighborhoods, people raised their children to reject their cultures.

4. The newspapers are full of stories about hatred and violence.

5. The old immigrants have suspicions about the new immigrants.

6. The new immigrants think that the old ones are bigots.

7. In our first neighborhood, I lived near a lot of old Italians.

8. They complained about the other groups living in the area.

9. They never blamed me for anything.

10. They liked me. So I was not one of "the others."

Exercise 2 Finding Verbs

Read the following paragraph again and underline the verbs. Some sentences will have more than one verb.

Cartoon superheroes are made up of a number of common traits. They have extraordinary powers and abilities. They vary greatly, but superhuman strength, the ability to fly and the ability to project energy are often common. Batman and Green Hornet possess no superpowers but they know martial arts. Most superheroes risk their own safety in the service of good. Many refuse to kill an opponent, even though they threaten the safety of others. Many superheroes use a descriptive or symbolic code name. A supporting cast of characters includes the hero's friends and family. Superheroes often have a secret headquarters or base. Female characters include Invisible Girl, and Marvel Girl. Some examples of non-Caucasian characters are the Black Panther, Shang Chi and Cyborg.

Understanding and Identifying Subjects

Finding Subjects

Rule #3 Finding subjects is easy once you have found the verb in the sentence. Subjects usually come before verbs. The subject is the word that you find when you ask the question
(Who or What) + (Verb) + (The rest of the sentence)?

Let's take our first example:

Taking dangerous risks seems to frighten most hardworking people.

What + Verb + The rest of the Sentence?
(What) seems to frighten most hardworking people?

The answer is: Taking dangerous risks.

So Taking dangerous risks is the subject of the sentence. Let's go back to exercise #1 where you already found the verbs and find the subjects of those verbs.

Exercise #1Finding Subjects

Verb

1. We hear a lot of talk about the American melting pot.

   (Who) hears a lot of talk about the American melting pot?
   Answer: We = Subject

2. Here, in our neighborhood, the melting pot exists.

   (What) exists?
   Answer: The melting pot = Subject

3. But in other neighborhoods, people raised their children to reject their cultures.

4. The newspapers are full of stories about hatred and violence.

5. The old immigrants are suspicious of the new immigrants.

6. The new immigrants think that the old ones are bigots.

7. In our neighborhood, I lived near a lot of old Italians.

8. My Italian neighbors complained about the other groups living in the area.

<u>Rule #4</u> The subject of a sentence can never be found within a prepositional phrase. Prepositions are little words that introduce nouns. Here is a list

About	Above	Across	
After	Against	Along	
Among	Around	As	
At	Before	Behind	
Below	Beneath	Beside	
Between	Beyond	By	
Down	During	Except	
For	From	In	
Inside	Into	Like	
Near	Next	Of	Off
On	Out	Over	
Past	Since	Through	
To	Toward	Under	
Until	Up	With	
Without			

Prepositional phrases are a combination of a preposition + a noun

Examples:

In our neighborhood To the best Of my ability

Exercise #2 Finding Subjects in Prepositional Phrases

Part A. Put brackets around the prepositional phrases in the following paragraph. The first sentence is done for you.

[At the age] [of twelve] I won the swimming award [at the Lions Camp] [for Crippled Children]. When my name echoed over the PA system the girl in the wheelchair next to me grabbed the speaker of my hearing aid and yelled, "You Won!" I was the only physically unencumbered child in a sea of braces and canes. I was ashamed of this, so I limped on my way to the stage. The truth was that I was ashamed of my handicap. I wanted to be in the same category as the girl who had lost her leg in an accident. In my eyes deafness was not a desirable handicap.

Part B. Now underline the verbs in the paragraph above. Remember to change the time (use the <u>future</u> time phrase). Remember also that a **<u>verb + ing</u>** is not a main verb because it does not carry the time of the sentence.

Part C. Now underline the subjects. Remember that **<u>subjects cannot be found in prepositional phrases.</u>**

Present Tense Subject and Verb Agreement

When are you supposed to use the present tense? We use it for the following:

1. Activities or events that occurring in the present.
2. Summarizing pieces of writing, films, plays.
3. Stating ongoing opinions, beliefs, habits, and facts

An important rule to know is that in the present tense subjects and verbs have to agree in number. That means that the verb will either have an **s** on the end of it or not, depending on the subject. Here is a simple formula:

Singular Subjects and Verbs

Subject (No S)	+	**Verb (+ S)**
Singular		
No s on the end (is not plural)		Always ends in **S**
He/She/It		(is, has)
		(was = only past singular)

Plural Subjects and Verbs

Subject (+S)	+	**Verb (No S)**
Plural		
Has s on the end (is plural)		No **S** on the end
I/You/We/They		(have, are) (were = only past plural)

Example:

(sing.) (sing.) (plural) (plural)
Dr. Miller (says) that women and men (have) differences other than just biological ones.

Present Tense Exercise #1

Put the correct form of the present tense verb in parentheses in the blank following the subjects.

1. (do) Women_____ like to talk on the phone with friends.
2. (have) My brother_____ a girlfriend.
3. (speak) She never_____ unless people _____to her first.
4. (Recognize) My best friend _____ differences in the ways men and women think.

Present Tense Exercise 2

Find and underline the subjects and verbs in the following paragraph. The verbs should all be in the present tense. Correct the subject-verb agreement problems.

Dr. Miller state in her article that men and women is different emotionally and physically. She believes that men avoids emotional issues, but women are more compassionate and sensitive. Miller face the fact about the two different sexes. They acts and thinks very differently about ways of communication. Women tends to looks at problems in several different ways but men looks at problems objectively only. I knows that this point are quite true in the U.S. because the husband always talk about sports while the wife want to talk about relationships and feelings. Men generally makes a lot of jokes and they likes to talk in public, but woman are much more serious and they hardly ever speaks in public.

Past Tense Errors

You have already learned that time is a very important element of verbs. There are three main time frames in English: Past, Present, and Future. The following information concerns some problems writers occasionally have with the past and future.

Present: Indicates experiences and events that are occurring now. It is also the tense we use to express opinions and state facts.

Past: Indicates experiences and events that are over and done with in the past. **Regular past tense verbs have an -ed ending**.

Examples of Regular Present and Past Verb Forms

Present	Past
ask	asked
grab	grabbed (notice that the last letter is
start	started doubled when the vowel
stop	stopped before it does not sound the walk
walkedway the vowel is said alone.)	

There are also lots of irregular verbs

Examples of Irregular Present and Past Verb Forms

Present	Past
is/am	was
are	were
has/have	had
do	did
get	got
leave	left
teach	taught
think	thought

Past Tense Proofreading: When you write about your experiences in the past, you need to check and make sure all the verbs are in the correct past form.
Correcting Subjects and Verbs

Past Tense Exercise

Remember that you should not use the present tense unless you are writing about something that is fact, opinion, currently in existence, or habit. The following paragraph is a story of something that happened to someone in the past. All the verbs should be in the past tense. Underline all of the verbs in the following passage and check to see if they are in the correct past tense or if they need to be corrected. Use your dictionary to check the correct forms.

My family and I just move to San Francisco. I was in the 2nd grade when I meet my best friend John Nguyen. He teaching me how to play dodge ball and basketball. We share lots of things together and trusted each other as friends. I tag along with him wherever he goes and I got to know him very well. Back then I didn't have lots of friends but John introduce me to his other friends. I got to know them very well but John is the one I trust and that is why he is my best friend. School was

over and summer just started. We really don't have much to do so I kick back with John and his friends. I expect some action but when I got there they are just sitting around. I ask John if he has any ideas. So he says he has an idea. We go to a store. We were outside the store when he told me we are going to steal some toys. Well I went along with his plan thinking it is just for fun. I walk along with my best friend. We got to the toy section. John took one toy and told me to hide it. He grab another toy to hide for himself. When we get outside two men stop us. I knew and John knew that we have been arrested.

PARTICIPLE ERRORS

Other common -ed errors don't have anything to do with tense or time. They come from words that follow the time words in a sentence.

1. The Have rule
Rule: Any form of the verb **have** must be followed by the ***past participle*** of a verb.

I have written to this pen pal for years.

I had spoken to him before.

She has been seeing him.(notice that the past participle follows ***has***
and the present participle follows ***been***(a form of to be)

To have told a lie is the worst shame of all.

Having traveled all over the world, she knows many countries

Find the past tense and past participles for the following verbs.

Verb	Past Tense	Past Participle	Present Participle
1. Begin	_____	_____	_____
2. Break	_____	_____	_____
3. Choose	_____	_____	_____
4. Do	_____	_____	_____
5. Fly	_____	_____	_____
6. Give	_____	_____	_____
7. Hide	_____	_____	_____
8. Ride	_____	_____	_____
9. Ring	_____	_____	_____

Active Voice

In the *active voice*, the subject is the doer or causer of the verb.

The view from the hotel disappoints me. (The view is causing the disappointment)

The story of the Titanic is very interesting to millions of fans. (The story of the Titanic is causing the interest.)

I am driving the car. (I am doing the driving.)

Rule : **When you use some form of the verb to be in *the active voice* the following verb has to end in -ing (present participle)

Forms of To Be: **Is Am Are Was Were Being Been Be**

Correct:

He is teaching a class so that the students can be learning enough to pass the proficiency tests.

Incorrect:

The student is hoped that the book is interested enough for the student to read.

The important thing to remember here is that you must use an active verb when the subject is causing or doing the verb.

Passive Voice

In the passive voice, the subject is no longer the doer or causer of the verb.
In the passive voice the verb becomes passive when you use

◆ ***a combination of the verb to be***

Is Am Are Was Were Being Been Be

◆ ***and the past participle.***

(to be) (past participle)
The audience was horrified by the cruel and needless deaths.
(The audience wasn't causing the horror; the deaths were causing the horror.)

(to be) (past participle)
Cigarettes are considered dangerous.
(Cigarettes can't consider anything; someone else is considering them dangerous.)

→ The passive voice consists of a subject, some form of the verb to be, and the past participle.

When you are deciding whether to use the present or the past participle of the verb following some form of the verb to be, *you have to decide if the subject is the* doer *or the* causer *of the verb or not.*

If the subject is the doer or causer, use an active verb.
If the subject is not the doer or the cause, use a passive verb

Adjectives Formed From Participles

Rule: Present and past participles can become adjectives. To decide whether you need to use the present or past participle, decide if the noun you are describing is the causer of the adjective or not.
Use the present participle to describe nouns that are causing the qualities:

My embarrassing brother made me reluctant to go back.
(The brother causes the embarrassment)

Use the past participle to describe nouns when something or someone else is causing or doing the thing the adjective describes.

The bored audiences left the theater long before the movie was over. (The audience didn't cause the boredom; the movie did.

Exercise:
Correct all errors of past tense and past participles that should be in the following paragraph (Adjectives formed from passive verbs, passive verbs, and forms of verbs following "have."

Stereotypes are form all over the world even though people don't think they are prejudice. People have learn to stereotype since the time they were borned. Martin Luther King Jr. fight for his whole life for his oppress people as he practice non-violent resistance to the consistently practice racism in the United States. After he was ordain, he achieve national fame because he leads the Montgomery, Alabama bus boycott in 1955. His "I Have A Dream" speech was deliver in 1963 to an audience who had assemble in Washington, D.C. The speech was intend to win the support of Congress and the president for civil rights legislation. It was King's most carefully craft speech which he had work on and worry about for days and weeks before he finish. It is consider one of the most move speeches of all times. Martin Luther King, Jr. was award the Nobel Peace Prize in 1964 for his outstand work.

Run-together Sentences and Sentence Joining

Run-together Sentences occur when you punctuate two or more sentences as if they were one sentence. When you put a comma between them, there is still an error because commas do not grammatically separate two complete sentences. Why do run-together sentences occur? Because people think that two closely related ideas must be the same sentence.

Ex. I rebelled against my mother, my family got very angry with me.

This is a run-together sentence because there are two grammatically complete ideas here, with two subjects and two verbs. This is a also sometimes called a comma-splice error.

Ex. I rebelled against my mother, my family got very angry with me.

Here is a run-together sentence (sometimes called a run-on sentence) that does not have a comma:

Ex: I did not join the gang I was afraid of getting into trouble in school.

Ways to correct run-together sentences.

1. Put a period between the sentences and capitalize the first letter of the second sentence.

I rebelled against my mother. My family got very angry with me.

2. Put a semi-colon between the two sentences. The first letter of the second sentence is always lower case after a semi-colon.

I rebelled against my mother; my family got very angry with me.

3. The third and the best way to correct run-together sentences is to use a logical joining word in between them. Why is it the best way? It is the best way because you are then helping the readers by showing them what you think the relationship between the sentences is. You are telling the readers what you mean rather than leaving it up to them to supply the relationship. It is also the best because you don't end up with a lot of short and choppy sentences.

→ There are two kinds of logical joining words that will correct run-together sentences.

Coordinating conjunctions:

There are only seven coordinating conjunctions. The easiest way to remember them is with the silly word that is made up of the first letter of each, FANBOYS.

FOR	shows a cause relationship.
AND	shows an addition relationship.
NOR	shows the addition of negatives.
BUT	shows a contrast relationship.
OR	shows an alternative relationship.
YET	shows a contrast relationship.
SO	shows a result relationship.

Punctuate sentences joined by coordinating conjunctions with a comma before the coordinating conjunction.

I rebelled against my mother, and my family got very angry with me.

It is acceptable to leave out the commas if the sentences you are joining are short. It is also acceptable to separate the two sentences and begin the second with the coordinating conjunction. Do this only rarely--for effect.

Subordinating Conjunctions

Time:	As Before After When Whenever As soon as Since Until As long as By the time While

Contrast:	Although Though Even though Even if Whereas

Condition:	If Unless

Cause/Effect	Because Since As So that

Other common subordinators:	Whether Wherever As if As though The next time

Subordinating conjunctions can join two sentences at the beginning of the ideas:

When I rebelled against my mother, my family got very angry with me.

Put a comma after the first idea when the subordinating conjunction joins two ideas at the beginning.

Or subordinating conjunctions can join two sentences between the two ideas:

I rebelled against my mother even though my family got very angry with me.

There is no comma if the subordinating conjunction joins between the two ideas.

**The following words are subordinators but they do not join sentences in the same way. If you find these words between sentences, you have not found a run-together sentence.

Who Which Where That

*** The following words are not conjunctions and do not join sentences. They are also over-used.

Also	As a result	Hence	
On the other hand	Besides	However	Otherwise
Consequently	In addition	Similarly	
Finally	Moreover	Then	
For example	Nevertheless	Therefore	
Furthermore	Next	Thus	

We often have to tell students to stop using them so often in their writing. Consider the following paragraph.

I have two fathers; however, they are very different. My stepfather has always had a steady job. Thus he is always able to pay the bills and buy the groceries. On the other hand, my father doesn't care for steady jobs. He is a singer; moreover, he only works three to four nights a week in clubs. Consequently, he only sends us ten dollars a month. However, he only does this when he is out of state. Discipline is another difference between my two dads. For example, my stepfather believes that children should always obey their parents. On the other hand, my father has very different views; therefore, he always encourages my brother and me to rebel against the rules.

The paragraph sounds silly because the sentences are so short and choppy. Transition words should only be used very rarely--when there is a big transition between ideas. Do not use them to join sentences.

Exercise #1

Find the following run-together sentences. You will need to find them by underlining subjects and verbs. When you find a new subject and verb, if no subordinator or coordinator has been used, that indicates that a new sentence is beginning. Put a little mark or star in between the sentences that are run-togethers. The first two are done for you.

It all started on a Friday morning, *my parents went to L.A. on a business trip *I didn't go to school because I was sick. I had to take all of my brothers and sisters to school it took a long time, all five of us are at five different schools. Two hours passed, I was home listening to the radio. I received a call from one of my sisters, the 8th grader. She told me that her friends had decided to take her to the mall, they left her and another friend there she wanted me to pick her up. I told her that I only had permission to use the car to drive them to school I also had never driven on the freeway alone before. She begged me to come and get her anyway, dad would kill her when he heard about it. I got ready, I went to pick up my two close friends, I was afraid to go by myself. We finally found her and her friend we were driving happily on our way back home, all of a sudden I heard my friend tell me to look out. I hit the car in front of me, I had run a stop sign. My sister and I both got in a lot of trouble, I had taken the car without permission she had skipped school, I don't think that taking that risk was worth it.

Exercise #2

Now that you have found all of the run-together sentences in exercise #1, you will notice that if you correct them all using periods or semi-colons that you have a lot of short and choppy sentences. The sentences are grouped here for you. Use a subordinating and a coordinating conjunction to join as indicated. **Use *and* only if another coordinating conjunction will not work.

1. It all started on a Friday morning _____my parents went to L.A. on a business trip. (Subordinating)

2. My parents went to L.A. on a business trip _____I didn't go to school because I was sick. (Coordinating)

3. I had to take all of my brothers and sisters to school_____ it took a long time. (Coordinating)

4. It took a long time_____all five of us are at five different schools. (Subordinating)

5. _____two hours passed, I was home listening to the radio_____ I received a call from one of my sisters, the 8th grader. (2 Subordinating)

6. She told me that her friends had decided to take her to the mall _____they left her and another friend there. (Coordinating

Exercise #3

Read the following paragraph. Find all the run-together sentences. Then, correct the choppiness by using coordinating and subordinating conjunctions.

I was 10 years old, I moved to the U.S. from Taiwan. I arrived in the United States our plane first stopped in New York. The cars, the buildings, and the people looked very different, my family and I felt like we just didn't belong. We had to stay in New York for one night our plane was delayed because of a problem. My family and I went out into the busy streets of New York, we had to find something to eat, we felt alienated, no one in my family knew how to speak English we felt lost, different and strange. It felt like I had died and gone to hell. The next day we went to San Jose my aunt lived there, we at least knew her family. I started school in San Jose I felt left out no one spoke my language no one wanted to be my friend. I didn't want to go back, I had no choice, my dad made me go. At school kids made fun of me, I didn't speak English well I was always getting into fights and trouble. Dr. Millbard says that people make other feel left out because they look different and act different, she was right in my case, I was alienated because of my race and because of my language. She also said that the effect is humiliation, she was right about that too. I will never forget how humiliated I felt, I was treated like an alien from another planet, I should have been treated like a new friend.

Fragments

Sentence Fragments are groups of words that are punctuated like sentences, but are not really complete sentences. They are errors that need to be fixed.

There are two kinds of sentence fragments:

1. A group of words that is missing either a subject and/or a verb is called a phrase:
Examples of sentence fragments that are phrases:

A. He apologized over and over. Hoping for a second chance. (no subject and an "-ing" verb can't be a subject by itself.

B. It was then that my father met my mother. A young quiet woman with a much more conservative family. (no verb)

2. A group of words that is introduced by a subordinator with only one idea following: (The list of subordinators follows.)
Examples of sentence fragments that are subordinator fragments:

A. Because the cost of living is so high. Many people have to work hard to survive.

B. Families need two incomes to survive. Which makes it very hard for parents to spend necessary time with their children.

Subordinators

After	**By the time**	**That**	**Where**
Although	**Even though** **Unless**	**Which**	
As	**If**	**Until**	**While**
Because	**Since**	**When**	**Who**
Before	**So that**	**Whether**	

Exercise

- Find and underline the fragments in the following exercise and identify whether they are phrases or subordinator fragments

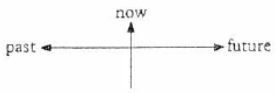
Born in 1944, in San Francisco. The son of Mexican-American, Spanish-speaking parents. Richard Rodriguez first learned English in grade school. He received a B. A. in English from Stanford University. And a Ph.D. from the University of California at Berkeley. He writes about his regret at losing his Latino heritage. Because he was assimilated into the English-speaking world of public education. Although he disapproves of bilingual education. Which he feels causes reverse discrimination.

Jesse Jackson, was born in South Carolina in 1941. He received a B.A. in sociology from North Carolina State University. And later became a Baptist minister. Following his studies at the Chicago Theological Seminary. Jackson believes in bilingual education. Since he feels that bilingual programs have been tested and proven. He feels that this is the only way to help immigrant children. Who suffer when they are forced to sit in confusing and unfriendly classrooms. Where they not only do not understand what is being said. But also are ignored and forgotten. As the regular work of the classroom goes on without them.

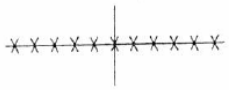
- Now correct the sentences in the exercise by joining them to the sentences that they are logically connected to. Remember to change punctuation and capitalization.

CHAPTER 1
Overview of Verb Tenses

The diagram shown below will be used in the tense descriptions:

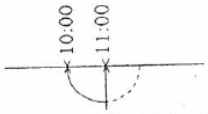
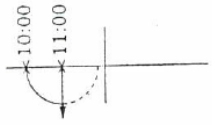
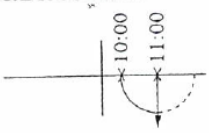


1-1 THE SIMPLE TENSES

TENSE	EXAMPLES	MEANING
SIMPLE PRESENT 	(a) It ***snows*** in Alaska. (b) Tom ***watches*** television every day.	In general, the simple present expresses events or situations that exist *always, usually, habitually;* they exist now, have existed in the past, and probably will exist in the future.
SIMPLE PAST	(c) It ***snowed*** yesterday. (d) Tom ***watched*** television last night.	*At one particular time in the past,* this happened. It began and ended in the past.
SIMPLE FUTURE	(e) It ***will snow*** tomorrow. It ***is going to snow*** tomorrow. (f) Tom ***will watch*** television tonight. Tom ***is going to watch*** television tonight.	*At one particular time in the future,* this will happen.

1-2 THE PROGRESSIVE TENSES

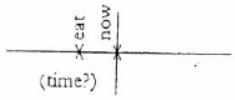
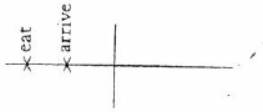
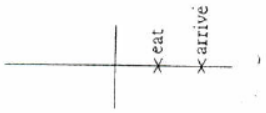
Form: ***be + -ing*** *(present participle)*
Meaning: The progressive tenses* give the idea that an action is in progress during a particular time. The tenses say that an action *begins before, is in progress during,* and *continues after* another time or action.

PRESENT PROGRESSIVE 	(a) Tom ***is sleeping*** right now.	It is now 11:00. Tom went to sleep at 10:00 tonight, and he is still asleep. His sleep began in the past, *is in progress at the present time,* and probably will continue.
PAST PROGRESSIVE 	(b) Tom ***was sleeping*** when I arrived.	Tom went to sleep at 10:00 last night. I arrived at 11:00. He was still asleep. His sleep began before and *was in progress at a particular time in the past.* It continued after I arrived.
FUTURE PROGRESSIVE 	(c) Tom ***will be sleeping*** when we arrive.	Tom will go to sleep at 10:00 tomorrow night. We will arrive at 11:00. The action of sleeping will begin before we arrive, and it *will be in progress at a particular time in the future.* Probably his sleep will continue.

*The progressive tenses are also called the "continuous" tenses: present continuous, past continuous, and future continuous.

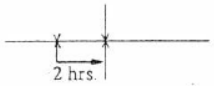
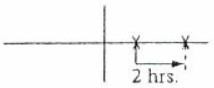
1-3 THE PERFECT TENSES

Form: ***have*** + *past participle*
Meaning: The perfect tenses all give the idea that one thing *happens before* another time or event.

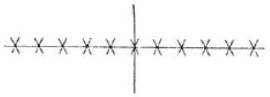
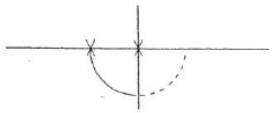
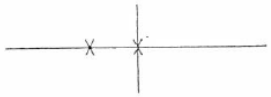
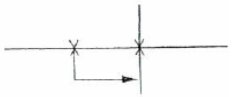
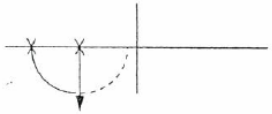
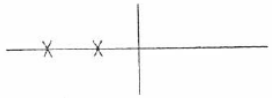
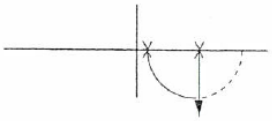
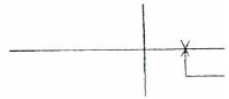
PRESENT PERFECT 	(a) Tom ***has*** already ***eaten***.	Tom *finished* eating *sometime before now*. The exact time is not important.
PAST PERFECT 	(b) Tom ***had*** already ***eaten*** when his friend arrived.	First Tom finished eating. Later his friend arrived. Tom's eating was completely *finished before another time in the past.*
FUTURE PERFECT 	(c) Tom ***will*** already ***have eaten*** when his friend arrives.	First Tom will finish eating. Later his friend will arrive. Tom's eating will be completely *finished before another time in the future.*

1-4 THE PERFECT PROGRESSIVE TENSES

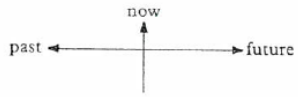
Form: ***have*** + ***been*** + ***-ing*** (*present participle*)
Meaning: The perfect progressive tenses give the idea that one event is *in progress immediately before, up to, until another time or event.* The tenses are used to express the *duration* of the first event.

PRESENT PERFECT PROGRESSIVE 	(a) Tom ***has been studying*** for two hours.	Event in progress: studying. When? *Before now, up to now.* How long? For two hours.
PAST PERFECT PROGRESSIVE	(b) Tom ***had been studying*** for two hours before his friend came.	Event in progress: studying. When? *Before another event in the past.* How long? For two hours.
FUTURE PERFECT PROGRESSIVE 	(c) Tom ***will have been studying*** for two hours by the time his friend arrives.	Event in progress: studying. When? *Before another event in the future.* How long? For two hours.

1-5 SUMMARY CHART OF VERB TENSES

SIMPLE PRESENT	PRESENT PROGRESSIVE	PRESENT PERFECT	PRESENT PERFECT PROGRESSIVE
			
Tom ***studies*** every day.	Tom ***is studying*** right now.	Tom ***has*** already ***studied*** Chapter One.	Tom ***has been studying*** for two hour
SIMPLE PAST	PAST PROGRESSIVE	PAST PERFECT	PAST PERFECT PROGRESSIVE
			
Tom ***studied*** last night.	Tom ***was studying*** when they came.	Tom ***had*** already ***studied*** Chapter One before he began studying Chapter Two.	Tom ***had been studying*** for two hou friends came.
SIMPLE FUTURE	FUTURE PROGRESSIVE	FUTURE PERFECT	FUTURE PERFECT PROGRESSIVE
			
Tom ***will study*** tomorrow.	Tom ***will be studying*** when you come.	Tom ***will*** already ***have studied*** Chapter Four before he studies Chapter Five.	Tom ***will have been studying*** for t time his roommate gets home.

The diagram shown below will be used in the tense descriptions:



Editing for Fragments

Fragments are incomplete sentences because they are missing a subject, verb, or independent clause. To find fragments, all you need to do is circle the subjects,

Common Sources of Fragments

1. The fragment is a dependent clause, a group of words that contains a subject-verb unit but cannot stand alone because it begins with a subordinator. For example:

   - *Although* I am her cousin
   - *Since* they broke up
   - *Unless* you stop doing that
   - *Because* he was tired

   Other common subordinators include: though, even though, while, whereas before, after, if, when, as soon as.

2. The fragment is a phrase, a group of words that does not contain a subject-verb unit. Many times, phrases are easy to identify. For example:

- Once more with feeling
- In the beginning
- The richest man in London

Two types of phrases can be a bit trickier to spot, however, because they contain words that *look* like verbs but aren't acting as part of a valid subject-verb unit:

A. ***-ing phrases***: Without a form of the verb "to be," **–ing** words cannot be part of the subject-verb unit. For example:

- The man eating a fig
- The coyote howling at the moon

B. ***"Who, whom etc." phrases***: Verbs that are separated from the subject by the words "who," "whom," "whose," "when," "where," "that," and "which" cannot be part of the subject-verb unit. For example:

- The woman *who* disobeyed
- The apple *that* she ate
- The garden *which* she had to leave

Practice Directions: Identify which sentence is ok?

1. Julia who lost the sunscreen is mad.

2. The lost sunscreen missing its owner.

3. The sunscreen that is lost.

Tutor Tip: Strategies for Fixing Fragments

In order to turn a fragment into a complete sentence, you have a couple of options.

1. Often you simply need to combine a fragment with a neighboring sentence to produce a grammatically complete sentence. For example:

Fragment (in italics)	Complete sentence
Rocio made that mistake too. *But only when she wasn't paying attention.*	Rocio made that mistake too but only when she wasn't paying attention.
Daydreaming about the weekend. I missed my exit.	Daydreaming about the weekend, I missed my exit.
My chatty next door neighbor. She loves to gossip.	My chatty next door neighbor loves to gossip.
I've never been back to El Salvador. Since I left ten years ago.	I've never been back to El Salvador since I left ten years ago.

2. Other times, you'll need to complete the sentence by supplying the missing subject or verb, or by attaching an independent clause

Fragment (in italics)	Complete sentence
A laboratory for the study of animal life in the South Pacific.	A laboratory for the study of animal life is situated in the South Pacific.
The girl who wanted an 'A' in her English class.	The girl who wanted an 'A' in her English class re-wrote each essay three times.
The man thoughtfully scratching his beard.	The man was thoughtfully scratching his beard.
Since I only had a cookie for breakfast.	Since I only had a cookie for breakfast, I was starving by lunchtime.

Editing for Run Together Sentences

- Run-Together Sentences(RTS) are not simply sentence that are too long; rather, they are sentences two or more sentences that have been combined without an acceptable joiner.
- To find RTS's, you must remember that a complete sentence has 1) a **subject-verb unit** and 2) a **complete thought.**
- **Acceptable joiners** for complete sentences are:
  Coordinators: For, And, Nor, But, Or, Yet, So
  Subordinators: Because, Although, Since, When, etc
  Semi-Colons

- **Unacceptable Joiners**:
  Commas: If you use a comma to connect Ind. Clauses, you create a comma splice
  Transition Words: Using a transition to connect Ind. Clauses creates a comma splice
  Not using anything.

  Because this can get a little confusing, here is a chart to help you out:

Logical Relationship	Coordinators (CAN join sentences)	Subordinators (CAN join sentences)	Transition Words (CANNOT join sentences)
Addition	and		also, further, additionally, furthermore, moreover, similarly
Contrast	but, yet	although, while, even though, even if, whereas, though	however, still, nevertheless, otherwise, on the other hand, instead, nonetheless, alternatively
Cause	for	because, since	
Effect/ Result	so	so that, in that, in order that	therefore, thus, consequently, hence, as a result
Choice/ Alternative	or, nor		on the other hand, conversely
Condition		if, unless, provided that	otherwise
Time		after, before, as soon as, since, when, while, until, as	then, next, previously, subsequently, afterwards

Practice Directions: Identify what makes each of these sentences an RTS?

- **I would love to go to the party tonight, however, I have a lot of homework.**
- **I like the dress, it fits me well.**
- **The students look mournfully at the board and they hope the torturous lesson will end soon.**

a **semicolon** and **conjunctive adverb.** Here is a review chart of the sentence patterns discussed in this chapter.*

Coordination

Option 1: *Independent clause* + (, and / , but / , for / , nor / , or / , so / , yet) + *independent clause.*

Option 2: *Independent clause* ; *independent clause.*

closely related sentences

Option 3: *Independent clause* + (; consequently, / ; furthermore, / ; however, / ; indeed, / ; in fact, / ; moreover, / ; nevertheless, / ; then, / ; therefore,) + *independent clause.*

as a result

Subordination

Option 4: *Independent clause* + (after / although / as (as if) / because / before / if / since / unless / until / when(ever) / whereas / while) + *dependent clause.*

option 5 — Dependent clause + comma (,) + Independent clause

*For more ways to combine sentences, see Chapter 14, "Revising for Sentence Variety," Part D.

Week 6

infinitives
grammar
gerunds
english
conditionals
negative
questions
adverbs
interrogatives
tenses
worksheets
prepositions
past
nouns
articles
present
exercises
genitive
affirmative
adjectives
speech
relatives
passives
verbs
reported
future

LRNA/EWRT 97
Week #6 STUDENT Agenda
Sentence Level ESL Focus

Guest: ESL instructor

1. ESL Questions/Storm Board

2. Read around/ discuss in reader pp. 49 (ten tips) and 51 (some assumptions).

3. Sentence Challenge

3. Global vs. Local

4. Speaker on ESL Topics

5. Group Activity

6. Reflections on tutoring this week

Homework:

1. Read: Bedford Chap. 5

2. Read "Notes on Gen. 1.5" in Course Reader

3. Read: "Gen. 1.5" by Hubbard in Course Reader

4. Assignment #6: Responding to Student Writing

--See Rubric

--Give plenty of time since this is worth 10 points! ☺

REMINDER: PLAN FOR ASSIGNMENT #8 VIDEO TUTORING PROCESS REFLECTION

Coming Attraction:

Week 7 Student Diversity

Top Ten Tips for Tutors when Addressing Sentence-Level Errors

1. Find out what the student thinks s/he needs, but in general, concentrate first on content, organization, and development. Don't comment on error too early in the student's composing process, or you'll inhibit creativity and waste time by correcting sentences that my end up being changed or deleted to improve organization. Most students think they're ready to edit/proofread, when they really need more revising for content and organization first. Remember that the focus of a tutoring session should be on improving communication and the process of composing.

2. Identify the errors and look for patterns; consider the importance of the error. Does it block communication? How many times does this error occur?

3. Notice what the student has done correctly; often a piece of writing will contain both correct and incorrect forms; show the student what she has done correctly. Often when a piece contains both correct and incorrect forms of the same grammar point, faulty proofreading could be the cause.

4. If possible, let the student know *why* she is making the error, i.e. native language interference, phonetic blurring, ignorance of the rule, faulty proofreading...

5. Don't try to tackle everything at once. Identify the most important one or two types of errors, explain, then have student identify and correct just these.

6. After you have identified the student's problem and its cause, teach the rule in a tutorial session, then have the student practice correcting it.

7. Give students specific strategies for proofreading. Allow time in tutorial for students to proofread and correct their own work.

8. Put a mark in the margin of a line that contains an error that you believe the student should be able to identify; have the student find and correct it.

9. In some cases, it's OK to just tell the student the correct preposition, word, or idiomatic phrase. Be sure to explain, and have the student give some examples.

10. Keep a record and have the student keep a list of most common problems. Make the student responsible for correctness in her writing.

Student Sentences:

1. After I reading the novel, it make me really sad and surprise because innocent Esmail who tragically dies.

2. In the article, "A New Generation is Born," by Iris Chang, the author wrote that in the period from 1906 to 124, the arrival of a Chinese female in the US was rare. Chang believed that immigration laws were "discriminatory" at that time because they only allowed male workers into the U.S.

3. My teacher suggested me to take ESL 5 before I went to EWRT 1A. We had fun to learn in ESL 173, but my teacher advised strengthening our skills.

4. My mother helped me made rice and chickens for the party. I called your sister for pick up the food.

5. I enjoyed the party last night and enjoyed meeting your brother. I was liking him very much.

6. My daughter grows out her clothes every month. I don't know why she grows them out so often.

7. I am interested to know about transferring to UC Berkeley, but I am nervous for my grades.

8. I don't like dress that you bought yesterday. It is too short and you won't be able to wear it in the Iran.

9. I knew your brother since we were children. We spoke today about going to see *Matrix*, but I already saw that movie.

Some Assumptions:

- Proficiency in L1 informs L2 language acquisition.

- Oral proficiency (social language) is different from written proficiency (academic language).

- People learn language to communicate and their level of proficiency will correspond to their level of acculturation into the target community.

- L2 writers (and their tutors) should focus primarily on content and organization in earlier writing drafts and delay problems of grammar and vocabulary to later editing stages.

- Grammar taught independently (decontextualized) from the process of writing has little or no effect on writing ability.

- Some grammar rules are learned successfully and others are not.

- Effective proofreading can take place only when 3 conditions exist at the same time: time to proofread, focus on grammatical form, knowledge of rule(s).

- Most English learners do not have the native language intuition to know if an item "sounds right" or not.

Global vs. Local Errors

Global Errors:
A **global error** is **a more serious error** in a piece of writing. A global error interferes with the reader's ability to understand an entire sentence or paragraph within a piece of writing. A global error usually affects syntax and cohesion. A global error may also be a less serious, yet high-frequency error, such as an incorrect or missing article, which the writer makes throughout a large portion of the text.

Local Errors:
A **local error** is a **less serious error** in a piece of writing. A local error is generally confined to a single clause and therefore affects a small part of a sentence. While a local error may indeed be distracting and annoying to a reader, it usually does not impair the intelligibility of an entire sentence or paragraph. A local error will become a more serious global error if it appears frequently within a portion of the text.

Clause 1 Clause 2

Because I can't really concentrate my homeworks, I just only can study when I baby-sit.

The errors are these:

Because is attached to the wrong clause.	Global
An uncountable noun *homework* has been made plural.	Local
The preposition is missing from the verb *concentrate.*	Local
The word order of *only can* is awkward.	Local
The expression *just only* is non idiomatic.	Local

The errors in Clause 2 are local because they are confined to a single clause. But misplacing the subordinating conjunction *because* in Clause 1 is a global error, as it affects both clauses, and that affects the meaning of the entire sentence. *Because,* like all conjunctions, joins the two clauses; however, it should indicate the cause, not the result, in this relationship.

Consider the impact on the meaning of the sentence when all the local errors are corrected, leaving the global error with the conjunction *because* alone:

*Because I can't really concentrate on my homework, I can only study when I baby-sit.

(Local errors corrected)

Consider the impact on the meaning of the sentence when only the placement of the conjunction *because* is corrected, leaving the global errors alone:

*I can't really concentrate my homeworks because I just only can study when I baby-sit.

(Global errors corrected)

From the examples above, we can see that any one correction may improve the sentence, but some do much more for the intelligibility than others. Correcting the global error (the placement of the conjunction *because*) adds the most to the overall improvement of the sentence. Correcting every local and global error, however, tends to overwhelm a developing writer and sends the strong message that all errors are equally important, when in fact, they are not.

Guidelines for Addressing Essays

1. The focus of an essay should be on communication first and the process of composing. Concentrate initially on content, organization, and development. Do not comment on error in the early stages of a student's composing process.

2. Please do not correct a student's faulty grammar, but guide the student to locate and correct errors on her own. ("When did this take place? If it happened three years ago, what tense should it be written in? What tense is in written in now?")

3. Identify the errors and look for patterns; consider the importance of the error (Does it block communication?). Is it a local or global error?

4. Notice what the student has done correctly; often a piece of writing will contain both correct and incorrect forms;show the student what she has done correctly. Often when a piece contains both correct and incorrect forms of the same grammar point, faulty proofreading could be the cause of the problem.

5. Draw the student to one or two global problems. Have her proofread for these one or two types of errors on her own and come back to you.

6. After you have identified the student's problem and its cause, teach her the rule in a tutorial session, and have her practice and correct it.

7. Give students specific strategies for proofreading. Allow time in tutorial for students to proofread and correct their own work.

8. Put a check mark in the margin of a line that contains an error that you believe the student should be responsible for; have the student find and correct it.

9. Write in the preposition, word, or phrase that the student doesn't know. You are the student's native-speaker resource.

A Hierarchy of Common ESL Writing Errors

(adapted from Leki, pp. 112-121; many errors from original student writing)

Errors that teachers should attend to are those "which create the greatest potential for misunderstanding." "[A] useful distinction to help teachers decide which errors to address might be between local and global errors. Local errors are those which disturb only a small portion of the text--a missing article or an incorrect preposition. A global error has a greater effect on understanding and might be, for that reason, considered more 'serious' or more appropriate for correction." (Leki, p. 130) Identifying whether an error is local or global may depend on the context in which it exists, the frequency with which it occurs, and on the interpretation of the evaluator. (MDB)

PART ONE: Common Global (More Serious) ESL Errors

The following writing errors are generally more serious because they make it challenging for the reader to accurately understand the meaning of entire sentences or paragraphs. Fortunately, the rules governing the usage of these aspects of English grammar can be successfully taught within the context of writing assignments. ESL students can indeed learn these rules and apply them responsibly if they are also familiarized with effective proofreading strategies, and have established manageable, incremental proofreading priorities.

VERB PROBLEMS

Verb Tense and Tense Consistency

* My family immigrate to the U.S. for several reasons. My parents wanted me and my brother to have a better opportunity in education. We choose Chinatown because my grandmother has already rented an apartment there....

Verb Forms

* He teached me well.
* He is live in San Francisco.
* One day it was happen.
* She can does the assignment well.
* My mother will makes cookies tonight.
* I am liking the party.
* He wanted to came home early.
* Cut down more trees creates hotter climate.
* By stop the destruction of the Amazon valley, we can slow down global warming.

Subject-Verb Agreement

* One of the students are gone.
* The graph illustrate my point clearly.
* New equipment are necessary.
* She likes swimming but hate jogging.

Modals

* I should had read the chapter twice.
* She could able to swim.

ADJECTIVE PROBLEMS

-ed vs. -ing

* I am interesting in this subject
* I am so boring in history class.
* Vietnam locates in Southeast Asia
* Women are interesting to have a career.

NOUN & PRONOUN PROBLEMS

Possessives

* My sister husband is nice.
* One of the schools problems is overcrowding.

Non-referential Pronoun Subjects & Pronoun Reference

* In my room is bright and sunny.
* Is a lot of furniture in my room.
* We are five from Germany on the team.
* I have a lot of homeworks to do. They *
After the game, it was a big party in the streets. are difficult.

SENTENCE PROBLEMS

Omission of Subject or Verb *To Be*

* The walls very lovely, painted in pink color.
* My sister wants to decorate her new apartment; has a new roommate.
* He very smart.
* Is very beautiful here.

Adjective Clauses

* The car hit the post had crossed the traffic barrier.
* The biggest problem we had to face it continues to be the war.
* The man I fell in love with him is a banker.
* There are five students have exam tomorrow.

Noun Clauses and Reported Speech

* I was not aware of that I had to register early.
* The committee wanted to know why did he do it.
* They asked that what was happening.

Adverbial Clauses

* Although my room is very small, but I am very comfortable.
* Because she likes math, so she wants to major in accounting.
* Some students are too poor that they can hardly have enough to eat.
* Because of their visa does not permit work off campus, they can only get low paying jobs.
* Even I try, I don't get a good grade.

Fragments

* Besides the reading I have to do.
* Because I have to work.
* Having a good time at the party.
* Weakened by the flu.

Run-Together Sentences

* My favorite place to study is my bedroom, I can relax and concentrate there.
* The party was we all had a good time.

MISC. (The meaning or message is unclear)

* To achieve this confident in my self I have came out to the world and be part of it.

PART TWO: **Some Local (Less Serious) ESL Errors**

The following writing errors are generally less serious because they are usually confined to a single clause and do not dramatically alter the meaning of an entire sentence or paragraph. These errors can nonetheless be fairly distracting to a reader when they occur frequently throughout a text. Unfortunately, the guidelines for appropriate usage of these grammatical items are quite complex and take considerable time and effort to master. ESL students must have repeated exposure to correct usage of these aspects of English grammar both in and out of the classroom in order to internalize the detailed rules. Moreover, control over these relatively complex aspects of English grammar generally comes very late in an ESL student's multiple stages of second language acquisition. We should, therefore, be more patient with local errors and help students establish fair, manageable, and incremental editing priorities, taking into consideration the severity and frequency of the writer's errors as well as the student's current level of language proficiency.

INDEFINITE ARTICLE

* You must work hard and have a confidence.
* You must plan for future career.

DEFINITE ARTICLES

* I immigrated to United States four years ago.
* The Hawaii is beautiful.
* We must protect the nature.
* The life is not easy.
* In traditional Indian family, house where family lives belongs to husband.
* Government of Iran was corrupt under Shah.
* We are angry because price of bread goes up everyday.
* Some of class was unable to attend.

NOUN PROBLEMS

Count and Uncountable Nouns and Corresponding Errors

* My teacher gave me many advices.
* Some student have problem with English.
* We had a company for dinner.
* People is very upset with the new rules.
* My mother bought three sweater, one for each daughter.
* I did a lot of reasearches for this paper.

Adjectives as Nouns

* The elderlys must be respected.
* The strongs can survive.
* The youngs in the U.S. do not respect their parents.

Nouns as Adjectives

* My six years old sister is cute.
* I gave the clerk a five dollars bill.

WORD FORMS & WORD CHOICE

* My teacher is a very intelligence person.
* I have no confident in my writing.
* Japan is a very progressed country.
* They went to differents classes.
* They developed comrade by playing together.

VERB COMPLEMENTS

* I expect receiving an answer soon.
* I enjoy to watch TV after dinner.
* I had one company offered me a job.
* They stopped to negotiate.
* The ministers recommended the president to explore peace talks.
* They wanted that the new policy would begin immediately.
* I wish I will get a good grade in this course.
* The compromise succeeded to bring about a cease fire.
* The rebels risk to fight for the freedom of their country.

NON-IDIOMATIC ENGLISH

* I am studying to my high point to get a good grade.
* The thing I worry most is my essays.

PHRASAL VERBS and PREPOSITIONS

* We discussed about the bilingual ballots.
* Young Vietnamese fought their country.
* I need of many things.
* My mother is very sensitive in loud noise.
* In my point of view, that's a great idea.

(to put on (clothes) to put off (an engagement) to put out (a fire))

(to get over, to get up, to get away, to get by)

Writing Assignment #1 Describe a good day in your life.
Write a paragraph about a good day in your life. Be sure to tell the reader when the bad day happened and why it was a bad day for you. Make sure to include three complex sentences in your paragraph.

A Good Day in My Life

July 21, it is one of the most important days in my life, because I got my visa. Because of my visa, I can study in America: Because of my visa, I can make a lot of friends in America. Because of visa, I can feel different culture.

Actually, it is not easy for Chinese people to get visa. I went to American embassy in shanghai with my sister, there was a long queue outside of American embassy, we did not have choice except waiting in the line. During the waiting time, I was so nervous, because I saw many people' emotion was not happy or excited when they came out of American embassy.

Although it is not easy to get visa, I get it. Three hours later, It was my turn to interview, the interview officer was very kind, he gave me the visa after he asked a few questions. When I got the visa, I was so excited, and I wanted all my friends and relatives to share my happiness. And I cannot help telling them what a good day I have.

Correction Symbols

ts → topic sent cs → conclusion sent EL 353

Symbol	Kind of Error	Example
Cap	capitalization	My birthday is in ~~j~~anuary (C)
(P)	punctuation	It's a great movie? (P)
¶	new paragraph	¶ (start a new paragraph)
sp	spelling	We ~~luve~~ love (SP) chocolate
WF	word form	He is a ~~gently~~ gentle (WF) person.
pl/sg	plural/singular mistake	I have three ~~sister~~ sisters. (pl/sg)
s/v	subject-verb agreement	She ~~like~~ likes (s/v) swimming.
tns/VT	verb tense mistake	Last week we ~~have~~ had (VT/tns) a great party.
del ~~OX~~	delete (erase)	I'm going ~~to~~ shopping tonight.
^ ex. article a	add something	It is ^ a beautiful afternoon.
ww	wrong word	Turn ~~write~~ right (ww) at the corner.
#	count/non-count mistake	How ~~many~~ much (#) money did you bring?
conj.	conjunction mistake	~~And~~ But (conj.) we studied drama.
~	reverse word order	That is a very ~~book long.~~ long book.
wo	word order mistake	I ~~you see will~~ will see you (wo) later.
/	separate these words	Class is over at/three.
⌒	should be one word	Every ⌒ body is late today.
awk/RW	rewrite (meaning unclear)	~~I used to every often.~~ I rarely go there. (RW)
VF	verb form mistake	He has ~~finish~~ finished (VF) his breakfast.
RO	run-on sentence	She is taking a shower (RO) she will call.
CS	comma splice	He is a good person, (CS) he likes to help.
prep	preposition error	You have to take care ~~,~~ of your brother. (prep.)
X ⌐	delete	She is the ~~most~~ kindest person I know.
WC	word choice	His face became ~~white~~ pale (WC) after the injury.
SS	Sentence structure	

Some handy rules:

1. Some nouns are **countable** (they can be plural with an –s ending) and some are **uncountable**: *students/students, book/books, advice, knowledge, truth, honesty, homework, grammar, vocabulary.* Singular countable nouns must have an article or possessive pronoun before it: *I have a book; I have your book.* NOT: *I have book.* The rules for the use of "the" are complex and varied and often idiomatic.

Some nouns change meaning if used in the plural: *chicken/chickens, glass/glasses/glasses*

• English learners need to memorize which nouns are countable and which are unaccountable. Native speaker resources, like tutors, should tell learners which nouns are countable and uncountable and ask students to learn them.

2. When a verb is followed by a *second verb structure*, that *second structure*---called a **verb complement** (direct object)---can be in several patterns:

* *to + verb*: I want *to eat.*

* *noun/pronoun + to+ verb*: I wanted *her to call.*

* *verb + -ing*: She began *using* his cell phone.

* wh-clause: The author shows *how immigration helps our economy.*

* that clause: The writer argues *that cell phone use is dangerous to drivers.*

The verbs ***help, make, let, & have*** take the pure form of a verb as their complement with an object in between:

Let me go! I will make him beg for mercy. He helped me move the desk. I had her cut my hair (causative). *He got me to marry him* (causative *get* with to + verb).

• English learners need memorize the forms of the complements. Native speaker resources, like tutors, should tell learners which complements follow which verbs and ask students to learn them.

3. Some verbs can never be in the progressive tense; they are **non-progressive or stative verbs**, for example, *like, love, enjoy, have, want, need.* (NOTE: *I am enjoying myself; I am having a good time; She is having a baby.* These are special expressions. BUT NOT: *I am needing 5 dollars. I am having 3 children.*)

• English learners need memorize the stative verbs. Native speaker resources, like tutors, should tell learners which verbs do not occur in the progressive and ask students to learn them.

4. Some verbs automatically have a preposition attached and form a verb with its own meaning, like *look up* (search), *put up with* (tolerate), *hand in* (submit), *polish off* (finish). These are called **phrasal verbs**. When a phrasal verb takes an object, it is important to know where it is placed. *I handed in the assignment. I handed **it** in. She put up with his abuse for too long. She put up* with ***it*** *for too long.*

• English learners need to memorize these phrasal verbs and learn where the object is placed. Native speaker resources, like tutors, should tell learners the definitions and forms of particular phrasal verbs and ask students to learn them.

5. **Modal verbs** are verbs that are used with other verbs to change their meaning in some way. For example, *I can swim* expresses ability. *She may call you tonight* expresses possibility. *You must report to the Deans' office* expresses obligation or requirement. *I'll take you to the airport* expresses future intention.

The use of modals is complex. They:

a. have no –s in third person singular: NOT: *She cans swim.*
b. are followed by the pure/base form of the main verb: NOT: *He might calls you.*
c. have no –ing form.
d. make questions and negative forms without using *do/did. May I come with you? You shouldn't talk like that.*
e. appear to have past tense forms: *could, should, would, might*, but these are not used with a past meaning. *He should study more.* Could is used in past from when talking about ability: *I could run far when I was young.*
e. change form in past indirect speech: *I'll do that Saturday. She said that she would do that Saturday.*

• English learners need to become familiar with the meanings and uses of modals and remember that a pure form of the main verb follows a modal.

6. English uses **prepositions** more than any other language in the world. They are used to express the relationships between words. The uses of prepositions are varied and often idiomatic. Some nouns, verbs and adjectives have fixed uses of prepositions. *We have **admiration for** people. We **rely on** the kindness of strangers. Some behaviors are **harmful to** our health.* NOTE: Nouns follow prepositions.

• English learners need to memorize the prepositions that go with certain nouns, verbs and adjectives. Native speaker resources, like tutors, should tell learners what prepositions are needed in certain circumstances and ask students to learn them.

Some Basic Rules for Verb Tenses

Simple Present Tense

* for habits: Americans elect a president every four years. My mother always votes.

We go to class Monday, Wednesday, and Friday. I see my tutor on Tuesdays.

* for facts: The sun rises in the east and sets in the west.

Water freezes at 0 degrees C. and boils at 100 degrees C.

* for generalizations: (often thesis statements and topic sentences) My neighborhood is beautiful and peaceful, and the people are generous and friendly.

Present Continuous (or Progressive) Tense

* for an action happening at the moment of speaking: The children are playing. Clara is taking an aerobics class.

* for an action happening during the present time: I'm taking English, algebra, and chemistry this quarter.

Clara's planning a big party.

* for a future action: We're going to Hawaii on our vacation.

Sam's arriving at 7:00.

Future Tense

* for an action clearly intended for the future: I'll call you tomorrow and we'll make plans then.

(strong--idea of "promise") Sam will be there at 8:00 sharp. I won't be able to come. (future-negative)

* be + going to + pure form verb: (same meaning as present continuous) I'm going to go home in an hour.

Simple Past Tense

* for a finished action:	I got a new job this morning. I took chemistry and French last quarter.
(for habit in the past: *used to* + pure form verb)	Sam used to live in Fresno. Clara used to work at Macys.

Past Continuous (or Progressive) Tense

* for an action continuing while another action occurred: (with *while, as,* and *when*)	While we were walking, it began to rain.
	As they were talking, they heard an explosion.
	I was eating dinner when the phone rang.

Present Perfect Tense

* for an action that began in the past and is not yet finished:	We have known each other for six years.
(always used with *for* or *since*)	I have lived in California since 1977.

for + how long (six years)
since + beginning time (1977)

* for an action that occurred in the past but whose time is unknown or unimportant:	I have finished my math homework, but I haven't begun my essay yet.
	Have you already taken biology? No, I haven't.
* for a repeated action in the past (that may happen again):	I've seen that movie three times.
	We've had four quizzes so far this quarter.
	She has written two novels. (and may write more)
	She wrote two novels. (and probably won't write any more)

Past Perfect Tense

* to clearly show that one action finished before another: (never occurs alone) (optional with *before* and *when*)	I had already finished my dinner when Sam called.
	I couldn't wake up since I had stayed awake until 2:00 a.m.
	The plane took off before I got to the gate.

Basic Rules for Articles

1. An article is required with a singular countable noun.
   I need **the/a** chair.
   I need furniture. (uncountable) I need chairs. (plural countable)

2. No article is required for generic uses
   a. plural forms of countable nouns used as symbols of a whole class.
      Teachers are underpaid. **Lions** are wild animals.
      (The lion is a wild animal.)
   b. uncountable nouns that represent an entire class (symbols of a whole class).
      Milk is good for your health. **Faith and trust** are important.

3. "The" is used when:
   a. a noun has been 'previously mentioned'.
      Yesterday, I bought **a new dress.** I wore **the dress** today.

   b. a noun is mentioned within a sentence, usually in an adjective clause or prepositional phrase.
      The milk **(that) I bought** yesterday is sour.
      The boy **who lives next door** is cute.
      The coffee **on the stove** is fresh.

   c. a noun is 'familiar'-- objects in the home, community, or in nature.
      I'm going to **the store**. There's more food in **the kitchen.**
      Don't play in **the street.** **The moon** is full tonight.

   d. a noun is preceded by superlatives, ordinal numbers, or other 'ranking' adjectives.
      She is **the best cook** I know. **The third chapter** is difficult.
      He is **the only person** I love. The boy **in the last row** is tired.

   e. nouns are used as words of 'time and place.'
      the beginning, the middle, the end, the past, the present, the future
      in the morning, during the summer, the top, the bottom, the middle, etc.

   f. the word 'of' is part of the place name--**the** University **of** California, **the** People's Republic **of** China, **the** Bank **of** America

   g. the name of a place is plural-- **the** United States, **the** Philippines,

   h. a noun is the name of a mountain, ocean, or river-- **the** Rocky Mountains, **the** Alps, **the** Pacific Ocean, **the** Atlantic Ocean, **the** Nile River, **the** Amazon River

      NOTE: No article is used for the names of lakes or with the word *Mount*--
      Lake Tahoe, Lake Superior, Mount Shasta, Mount Everest
      There are always exceptions to the above rules since the use of *the* is often idiomatic.

Note these common idioms that have no articles: *go uptown go downtown go to school go to work go to church go to bed travel by bus travel by train at college at school at work at home in class*

Week 7

LRNA/EWRT 97 STUDENT Agenda
Week 7: Student Diversity

1. Freewrite: How much do you know about your students' cultural, linguistic and educational background? How might these backgrounds affect your tutoring sessions?

2. Reflections on tutoring this week

3. De Anza student diversity (handout)

4. *Guest Speaker*
5. ESL & Generation 1.5

6. DVD *Writing Across Borders*

Homework

- Assignment # 7: Your Cultural and Linguistic Background
- Take online Learning Styles inventories
- Explore Catalyst links on reading and learning
- Assignment #8 Video Tutoring Process Reflection due next week!

Coming Attraction:

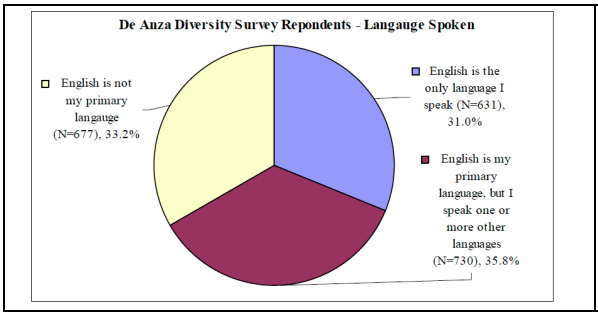
Week 8: Reading and Learning

Multicultural Awareness/De Anza Demographics

How much do you know about the De Anza student population? http://www.deanza.edu/ir/

Student Characteristics (Fall 2012)
http://www.research.fhda.edu/factbook/DAdemofs/documents/Factsheet_2012-13_ODS_Fall_2012_end_DA_rev.pdf

Ethnicity	Count	Percent
African American	1,154	4.8
Asian	8,949	37.3
Filipino	1,584	6.6
Latino/a	5,247	21.9
Native American	160	0.7
Pacific Islander	182	0.8
White	5,452	22.7
Unrecorded	1,248	5.2
Total	23,976	100.0



Placement Data - First-time Students - Fall 2011

	First-time students, fall 2011	Took a placement exam	Number placing pre-collegiate	Percent who took a placement exam	Percent of first-time students who tested, placing pre-collegiate	Percent of all first-time students, placing pre-collegiate
English	3,819	2,561	1,885	67%	74%	49%
Math	3,819	2,636	1,506	69%	57%	39%

Note: English includes EWRT200, 211, READ200, 211 and LART200, 211and Math includes Math210 and 212. Placement center provided the placement data.

What percentage of De Anza students place into a basic skills?

Fall 2012: English=53% Math =41%

See http://www.deanza.edu/ir/Basic-Skills%20Needs-Enrollment-Success_8.14.13.pdf for trends and characteristics.

Cross-Cultural Communication for Tutors

How might students' and tutors' cultural backgrounds affect tutoring?

http://www.phy.ilstu.edu/pte/310content/case_studies/resources/Tutoring_Across_Cultures.pdf

- **How might non-verbal communication (eye contact, proximity) differ depending on a students' cultural background?**
- **How might expectations of the role of a tutor or instructor differ depending on a students' cultural background?**
- **How might writing style or organizational patterns differ if the student was educated in another country?**
- **How might a tutor's background influence the tutoring process?**
- **What are some possible affects of making assumptions about students based on their appearances?**
- **Is it necessary to know about/ask about a student's cultural and linguistic background? How might this knowledge affect the tutoring process?**

ESL and Generation 1.5 Models

Mark these paragraphs for sentence level errors. Which one seems as if it was written by a student who grew up and learned English in another country, and which one seems as if it was written by a student who grew up here or immigrated at a young age? Why?

A. San Francisco is a cosmopolitan city. Although most of people like it by a beautiful scenery and nice weather, but poor people are unhappy living in here because the limit of the land to fit many people. Consequently, I live in a small room. My room is twelve feets width and sixteen feets length. It is small enough for one person, but we have to live two people in the room. So we can't set anything except two single matresses opposite each other and have two feets between. Everything in our room is easy reaching because my closet is near my bed and small, so we could not put all our clothes in it. Now you can imagine is small my room. Although it is not a comfortable room but we stay in there almost of our time because my place only has a small kitchen and my room which are in the basement. I hope that after I graduated school and had a job, I will be have a nice room.

B. The advantage of being talkative like me is you get to meet new people and you get to be the life of the party. So you never have to worry about those silent moments when your with me. I think everyone who knows me would describe as a silly person. For example when I went out with my friends and relatives to Great America and their to quite I try to cheer them up or find something that get their attention so can approach to them in a silly way so I can introduce them to each other, which makes my friends laugh. I remember when friends and I went for a drive downtown I would try to embarrass them by rocking out or sing out loud. Many of my friends are pretty shy so when they think a guy is cute they keep it to themselves. Like the time my friend Gaby and I went to Subway she told me she liked the cashier but she was too shy to ask for his number....

Generation 1.5
Presetation offered by Judy Hubbard
Contact: hubbardjudy@fhda.edu

Definition of Generation 1.5 Students

Probably the most commonly identified Generation 1.5 students were born in this country or moved here when they were very young, grew up speaking a language other than English at home, but learned fluent English at school and with peers. What Generation 1.5 students have in common is that they share characteristics of both first and second generation immigrants (hence the title Generation 1.5), but they do not fall into traditional categories of English as a Second Language students.. They have very diverse prior educational experiences and a wide range of English language proficiency and academic literacy.

Characteristics of Generation 1.5 students

- They typically speak 2 or more languages fluently.
- They are aural and oral learners, having learned English through listening and speaking and not through reading and writing. Their language is fluent and shows thorough knowledge of social customs, U.S. culture, and idioms. They often sound like native speakers.
- They have a limited knowledge of academic English. They are often identified as having weaker literacy proficiency than native speakers.
- They may have never acquired or may be losing literacy in their home language.
- They have cross-cultural identification, or confusion about cultural identification. They identify both with U.S. culture as well as home culture. Sometimes Generation 1.5 students may develop language characteristics in common with the social group they socialize and/or identify with.
- They have done most or all of their schooling in the U.S., but their education has been inconsistent, a hodgepodge of differing placements, pedagogies, programs and teaching practices. A common problem is that these students have been placed into low ability classes in U.S. high schools so they have had limited experience with academic reading and writing.
- Another common problem is that the students identify themselves as lacking skills and ability. They often see themselves as less capable than native speakers. They really don't know why they make the mistakes they do. They assume it's their fault.

Tips for Instructors of Generation 1.5 Students

1. **Help promote critical and academic literacy.**
   Show them the difference between academic and other types of writing and make them aware of the purposes and conventions involved. Find ways to have them be actively engaged in questioning, discussing, reading, and evaluating. Remember that these students have great fears about their own academic abilities and *so have a tendency to make themselves invisible in the classroom.*

2. **Teach students easy, pared-down grammatical rules so that they understand grammatical errors.**

   Avoid grammar websites and grammar texts. They are full of complex rules that are very confusing to the students. Most native speakers would have a hard time understanding them. It's really only when we learn another language formally that we learn how our own grammar is structured. Easy to follow rules are included.

3. **Do not over-mark.**

   When you do, the student will be overwhelmed and will assume that the task of learning and correcting is too great. Put errors in priority order. Focus on a pattern of errors. **Do not mark all the errors in the paper at once.**

How to deal with the errors in the students' papers:

1. The most important thing to do is to find a way to help the students feel good about this process. A few positive comments about content might help or some praise about coming to get help. And keep praising and complimenting them on what they are able to accomplish. Sometimes it helps to ask them about past experiences with getting help and sympathize. Explain what the whole Generation 1.5 thing is and tell them there are good reasons for confusion. Tell the students that the types of errors they are making come from the way that they learned the language and not because they aren't smart or good students.

2. When you give the students rules about grammar, make sure that they leave with something written down so that they have a reference. Grammar errors that have become habits require a lot of work and repetition to get corrected.

3. Point out an error, one that is repeated later. Ask the students to go to the list of rules and find what kind of error it is. Help them and guide them at first. If they guess wrong, ask them questions so that they can get it right. (List of questions follows.) Ask them to read the rule and see if the student can find the correction.

4. Repeat the process several times. Then ask the students to read through a sentence in which you know a similar error occurs. Ask the students to find the rule that applies again and have them tell you what the problem is. Go slow. Don't let them drift off into memory. Remind them that they won't remember because the rule isn't in their memories. Keep referring to the correction source so that they start to learn how to use it, hopefully independently. Have them learn to identify types of errors.

5. Have the students go through the paper and slowly try to find their own errors. Have them find as much as they can, remembering they need a lot of repetition and prompting. They will try hard to avoid learning new rules because they already have a functioning set of rules in their heads. Your job is to slowly and surely replace the wrong rules with the right rules and make the students conscious of it.

6. When you're done with one type of problem, ask the student to repeat the rule before they leave. Ask them the rule the next time you see them too.

7. If you find yourself getting tired and impatient, STOP!!! Ask them to come back at another time and remind them that a process of this type takes a while. Give them time to go home and memorize rules and then come back and practice more.

Notes on Generation 1.5
(Handout provided by Michele Dubarry to Developmental Education Taskforce Retreat 11/7/03,
adapted and with additional notes by Diana Alves de Lima)

Broad Definition
Students whose home/native language is not English, and have had all or most of their education in the U.S. Their experiences, characteristics and educational needs lie somewhere between those of recently arrived first-generation adult immigrants and the U.S. born second generation children of immigrants. They have rich cultural backgrounds and the ability to communicate across cultures, familiarity with American culture and native culture, and are often very expressive, with great ideas and examples

They are a highly fluid group, and may include:

- "In-migrants" from US territories such as Puerto Rico
- "Parachute" kids (kids who are "dropped off" by often wealthy parents to stay with older siblings and receive education in U.S., who may have disorganized home life with no parental supervison)
- Children of transnational families, who experience back and forth migration
- U.S. born children of immigrants in linguistic enclave communities
- Immigrants who speak other "Englishes" (i.e .English from Jamaica, East India or Singapore)

Literacy Concerns
Literacy in a first language facilitates the acquisition of literacy in English.
Within the generation 1.5 group, home language proficiency may cease development and even backslide--they do not develop an age-appropriate command of their native language as they mature--hence, no literacy in L1.

Of the group of immigrants who arrive between the age 0-14,
- Approximately 20% will shift to English dominance within the first 5 years of US residency;
- 40% will switch within the first 10 years, and;
- 66% will switch within the first 20 years.
- Some may never switch.

Education in the U.S. (From Cummins, J.)
- In K-12, they move from English Learners (EL) to Limited English Proficient (LEP) to Fully English Proficient (FEP), often too early: they have BICS (Basic Interpersonal Communication Skills)--social language/oral, but not CALP (Cognitive Academic Language Skills)--academic language/text-based.
- Often attend large, under-funded inner-city schools.

Characteristics of Generation 1.5 Language Acquisition

They have *acquired* language rather than learned it—often were not placed in ESL classes, therefore no formal instruction in grammar.
- Their English competence goes through a long "interlanguage" stage in which it may gradually approximate native-like English (experience frequent periods of backsliding, as interlanguge "reorganizes" itself)
- Their linguistic performance may be highly uneven, with some domains highly developed and others quite weak.
- The rate of acquisition and ultimate attainment of English proficiency will vary greatly from individual to individual: some will fossilize at an earlier stage of language development while others may attain near native-like English proficiency.

Several linguistic and socioeconomic factors make the acquisition processes of Generation 1.5 different from that of typical English learners:

- They acquire much of their English through informal oral/aural interaction with friends, classmates, and co-workers (very often community dialect speakers) through interaction with English-dominant siblings and members of the extended family, and of course passive input from radio and TV.
- As oral/aural dominant they may not notice nonsalient grammatical features, and thus these features never become part of their language repertoire. (They may use incorrect verb forms, word forms, confuse count/non count nouns, plurals, articles, prepositions, etc. Example: don't see the difference between "confident" vs "confidence")
- In their speech they rely heavily on context and other pragmatic features of discourse rather than syntactic and morphological specificity. (Use body language, intonation, facial expression etc. to make themselves understood. Communicating in writing may be frustrating because lack these cues. Proofreading is difficult--may not be able to "hear" mistakes.)
- They become highly proficient communicators, but face difficulty when confronted with academic writing tasks that demand a high level of grammatical accuracy.
- Oral/aural learners generally lack the "meta-language" and grammatical terminology necessary for understanding explanations of their grammar errors. (So when teachers talk about progressive verbs or gerunds, for example, student may look blank.)

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Roberge, Mark Morgan. "California's Generation 1.5 Immigrants: What Experiences, Characterisitcs, and Needs do They Bring to our English Classes"? in The CATESOL Journal Volume 14, Number 1 (2002): 107-129.

Week 8

EWRT/LRNA 97 STUDENT Agenda
Week 8 Reading and Learning

1. Reflection on Tutoring

2. Learning Styles Inventory Debrief

3. Guest Speaker

4. Learning Disabilities

5. Go over HW

Homework:

1. Complete: Assignment #8: Video Tutoring Process
2. Read: Chap. 6: "Tutoring and Technology" in *Bedford*
3. Read: Chap 8: "Coping with Difficult Tutoring Situations" in *Bedford*
4. Review Grammar material for Quiz ☺

Coming Attractions:

Week 9: Tutoring Successes and Challenges

Tutor Training Workshop:

Helping Students With Reading Strategies

By Sarah Lisha and Amy Leonard

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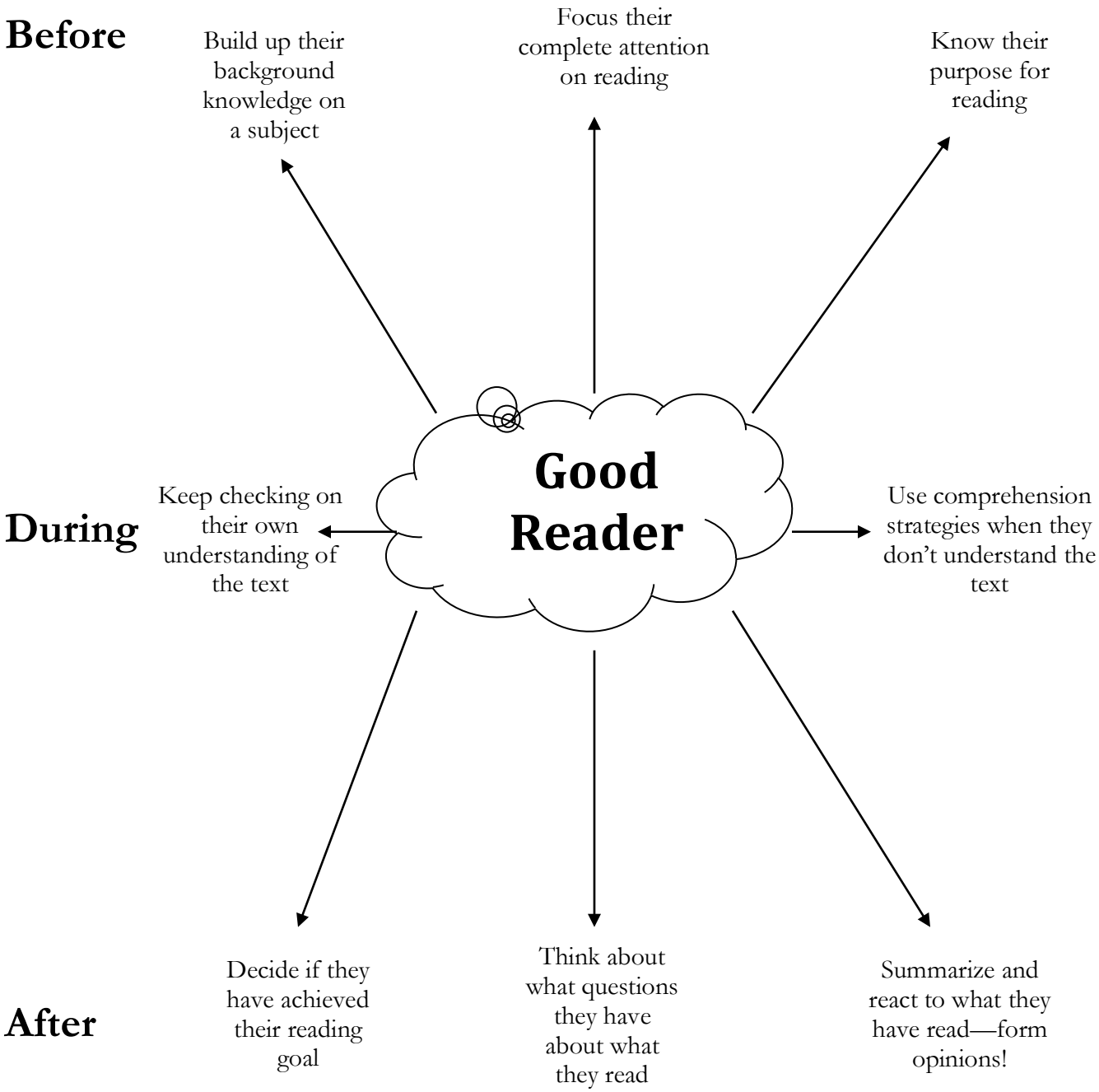
The Reading Process: What Good Readers Do



The Process…

Directions: Read the paragraph below and answer the questions that follow it.

This process is as easy as it is enjoyable. This process can take anywhere from about 1 hr to all day. The length of time depends on the elaborateness of the final product. Only one substance is necessary for this process. However, the substance must be quite abundant and of suitable consistency. The substance is best used when it is fresh, as its lifespan can vary. Its lifespan varies depending on where the substance is located. If one waits too long before using it, the substance may disappear. This process is such that almost anyone can do it.

1. What process does this paragraph describe?

2. What is the final product?

3. What substance is necessary for this process?

4. Do you think this passage was easy to understand or difficult?

What is Schema?

Schema comes from the Greek word meaning ***plan or shape***. Although many different disciplines, such as computer science, use the term schema, I want you to be familiar with how it is used in psychology and cognitive science. Schema is a learning theory that describes how our brains organize information. You might think of your brain as a filing cabinet that contains many different files on many different subjects within each drawer. When you are learning or discussing a certain topic, your brain automatically goes to that file in order to access ***what you know*** about that topic so that you can understand and remember the new information better.

Essentially, schema is ***background knowledge or prior knowledge***, which is vital to learning! For instance, the "K" of KWL+ allows you to begin with your schema, or background knowledge, so that you can remember and understand what you are reading better.

What is Metacognition?

Metacognition is another term that is important to the learning process, because it helps us think about how to be better learners. Basically, it is self-awareness of how we learn or think (thinking about thinking or reflecting on thinking and learning). When we reflect on how we learn, then we are better able to find out what strategies work best for us or how we can improve.

There Are Several Strategies We Can Use to Activate Schema…

- ✓ **Prediction:**
  Making guesses about what will happen or what will be said in a text. When we predict, we are using what we do know and forming expectations about what will follow.

- ✓ **Pre-reading:**
  Looking over the text, reading the first and last lines of a paragraph to form an idea about what you will be reading and to activate your schema.

- ✓ **Visualization:**
  Creating mental pictures or images based upon the words that you are reading.

- ✓ **Comprehension Monitoring:**
  Checking or noticing what we are doing when we read and also being aware of how we do it (also called ***metacognition*** or thinking about how you think).

- ✓ **Previewing:**
  A method of assessing your needs before starting to read by deciding what the material is about, what needs to be done, and how to go about doing it. It is formulating a reading strategy and then reading to meet those goals. To preview, look over the material, think and ask yourself questions like: What is my purpose for reading? How is the material organized?

- ✓ **Coding:**
  Putting the text into your words—taking notes on a reading, commenting to yourself on what you just read, underlining a quote and explaining why you think it is important.

- ✓ **Recall:**

To review what you have read, to think about important points you have read, to connect what you have read to other experiences in order to increase comprehension.

What to Do & What to Avoid

Best Practices
Tutoring students in reading isn't much different from writing. Just like in writing, you want to help the student become an independent learner. You wouldn't simply correct students' paper, so you also wouldn't just tell the student what the reading is about or what a vocabulary word means. Help reinforce strategies they are learning in their classes or learn strategies they can use on their own.

Avoid:

✓ **Just Reading Aloud:** Reading aloud can help some students remember what they read. BUT, it can also be <u>really</u> boring for you and the student if that's all you do.

✓ **Lecturing:** They need help learning to comprehend the reading on their own.

✓ **Looking Up Vocabulary:** Again, really boring for you and the student. They should look up vocabulary on their own time.

What to Do:

✓**Activate Schema:**

- Preview the text for bold words, headings, etc.
- Predict the text: talk about the title, etc.
- Look up the topic on google
- Look up the author on google

✓ **Vocabulary:** Help them practice words with sentences, drawings, or quizzing them.

✓ **Question Levels:** Have them come up with discussion questions and talk these out with them or quiz them on the reading. (While they come up with questions, you can skim the reading.)

✓ **Graphic Organizer:** Help them complete a SQ3R, KWL+, PPC, Double-Entry Journal, article map or other worksheet.

Purpose:
KWL+ represents a four-step procedure intended to help readers access appropriate background knowledge when reading an expository text.

Rationale:
K-W-L-+ was developed to ensure that readers activate their background knowledge and become engaged in the reading task. The framework involves well-developed procedures for brainstorming, generating categories for organizing ideas, specifying questions, checking what was learned and guiding further reading.

Description of the Procedure:
K-W-L-+ involves four basic steps: assessing what you know, determining what you want to learn,, determining what you did learn as a result of reading, and deciding what you still want to learn.

- **Step K—What I Know** Step K involves two steps: brainstorming and generating categories for ideas.
    1. Prior to reading the selection you are to brainstorm in response to a concept or guiding question.
    2. Generate categories of information which you will likely encounter when you read a selection.

- **Step W—What Do You Want to Learn?** In conjunction with brainstorming and developing categories, you begin to develop interests and curiosities. It is at this time that you will discuss various possible questions for the class and specific questions for yourself as well. After generating these questions, you READ the selection.

- **Step L—What I Learned** After you finish reading the selection, write down what you have learned. Now you have a set of reading notes. What do you know that you did not know before?

- **Step +--What I Still Want to Learn** Check to see what questions you still need answered. What additional questions do you have as a result of the reading? These questions can guide further research and reading.

PPC
Predict, Preread, and Code

Purpose:
- Activate Schema
- Make use of cues the text offers
- Systematize note taking
- Collect study notes as you read

Rationale:
PPPC helps the reader use text features to better understand the text by activating prior knowledge (**schema**). By **Previewing** the text, the reader can guess how long it will take him/her to read the text. By making **Predictions** about the text, the reader activates prior knowledge. Predicting also increases comprehension of the text, by inducing the reader to read for meaning to validate or discount predictions. **Pre-reading** allows the reader to get a further overall understanding of the text. **Coding** is a vital for recalling the text at a later date. The act of coding: writing notes, questions, or key words in the margin, allows the reader to comprehend what they have read.

Procedure:
To **Preview** a selection, look for:
- Title
- Author
- Subheadings
- Sections
- Graphics
- Study Questions
- Italics/bold words
- Previews/summaries

1. To **Predict**, ask yourself: What will this reading be about?

2. To **Preread**, read the first sentence of every paragraph;
   this gives you a quick idea of what main points will be covered.

3. Revise your **Prediction**, ask yourself if your original prediction is correct or do you need to adjust it in some way?

4. Set a **Goal**, what do you want to get from reading this article?

5. To **Code**, take ***Concise*** and ***Relevant*** notes:
   Main ideas/ questions/ comments/ notes/ important details

PPPC Sample Chart

Preview, Preread, Predict and Code

1. **Previewing:** Use prediction to assess what the article will be about.
Look at the:

- Title (ask yourself what you know about the topic)
- Cartoons

Topic Prediction_____

2. **Prereading:**
- Read the first paragraph (generally, the introduction introduces the topic of the article
- Read the last paragraph (generally, the conclusion will provide the author's purpose)

Predict Article as a Whole + Any Details: _____

Predict Author's Purpose: _____

3. **Coding:**
- Read the article through. After reading, put the article aside and take con- cise and relevant notes, details, comments, ideas, and questions about the reading. This helps reinforce what you have read and organizes the material into memorable chunks.

Coding:

After reading and coding, refine your statement above about the author's purpose:

Sample Double-Entry Journal

(On Bolinger's "Dialect")

Directions: In the **first column** write passages from the text that you find interesting, or confusing. In the **second column** comment on the passages you have chosen.

The Text	Your Thoughts
Below, write key quotes or passages from the text	*Below, respond to the passages or quotes you listed in the first column. You may wish to ask a question, evaluate, reflect, analyze, or interpret the passage in the left column—whatever comes to mind!*
• "The infant differs from the child, the child from the adolescent, the adolescent from the adult. The most extreme case is baby talk..." (Pg. 97). • "It is part of an economic order in which everyone's way of earning somehow influences his speech because of the need to manipulate a certain set of objects and concepts that are the tools of the profession. But ordinarily it goes no deeper than the choice of terms to match the objects" (pg. 99).	• I can definitely see this in my own life. As I've gotten older, I keep changing the way I speak. I think now I try to sound more mature by using a bigger vocabulary or not using so much slang. • I'm not sure that I understand what this means. I know economic has to do with how much money you have, so I guess this is talking about how people from different backgrounds talk differently. And I think Bolinger is also talking about how different groups name things differently.

EXAMPLE OF ANNOTATING A TEXT:

See an example of an annotated text here with the strategies 1-4 listed below applied:

(1) In the left margin write your own QUESTIONS AND COMMENTS, adding your own reactions as you read, your own observations, and questions you have.

(2) Throughout the text, UNDERLINE OR HIGHLIGHT the main points and good quotes.

(3) Throughout the text, CIRCLE unknown vocabulary and after you read, look up the words and write in the definitions.

(4) In the right margin CODE, meaning write a one-to-three word description that captures the essence of each paragraph.

Reading selection: "Learning to Read" excerpt from *The Autobiography of Malcolm X*

a religious organization founded in 1931 in U.S. with Islamic principles and favoring black independence.

Same time as Martin Luther King Jr.

MALCOLM X *Born Malcolm Little on May* 19, 1925, *Malcolm* X *was one of the most articulate and powerful leaders of black America during the 1960s. A street hustler convicted of robbery in* 1946, *he spent seven years in prison, where he educated himself and became a disciple of Elijah Muhammad, founder of the Nation of Islam. In the days of the civil rights movement, Malcolm* X *emerged as the leading spokesman for black separatism, a philosophy that urged black Americans to cut political, social, and economic ties with the white community. After a pilgrimage to Mecca, the capital of the Muslim world, in* 1964, *he became an orthodox Muslim, adopted the Muslim name El Hajj Malik El-Shabazz, and distanced himself from the teachings of the black Muslims. He was assassinated in* 1965. *In the following excerpt from his autobiography* (1965), *coauthored with Alex Haley and published the year of his death, Malcolm* X *describes his self-education.*

black leader 1960s

Why did Mecca change his mind?

self-taught

Why killed? By whom?

It was because of my letters that I happened to stumble upon starting to acquire some kind of a homemade education.

homemade education

How is street smart diff from book smart?

I became increasingly frustrated at not being able to express what I wanted to convey in letters that I wrote, especially those to Mr. Elijah Muhammad. In the street, I had been the most articulate hustler out there. I had commanded attention when I said something. But now, trying to write simple English, I not only wasn't articulate, I wasn't even functional. How would I sound writing in slang, the way I would *say* it, something such as, "Look, daddy, let me pull your coat about a cat, Elijah Muhammad—"

talks slang

can't write

expressing oneself effectively

8th grade dropout!!

Many who today hear me somewhere in person, or on television, or those who read something I've said, will think I went to school far beyond the eighth grade. This impression is due entirely to my prison studies.

prison studies

I didn't know being good with words gained respect in prison.

It had really begun back in the Charlestown Prison, when Bimbi first made me feel envy of his stock of knowledge. Bimbi had always taken charge of any conversations he was in, and I had tried to emulate him. But every book I picked up had few sentences which didn't contain anywhere from one to nearly all of the words that might as well have been in Chinese. When I just skipped those words, of course, I really ended up with little idea of what the book said. So I had come to the Norfolk Prison Colony still going through only book-reading motions. Pretty soon, I would have quit even these motions, unless I had received the motivation that I did.

Envy of Bimbi

motivation

Copy / imitate

TIPS: A Reading Strategy for Writing a Summary

PURPOSE & BACKGROUND:

TIPS stands for **Topic Idea Points** and **Summary.** It is a strategy that helps you identify and organize the main idea and supporting details of a text. After filling out a TIPS handout, the content you have come up with will serve as the basis for your summary paragraph.

Below is a sample TIPS Chart

T topic What is the **topic** of this article?	
I main idea What is the main idea of the article? What is the author telling us about this topic? (What is his/her opinion?) Answer to the right using ***complete sentences.***	
P points or supporting details What information does the author use to support his/her main idea? Write down three supporting details.	
S summary Write a brief **summary** of this article. What are the most important parts of this piece? What are the most important ideas?	

Template for Drafting an Author's Main Idea or Thesis

In "_____,"
(article title)

the author_____
(author's name goes here)
argues, disputes, contends, maintains, claims, makes a case, reports, reasons, says, writes, finds, realizes, discovers, determines, notices, ascertains, discerns, finds (circle one) that _____

_____

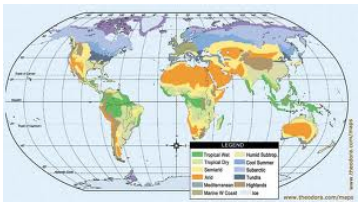
_____

_____

_____

_____.

(thesis)



Mapping an Article

Use the graphic organizer below to make a map to show the thesis statement (or main idea) and how three major points support it. This map can help organize your ideas for writing a paper. Remember, no two people will map a reading exactly the same.

Essay Title: _____

Author's Name: _____

TOPIC:

AUTHOR'S MAIN IDEA/THESIS:

SUPPORTING DETAIL:

SUPPORTING DETAIL:

SUPPORTING DETAIL:

Levels of Questioning

Background:
In class you've been learning about how important questions are to ***active reading and learning***. Questions help you discover and clarify information (such as on the first day of class when you worked on asking ***specific*** questions to get ***specific information*** from your partners). As well, we've also talked about how questions help you ***reflect*** on your processes as a reader and a writer so that you can improve your reading and writing skills.

Procedure:
Though many times in class I have asked you questions to help get discussions started or to help you reflect on the assignments, you are going to work on creating ***your own questions***, so that you can become more independent readers and writers. Of course, most of you already ask questions all the time; we, however, will be working on a specific ***type*** of questions.

Types of Questions: On a basic level, questions fall into three different categories: **factual, inferential and interpretive**, and **critical and evaluative.** Don't worry too much about these names right now; we will be discussing them further throughout the quarter.

Level 1 **Factual**	**Level 2** **Inferential and Interpretive**	**Level 3** **Critical and Evaluative**
Exact Words: *Skim the Text for the Answer.* Who? What? Where? When?	***Reader & Text:*** *Skim and searching can help, but the reader needs to interpret the text to get the answer.* Why? How? Summarize Compare	***Reader Moves Beyond The Text:*** *The text can help, but the reader also uses past experiences to find the answer.* Agree/Disagree & Why Critique What if…

Vocabulary Advice

Vocabulary knowledge comes in different levels, so you want to work with students so that they keep the knowledge.

1. Try first just get them to understand the basics of the definition. Use context clues to guess the meaning.

2. Then get them to Google pictures or write sentences so that they remember the definition and usage.

3. Then work with them to write grammatically correct sentences.

Main Idea Grading Rubric

Below is the grading rubric I will be using to evaluate your main ideas. Please go over these guidelines to make sure your main idea is written correctly.

Categories	Failing	Passing	Mastery
Your main idea **sets up** what the author is going to discuss, argue, or explain.			
Meets **minimum formatting requirements** (12 point font, double-spaced, heading, etc.) Was turned in on time.			
Is **neither too vague, too general, too specific** for the length of the author's essay or article.			
Does more than state a well-known, straightforward, or obvious fact; it makes an **arguable assertion** that the author proves to the reader later in the essay or article.			
Establishes a contract between the author and his/her audience. This main idea is on topic and is **not confusing with extraneous or unrelated information**.			
Suggests an organization of the essay or article.			
Follows the main idea template and includes the **author's name and the title of the essay or article**.			
Is **1-2 sentences long**. No longer and no shorter.			
The main idea is in **your own words**. You do not plagiarize by copying the author's wording.			
There are **no opinions and/or personal ideas** stated in the main idea. You include only the author's opinion.			
The writing contains **few errors in conventions of English (grammar, punctuation**, capitalization, and spelling). Errors made tend to be nearly "invisible."			

Score:

Grading Rubric for a Summary Paragraph

Below is the grading rubric I will be using to evaluate your summary paragraphs. Please go over these guidelines to make sure your summary paragraph is written correctly.

Categories	Failing	Passing	Mastery
Your summary is **one paragraph** (About 5-7 sentences or ½ a page). Longer than this means you included too many details and shorter means not enough. Also meets minimum formatting requirements (spacing, font, heading, etc.) Was turned in on time.			
Your summary paragraph **begins with a sentence that states the author's name and the title of the article or essay**. This sentence should also state the topic of the article and the author's main idea is. (Remember to use the main idea template.)			
Your first sentence on the author's main idea suggests a **focus for the article** and for your summary. It follows the main idea guidelines.			
Your summary includes **important supporting details** from the article or essay that illustrate the author's main idea. (About 3-4 important details. Less is too general and more is too detailed.)			
The **structure of the summary generally follows the structure of the writing being summarized** and ideas are connected to make the writing flow well. For example, you discuss the beginning, middle, and end of the article.			
The summary is in **your own words**. You do not plagiarize by copying the author's wording.			
There are **no opinions and/or personal ideas** stated in the summary. Only the author's opinions.			
You make good use of **transitional/pivotal words** to link statements (supporting details) together.			
The writing contains **few errors in conventions of English (grammar, punctuation,** capitalization, and spelling). Errors made tend to be nearly "invisible."			
You have a concluding sentence that wraps up your summary and makes an inference about the writer's point,			

Score:

Tutor Training – Reading

Different skills are needed for reading and writing. Writing is a productive skill like talking. Reading is a receptive skill like listening.

There are three areas of difficulties to consider when students have problems with reading. These areas are vocabulary problems, concept load problems, and sentence complexity problems. A problem in any one of these areas will "load" the student's ability to maintain focused attention on the reading material.

Vocabulary load

Vocabulary problems happen when the student doesn't have familiarity with many of the words in the reading. One example is when the reading vocabulary is specialized, as in physics or psychology. Another example is if you are an ESL student, and you know only the dictionary meanings of words. This can be a problem when you read fiction, because most of the words are connotative rather than denotative. Similarly, in colloquial, or idiomatic writing, the author's stated message is often different from the author's suggested message. Another problem with vocabulary skills occurs when a student knows the word when they hear it but not when they read it, because the English language is not phonetic.

•**How do you deal with a student who has a problem with vocabulary?** Have the student use context to infer the meeting. Use "fill in the blank" type sentences to put the word in context. Ask the student to fill in the space with a word that they know and continue with the reading. context structural analysis discourage looking up every word – just go on. → guess

Concept load

Concept load is different from vocabulary load in that it deals with an unfamiliar concept rather than an unfamiliar word. When reading material carries a lot of concepts unfamiliar to the reader, the reader will use his or her own experience to fill in the blanks and create his/her personal meaning of what the author is saying. Consider the following sentences as read by a verbally literate, but non computer literate person. "Immediate operations are the ones you initiate manually and execute immediately. Types of immediate operations are: back-up, archive, restore, duplicate, and transfer. This section describes each of these operations in detail. If you are a casual user needing only occasional back-ups, you may be satisfied performing only immediate operations...." If the reader is unfamiliar with computers, the label, "back-up," could bring to mind something you do with a car and not a computer.

•**How do you deal with student's problems with concept load?** Ask the student who or what is the reading about--in two to seven words. Ask the student to find evidence in the reading to back up their interpretations of the author's message. You can do this even at the sentence level for some of the more complicated or complex sentences.

Sentence length and complexity load

Long complex sentences contain embedded sentences within them, and are difficult for developmental readers to comprehend. For example: "To cope with its increased paperwork, the agency began planning an ambitious electronic auditing system that would link its different tax data bases, stored in computers at the ten service centers, by an electronic network controlled by a hub computer at the National Center."

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Natalie Panfili

Panfili/Reading/ To Help Students Write About Reading

Note: Before you begin, tackle vocabulary. Circle new words limiting understanding. Help the student jot brief definitions near each word. This might include key words in the title!

TIPS TO HELP STUDENTS UNDERSTAND MAIN IDEA

- ✓ Read the title and jot a thoughtful question about it nearby (or, if the passage is untitled, write a title).
- ✓ Re-read the first and last sentences of paragraphs (50% rule).
- ✓ Underline repeated words, phrases, and ideas (point out synonyms, too).
- ✓ Make a short list of small details that give examples, describe, explain, or in any other way support the possible main idea. Ask what these have in common. What bigger idea do they add up to or point to?
- ✓ Ask what is the single most important idea the writer wants you to walk away with?
- ✓ Answer your preview question about the title in a complete sentence. This is often the main idea!

TIPS TO HELP STUDENTS PARAPHRASE (aka BYOW):

- ✓ Identify the sentence they want to write about. Stick to one or two sentences at a time.
- ✓ Re-order the ideas. Start your own sentence with an idea from the middle or end of the sentence.
- ✓ Brainstorm synonyms for key words. Use these as long as they are not too awkward.
- ✓ Combine ideas from the second sentence with those in the first (use FANBOYS).
- ✓ Check that your new sentence accurately reflects the information and tone of the original.

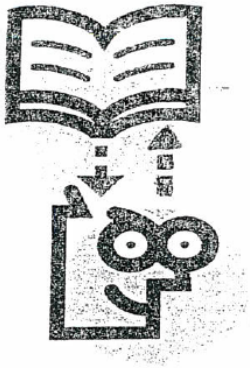
TIPS TO HELP STUDENTS MAKE INFERENCES (reach logical conclusions/make connections):

- ✓ Review any key vocabulary in the passage and in the inference statement.
- ✓ Think of possibilities for interpretation based on the writer's words and phrases.
- ✓ Remember, inferences are statements more of *probability* than fact, but they should be based on the passage and not what the student thinks he or she already knows about the topic. They must be logical assumptions based on what is stated in black and white, or implied "between the lines."
- ✓ Give examples of possible inference statements. Ask which ones are more probable before you expect the student to come up with an original inference.

BIG IDEA: First, students understand what they read (mirror). Then they re-phrase it carefully (microscope). Finally, they connect what they read to other ideas or to real life (telescope).

The Process of Reading

Kristin Skager
De Anza Reading Instructor



The Reader's Knowledge: Before—During--After

Stage One: Before Reading

Good readers anticipate the content, structure and purpose of the text. If we practice previewing strategies, we can help make this an automatic response. Before reading, you should **preview** the material to get an idea of what it will cover by asking yourself the following questions.

1. *Content*: What is this text going to be about? What is the topic? What particular aspect of the topic is covered?
2. *Structure*: How is this text organized?
3. *Purpose*: What do I need to know after reading this? What will I be expected to know for class discussion or for a test? What should I remember, and what can I overlook?

Stage Two: During Reading

Good readers are also aware of the process of their reading. When a reading is easier, good readers can read more quickly and when it is harder, good readers can slow down and pay attention to the material. Good readers are aware of when they haven't understood the text. They have various strategies for helping their comprehension. They may look up a word for clarity, or go back and reread the text or they may ask someone for help. They stay focused on the text at hand and monitor their understanding of it. They also **interact** with the text by asking **questions** of it and having a **dialogue** with the text. Other readers take notes in the margins or underline important passages or write notes. They may agree or disagree with the author or be amused or surprised. They may end up sharing the reading with a friend. **What do you do?**

Stage Three: After Reading

There are various things to do after reading. If you are reading for pleasure maybe you just want to relax, but if you want to retain the information for class discussion or a test, then all readers must do something about what they have read or they will risk forgetting essential aspects. Here are some suggestions:

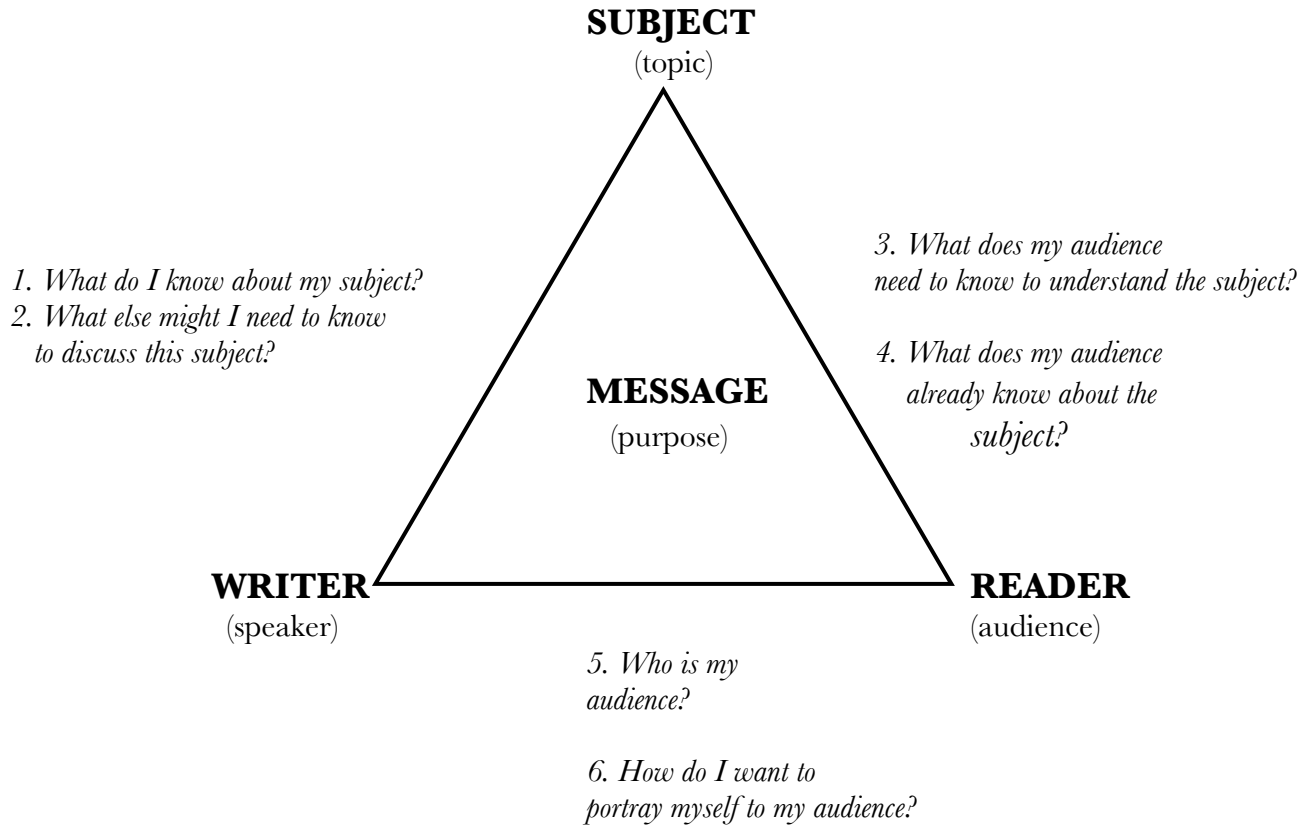
- Talk about the reading to a friend, relative or the wall (it really doesn't matter: the important thing is to hear yourself talking about it.)
- Take notes of the reading to clarify the points and help with your summary.
- Draw an outline of the major points
- Write down a list of terms and definitions and apply a visual mnemonic (this is a picture in your mind that you associate with the term to help you memorize it)
- Copy down a few essential quotes and explain what the author means in your own words
- Write a personal response to the reading

What do you do?

The Rhetorical Triangle

This triangle is a strategy for you, as a writer, to figure out what the overall message of your essay will be. This strategy is used in the disciplines of composition, philosophy and speech and dates back to Plato.

Answering the three questions below helps you to figure out the relationships between you, your readers, and your topic so that you can better define your goals for a particular piece of writing and gain a better sense of purpose as a writer.



Try introducing this with a cartoon or comic before applying to a reading assignment with a student.

Sample Vocabulary Chart

Directions: This is a sample vocabulary that many classes use, so your student may have this chart or one similar to it. If they do not have a chart, have them make one on a piece of paper.

Encourage students to use their own words when filling out this chart since they might have trouble remembering dictionary definitions.

Encourage ESL students to remember words in English in addition to their native language since they will tested in English!

WORD	WORD FORM	CONTEXT SENTENCE OR PHRASE	DICTIONARY DEFINTION	KEYWORD, SYNONYM, OR VISUAL IMAGE

Multisensory Learning Styles and Tutoring

http://www.metamath.com//lsweb/dvclearn.htm
http://www.trcc.commnet.edu/ed_resources/tasc/Training/Learning_Styles.htm
http://www.ncsu.edu/felder-public/ILSdir/styles.htm

The Visual/ Verbal Learning Style

You learn best when information is presented visually and in a written language format. In a classroom setting, you benefit from instructors who use the blackboard (or overhead projector) to list the essential points of a lecture, or who provide you with an outline to follow along with during lecture. You benefit from information obtained from textbooks and class notes. You tend to like to study by yourself in a quiet room. You often see information "in your mind's eye" when you are trying to remember something.

Learning Strategies for the Visual/ Verbal Learner:

- To aid recall, make use of "color coding" when studying new information in your textbook or notes. Using highlighter pens, highlight different kinds of information in contrasting colors.
- Write out sentences and phrases that summarize key information obtained from your textbook and lecture.
- Make flashcards of vocabulary words and concepts that need to be memorized. Use highlighter pens to emphasize key points on the cards. Limit the amount of information per card so your mind can take a mental "picture" of the information.
- When learning information presented in diagrams or illustrations, write out explanations for the information.
- When learning mathematical or technical information, write out in sentences and key phrases your understanding of the material. When a problem involves a sequence of steps, write out in detail how to do each step.
- Make use of computer word processing. Copy key information from your notes and textbook into a computer. Use the print-outs for visual review.
- Before an exam, make yourself visual reminders of information that must be memorized. Make "stick it" notes containing key words and concepts and place them in highly visible places --on your mirror, notebook, car dashboard, etc.

The Visual/ Nonverbal Learning Style

You learn best when information is presented visually and in a picture or design format. In a classroom setting, you benefit from instructors who use visual aids such as film, video, maps and charts. You benefit from information obtained from the pictures and diagrams in textbooks. You tend to like to work in a quiet room and may not like to work in study groups. When trying to remember something, you can often visualize a picture of it in your mind. You may have an artistic side that enjoys activities ha ving to do with visual art and design.

Learning Strategies for the Visual/ Nonverbal Learner:

- Make flashcards of key information that needs to be memorized. Draw symbols and pictures on the cards to facilitate recall. Use highlighter pens to highlight key words and pictures on the flashcards. Limit the amount of information per card, so your mind can take a mental "picture' of the information.
- Mark up the margins of your textbook with key words, symbols, and diagrams that help you remember the text. Use highlighter pens of contrasting colors to "color code" the information.
- When learning mathematical or technical information, make charts to organize the information. When a mathematical problem involves a sequence of steps, draw a series of boxes, each containing the appropriate bit of information in sequence.
- Use large square graph paper to assist in creating charts and diagrams that illustrate key concepts.
- Use the computer to assist in organizing material that needs to be memorized. Using word processing, create tables and charts with graphics that help you to understand and retain course material. Use spreadsheet and database software to further organize m aterial that needs to be learned.
- As much as possible, translate words and ideas into symbols, pictures, and diagrams.

The Tactile/ Kinesthetic Learning Style

You learn best when physically engaged in a "hands on" activity. In the classroom, you benefit from a lab setting where you can man ipulate materials to learn new information. You learn best when you can be physically active in the learning environment. You benefit from instructors who encourage in-class demonstrations, "hands on" student learning experiences, and field work outside t he classroom.

Strategies for the Tactile/ Kinesthetic Learner:

- To help you stay focused on class lecture, sit near the front of the room and take notes throughout the class period. Don't worry about correct spelling or writing in complete sentences. Jot down key words and draw pictures or make charts to help you remember the information you are hearing.
- When studying, walk back and forth with textbook, notes, or flashcards in hand and read the information out loud.
- Think of ways to make your learning tangible, i.e. something you can put your hands on. For example, make a model that illustrates a key concept. Spend extra time in a lab setting to learn an important procedure. Spend time in the field (e.g. a museum, hi storical site, or job site) to gain first-hand experience of your subject matter.
- To learn a sequence of steps, make 3'x 5' flashcards for each step. Arrange the cards on a table top to represent the correct sequence. Put words, symbols, or pictures on your flashcards -- anything that helps you remember the information. Use highlighter pens in contrasting colors to emphasize important points. Limit the amount of information per card to aid recall. Practice putting the cards in order until the sequence becomes automatic.
- When reviewing new information, copy key points onto a chalkboard, easel board, or other large writing surface.
- Make use of the computer to reinforce learning through the sense of touch. Using word processing software, copy essential information from your notes and textbook. Use graphics, tables, and spreadsheets to further organize material that must be learned.
- Listen to audio tapes on a Walkman tape player while exercising. Make your own tapes containing important course information.

The Auditory/ Verbal Learning Style

You learn best when information is presented auditory in an oral language format. In a classroom setting, you benefit from listening to lecture and participating in group discussions. You also benefit from obtaining information from audio tape. When trying to remember something, you can often "hear" the way someone told you the information, or the way you previously repeated it out loud. You learn best when interacting with others in a listening/speaking exchange .

Strategies for the Auditory/ Verbal Learner:

- Join a study group to assist you in learning course material. Or, work with a "study buddy" on an ongoing basis to review key information and prepare for exams.
- When studying by yourself, talk out loud to aid recall. Get yourself in a room where you won't be bothering anyone and read your notes and textbook out loud.
- Tape record your lectures. Use the 'pause' button to avoid taping irrelevant information. Use a tape recorder equipped with a 3-digit counter. At the beginning of each lecture, set your counter to '000.' If a concept discussed during lecture seems particu larly confusing, glance at the counter number and jot it down in your notes. Later, you can fast forward to that number to review the material that confused you during lecture. Making use of a counter and pause button while tape recording allows you to avoid the tedious task of having to listen to hours and hours of lecture tape.
- Use audio tapes such as commercial books on tape to aid recall. Or, create your own audio tapes by reading notes and textbook information into a tape recorder. When preparing for an exam, review the tapes on your car tape player or on a "Walkman" player whenever you can
- When learning mathematical or technical information, "talk your way" through the new information. State the problem in your own words. Reason through solutions to problems by talking out loud to yourself or with a study partner. To learn a sequence of steps, write them out in sentence form and read them out loud.

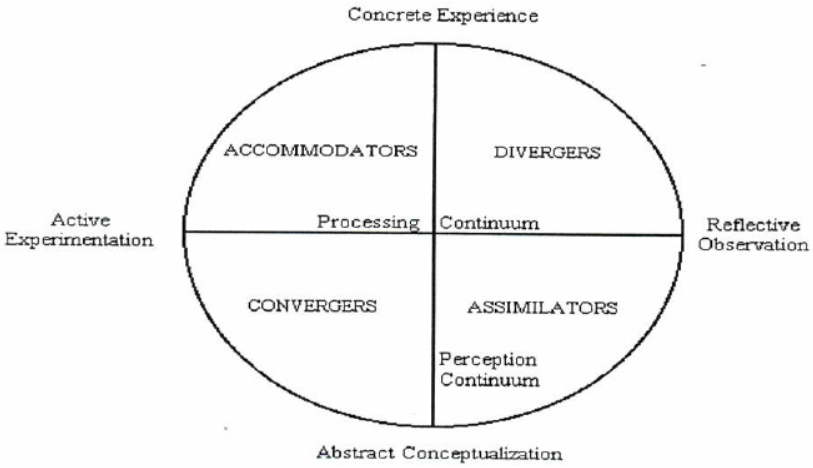
Learning Styles and Personality Types (Kolb)

Kolb (and also Myers/Briggs) described people's dominant learning styles along a **processing continuum** (how you *learn*) and a **perception continuum** (how you *understand*). (See diagram below.)

concrete experience (sensing/feeling) = being involved in a new experience
reflective observation (receiving) = watching others or developing observations about own experience
abstract conceptualization (thinking) = creating theories to explain observations
active experimentation (doing)= using theories to solve problems, make decisions

Examples of best type of instruction for each type:

Concrete Experiencer -- laboratories, field work, films, life experiences
Reflective Observer -- logs, journals, observation reports
Abstract Conceptualizer-- lectures, analytical reports and analogies
Active Experimenter-- simulations, labs, case studies, group work



Kolb's Learning Styles

Accommodator ("Doers") like to connect things together, do things that matter in life, teach others, take risks, and try to improve things. They are able to get things done and influence people and events by taking action. These learners are good with complexity and are able to see relationships among aspects of a system. Tutors working with this type of student might expect devil's-advocate-type questions, such as "What if?" and "Why not?"

Assimilators ("Watchers") like to get new and accurate information, deal with facts and definite answers, know what the experts think, formulate models and plans, and have thing exact and accurate. They carefully observe and need time before making a judgement. They like accurate, organized delivery of information and they aren't that comfortable randomly exploring a system: they like to get the 'right' answer to the problem. These learners will carefully follow prepared exercises, provided a resource person is available and able to answer questions.

Convergers ("Thinkers") like to create theories and analyze information according to a planned system, and have a careful, detailed intellectual understanding of a situation before they act. Tutors working with this kind of learner should help the student create and document a systematic approach to each task. Ready reference guides provide handy, organized summaries for this kind of learner.

Divergers ("Feelers") like to have a personal and meaningful experience with what they learn. They want to learn about things they care about, express their own opinions, beliefs, feelings and experiences. They reason from real-life, specific information and explore what a system has to offer. They prefer to have information presented to them in a detailed, systematic, reasoned manner. Flexibility, creativity, and the ability to discuss ideas passionately and think on your feet are assets when working with Divergers.

LEARNING STYLES AND STRATEGIES

http://www4.ncsu.edu/unity/lockers/users/f/felder/public/ILSdir/styles.htm

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1. ACTIVE vs. REFLECTIVE LEARNERS

- Active learners tend to retain and understand information best by doing something active with it--discussing or applying it or explaining it to others. Reflective learners prefer to think about it quietly first.
- "Let's try it out and see how it works" is an active learner's phrase; "Let's think it through first" is the reflective learner's response.
- Active learners tend to like group work more than reflective learners, who prefer working alone.
- Sitting through lectures without getting to do anything physical but take notes is hard for both learning types, but particularly hard for active learners.

Everybody is active sometimes and reflective sometimes. Your preference for one category or the other may be strong, moderate, or mild. A balance of the two is desirable. If you always act before reflecting you can jump into things prematurely and get into trouble, while if you spend too much time reflecting you may never get anything done.

How can active learners help themselves?

If you are an active learner in a class that allows little or no class time for discussion or problem-solving activities, you should try to compensate for these lacks when you study. Study in a group in which the members take turns explaining different topics to each other. Work with others to guess what you will be asked on the next test and figure out how you will answer. You will always retain information better if you find ways to do something with it.

How can reflective learners help themselves?

If you are a reflective learner in a class that allows little or no class time for thinking about new information, you should try to compensate for this lack when you study. Don't simply read or memorize the material; stop periodically to review what you have read and to think of possible questions or applications. You might find it helpful to write short summaries of readings or class notes in your own words. Doing so may take extra time but will enable you to retain the material more effectively.

2. SENSING vs. INTUITIVE LEARNERS

- Sensing learners tend to like learning facts, intuitive learners often prefer discovering possibilities and relationships.
- Sensors often like solving problems by well-established methods and dislike complications and surprises; intuitors like innovation and dislike repetition. Sensors are more likely than intuitors to resent being tested on material that has not been explicitly covered in class.
- Sensors tend to be patient with details and good at memorizing facts and doing hands-on (laboratory) work; intuitors may be better at grasping new concepts and are often more comfortable than sensors with abstractions and mathematical formulations.
- Sensors tend to be more practical and careful than intuitors; intuitors tend to work faster and to be more innovative than sensors.
- Sensors don't like courses that have no apparent connection to the real world; intuitors don't like "plug-and-chug" courses that involve a lot of memorization and routine calculations.

Everybody is sensing sometimes and intuitive sometimes. Your preference for one or the other may be strong, moderate, or mild. To be effective as a learner and problem solver, you need to be able to function both ways. If you overemphasize intuition, you may miss important details or make careless mistakes in calculations or hands-on work; if you overemphasize sensing, you may rely too much on memorization and familiar methods and not concentrate enough on understanding and innovative thinking.

How can sensing learners help themselves?

Sensors remember and understand information best if they can see how it connects to the real world. If you are in a class where most of the material is abstract and theoretical, you may have difficulty. Ask your instructor for specific examples of concepts and procedures, and find out how the concepts apply in practice. If the teacher does not provide enough specifics, try to find some in your course text or other references or by brainstorming with friends or classmates.

How can intuitive learners help themselves?

Many college lecture classes are aimed at intuitors. However, if you are an intuitor and you happen to be in a class that deals primarily with memorization and rote substitution in formulas, you may have trouble with boredom. Ask your instructor for interpretations or theories that link the facts, or try to find the connections yourself. You may also be prone to careless mistakes on test because you are impatient with details and don't like repetition (as in checking your completed solutions). Take time to read the entire question before you start answering and be sure to check your results

3. VISUAL vs. VERBAL LEARNERS

Visual learners remember best what they see--pictures, diagrams, flow charts, time lines, films, and demonstrations. Verbal learners get more out of words--written and spoken explanations. Everyone learns more when information is presented both visually and verbally.

In most college classes very little visual information is presented: students mainly listen to lectures and read material written on chalkboards and in textbooks and handouts. Unfortunately, most people are visual learners, which means that most students do not get nearly as much as they would if more visual presentation were used in class. Good learners are capable of processing information presented either visually or verbally.

How can visual learners help themselves?

If you are a visual learner, try to find diagrams, sketches, schematics, photographs, flow charts, or any other visual representation of course material that is predominantly verbal. Ask your instructor, consult reference books, and see if any videotapes or CD-ROM displays of the course material are available. Prepare a concept map by listing key points, enclosing them in boxes or circles, and drawing lines with arrows between concepts to show connections. Color-code your notes with a highlighter so that everything relating to one topic is the same color.

How can verbal learners help themselves?

Write summaries or outlines of course material in your own words. Working in groups can be particularly effective: you gain understanding of material by hearing classmates' explanations and you learn even more when you do the explaining.

4. SEQUENTIAL vs. GLOBAL LEARNERS

- Sequential learners tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly "getting it."
- Sequential learners tend to follow logical stepwise paths in finding solutions; global learners may be able to solve complex problems quickly or put things together in novel ways once they have grasped the big picture, but they may have difficulty explaining how they did it.

Many people who read this description may conclude incorrectly that they are global, since everyone has experienced bewilderment followed by a sudden flash of understanding. What makes you global or not is what happens before the light bulb goes on. Sequential learners may not fully understand the material but they can nevertheless do something with it (like solve the homework problems or pass the test) since the pieces they have absorbed are logically connected. Strongly global learners who lack good sequential thinking abilities, on the other hand, may have serious difficulties until they have the big picture. Even after they have it, they may be fuzzy about the details of the subject, while sequential learners may know a lot about specific aspects of a subject but may have trouble relating them to different aspects of the same subject or to different subjects.

How can sequential learners help themselves?

Most college courses are taught in a sequential manner. However, if you are a sequential learner and you have an instructor who jumps around from topic to topic or skips steps, you may have difficulty following and remembering. Ask the instructor to fill in the skipped steps, or fill them in yourself by consulting references. When you are studying, take the time to outline the lecture material for yourself in logical order. In the long run doing so will save you time. You might also try to strengthen your global thinking skills by relating each new topic you study to things you already know. The more you can do so, the deeper your understanding of the topic will be.

How can global learners help themselves?

If you are a global learner, it can be helpful for you to realize that you need the big picture of a subject before you can master details. If your instructor plunges directly into new topics without bothering to explain how they relate to what you already know, it can cause problems for you. Fortunately, there are steps you can take that may help you get the big picture more rapidly. Before you begin to study the first section of a chapter in a text, skim through the entire chapter to get an overview. Doing so may be time-consuming initially but it may save you from going over and over individual parts later. Instead of spending a short time on every subject every night, you might find it more productive to immerse yourself in individual subjects for large blocks. Try to relate the subject to things you already know, either by asking the instructor to help you see connections or by consulting references. Above all, don't lose faith in yourself; you will eventually understand the new material, and once you do your understanding of how it connects to other topics and disciplines may enable you to apply it in ways that most sequential thinkers would never dream of.

For more information about the learning styles model and implications of learning styles for instructors and students, see http://www4.ncsu.edu/unity/lockers/users/f/felder/public/Learning_Styles.html

How to Refer Students to Campus Resources

Tutors are generally knowledgeable, caring, and trustworthy, and can be helpful resources in times of trouble, but tutors should not be expected to solve tutee's problems on their own. Tutors can enhance the educational and personal development of their tutees by providing information and referrals if they think the student is in distress or could benefit from help that is beyond what a tutor can or should provide.

Non-Crisis Referrals

Your tutees may not know about the many campus services and programs to help students with various aspects of their lives. Look up these services on the De Anza website:

http://www.deanza.edu

Financial Aid Career Center Transfer Center Academic Advising	Disabled Student Services Educational Diagnostic Center Assistive Technology Training Center
Renew Program (Reentry students) Student Success and Retention Services Educational Opportunity Program (EOPS) Occupational Training Institute	Listening and Speaking Lab Library Honors Program

Counseling Department: http://www.deanza.fhda.edu/counseling/
Crisis and Emotional Counseling: Laurel Torres, 864-8781, torreslaurel @fhda.edu

When to Refer

- The student admits that there is a problem and asks for assistance that you are not able or willing to provide;
- You have talked with the person and helped as much as you can, but further assistance is needed;
- The problem is more serious than you feel comfortable handling.
- Do not refer if you don't feel comfortable doing so. It may be that the referral should come from a staff or faculty member rather than a tutor.
- If you would like advice on how to handle the referral, talk to your supervisor.

Signs that a Student May Need Help

Refer for Counseling if there is evidence that the problems have hurt the individual's ability to function academically, physically, occupationally, or socially. The following characteristics illustrate distress:

- *Academic/Intellectual:* procrastination, repeated attempts to obtain deadline extensions or postpone required activities, poor academic/work performance, excessive absences.

- *Emotional:* falling asleep, social withdrawal, depressed or apathetic mood, crying, inappropriate or exaggerated reactions to situations; disturbing material in assignments;
- *Physical:* marked changes in personal hygiene or appearance, signs of drug or alcohol abuse, poor physical coordination;
- *Social:* changed interaction patterns, inappropriate irritability or anger with others, disruptive social behavior, threats to harm oneself or others.

Communication Strategies When Making a Referral

- Speak privately with the student. Be straightforward, direct, and honest in your communication.
- Show concern for the student's welfare. Acknowledge that you are aware of a problem or distress.
- Describe your observations of the student's behaviors in detail. (e.g., "I've noticed that you have repeatedly asked for deadline extensions." "I've noticed the odor of alcohol on your breath lately." "I've noticed that you have been crying a lot and seem sad.")
- Describe how the behavior is interfering with normal operations (classroom, workplace, interpersonal, etc.), but avoid criticizing or sounding judgmental.
- Listen carefully to the student's thoughts and feelings without agreeing or disagreeing. Restate back what you are hearing from the student.
- Discuss possible alternative solutions to the problem. Discuss pros and cons of each option.
- Recommend that the student seek help from an appropriate resource listed on the back. State that the problem does not have to reach crisis proportions to benefit from professional help.
- Acknowledge the student's fears and concerns about seeking help. Explain that it takes courage to face one's limitations, but that professional help will help solve the problem and/or help the student to feel better.
- Offer to accompany the student or assist in scheduling an appointment.

When Students Resist Seeking Help

- Except in emergencies or when infringing workplace requirements, students have the right to accept or refuse counseling.
- Accept the person's decision, but recommend that he/she might want to take some more time to decide. Leave the situation open for possible reconsideration at a later time.
- If you feel uncomfortable with the student's decision, call campus service and ask their advice

Educational Diagnostic Center
http://www.deanza.edu/edc

A **comprehensive learning disabilities program**, EDC

- provides accommodations and services and
- teaches learning skills classes
- for students with specific learning disabilities and special learning needs
- who are enrolled in De Anza's vocational certificate, degree and university transfer programs

What Help Does a Student Get from EDC?

The student with a verified learning disability works closely with an EDC Advisor, who is a college Learning Disability Specialist. **Together, they**

- **identify academic strengths and limitations**
- **develop a list of accommodations and services that are**
  - individualized
  - appropriate to the student's goals
  - address specific learning needs
- **monitor academic progress**
- **adjust goals or accommodations, as needed**

EDC Class Descriptions

See **De Anza Catalog** for official class descriptions.

For the schedule of current and upcoming quarter classes, click on the applicable quarter link below **Department Courses** on the left.

Course #	Course Title	Unit
Guid 200	**Learning Disability Assessment**	1/2 Unit
Guid 201	**Introduction to Learning Disabilities and Attention Deficit Disorder** For students who have used learning disabilities support services in high school and continuing students with learning disabilities or attention deficit disorders. Includes success strategies, guest speakers and legal information. (Fall quarter)	4 Units
Guid 202	**Student Success Strategies** A student skills class to develop strategies to improve study methods and organizational skills, and self esteem. Special study skills effective for students with disabilities. Good for re-entry students. (Winter quarter)	4 Units
Guid 204	**Introductory Spelling Strategies** In-depth study of word structure and spelling strategires. Improves ability and accuracy to recognize and pronounce unknown words. Improves reading efficiency.	4 Units
Guid 207	**Introductory Writing and Grammar Skills** Covers sentence structure, grammar, capitalization, punctuation, paragraph development and functional editing skills in preparation for EWRT 200 class.	4 Units

LEARNING DISABILITIES

Overview

Students with learning disabilities are by definition of average or above-average intelligence but have neurological problems taking in information, retaining it, or expressing their knowledge and understanding to others. For most people with learning disabilities in college, their learning deficits affect the rate, accuracy, or efficiency of reading, writing, or doing mathematics. Time management, project organization or initiation, sustained attention, and social skills are the most troublesome areas for some students.

The characteristics of adults with learning disabilities can include:

- A marked discrepancy between academic potential and achievement with uneven abilities within the same individual.
- Persistent deficits in auditory, visual, or memory functions. In spite of great effort, the individual may show an inability to perform or complete certain tasks in an accurate or timely manner.

Learning difficulties may also result from the following causes, but these do not constitute a learning disability. A learning disability is *not*:

- A form of mental retardation or emotional disorder.
- Primarily due to other disabilities or to environmental or cultural influences (although these may occur at the same time).

To qualify as a student with learning disabilities in college, a student must have had a comprehensive, standardized evaluation by a professional who is specially trained in assessing learning disability and differentiating it from other causes for learning problems. The Educational Diagnostic Center provides this service to enrolled De Anza students who have not yet been identified or diagnosed.

As an instructor, you may notice students who are struggling. Use the signs listed below to determine those students who might benefit from referral to the Educational Diagnostic Center. (See *Referring Students for Disability Assistance*, page 20, for specific advice.) Remember that a student who seems bored, inattentive, or lacking in study skills may also benefit from referrals to Counseling, the Tutorial Center, or other relevant campus services.

Typically, students with learning disabilities have developed a wide variety of strategies to compensate for their specific difficulties in processing information. The degree and severity of these difficulties and the student's awareness of their abilities and limitations varies widely from student to student. Because this disorder is invisible, instructors, friends, employers, and parents often misinterpret or misunderstand the challenges that students face.

Because it takes more time and energy to accomplish some tasks that are easy for others, students with hidden disabilities are often discouraged although highly motivated and persistent. They may be able to handle a typical course or project load only if they are aware of and using their learning style and strengths. They need effective strategies to compensate for their limitations, appropriate accommodations, and institutional support.

Signs and Characteristics

You might observe some of the following indicators that suggest a learning disability.

Oral Language Problems

- An inability to concentrate on or to comprehend rapidly spoken language
- Trouble organizing orally presented concepts that are seemingly understood
- Difficulty pronouncing multisyllabic words
- Difficulty speaking grammatically correct English (not due to second language issues)

- Trouble telling a story in sequence
- Difficulty retrieving and expressing basic information, particularly when under perceived pressure

Reading Problems

- Slow reading rate
- Difficulty recognizing important points or themes
- Inability to sound out or pronounce unfamiliar words
- Difficulty reading for long periods of time
- Skipping words or entire lines of printed material

Written Language Difficulties

- Slow written production, often with poorly formed handwriting
- An inability to take notes or copy from a board or overhead
- Compositions lacking in adequate organization, transitions, and vocabulary
- Difficulty with sentence structure
- Frequent spelling errors
- Difficulty proofreading written work and making revisions
- Difficulty planning a topic, organizing thoughts on paper, or initiating written work on an assignment or in-class essay

Mathematical Difficulties

- Computational skill difficulty, often reversing or getting numbers out of sequence
- Difficulty mentally retrieving formulas or a sequence of steps without cues
- Difficulty comprehending word problems, key concepts, and applications for problem solving
- Incomplete mastery of basic facts (particularly multiplication tables)
- Copying and aligning problems incorrectly
- Difficulty with extreme test anxiety or with completing exams under time pressure even after demonstrating mastery of homework

Study Skills and Organizational Difficulties

- Difficulty organizing and budgeting time
- Repeated inability to recall what has been taught
- Difficulty preparing for and taking tests
- Difficulty initiating efforts to start and complete tasks
- Lack of organization in materials and notes
- Difficulty using library and research skills
- Difficulty interpreting charts and graphs

Social Skills Difficulties

- Difficulty recognizing social cues due to perceptual problems
- Difficulty interacting with others in collaborative work
- Difficulty interpreting nonverbal cues and body language
- Difficulty recognizing and interpreting tone, mood, and humor in written and oral language

Attention Deficit Disorder

Overview

Attention Deficit Disorder (ADD) is a neurobiological disability that is diagnosed by psychologists, psychiatrists, and medical doctors. Although the cause is not definitively understood, research in recent years has mounted to indicate that ADD symptoms are the result of malfunctions in brain chemistry processes and may involve a genetic predisposition to the disorder. Characteristics of the disorder are inappropriate degrees of:

- Inattention.
- Impulsiveness.
- Hyperactivity.

To be diagnosed with ADD, symptoms must have appeared in childhood, be chronic in nature, and not be attributable to other physical, mental, or emotional causes. Like other students with non-visible disabilities, students with ADD may have long histories of being misunderstood. Sometimes young adults have struggled for years and have been labeled as lazy, stupid, spacy, or just difficult. They may have tried to control their symptoms in a variety of unproductive ways or may have denied problems and refused help to avoid embarrassment and stigma.

For some young adults, ADD may be undiagnosed until it begins to cause serious problems in post-secondary education or employment. Once treatment is initiated, students are sometimes able to make sudden and dramatic gains in their performance. In other cases, however, years of problems have contributed to low self-esteem, social difficulties, and academic struggles. It is common for ADD to coexist with other learning, psychological, or neurobiological disabilities that further compound a student's academic challenges.

New college students with ADD may be anxious about the increased expectations in post-secondary education. Sometimes this is expressed in the form of frustration or blame. Because students with ADD may have difficulty with change, complex procedures, and rules, they might appear to be unwilling or uncooperative. Few people truly understand the great difficulty that even many motivated adults with ADD have performing according to conventional measures.

To succeed in college, students with ADD may need some combination of developmental skill building, organizational and study skills development, medication, therapy, and coaching.

Classroom Strategies

- Have the student choose seating that optimizes attention and concentration. This will often, but not always, be in front.
- Make eye contact to ensure maximum attention prior to calling on the student.
- Establish positive rapport. Patient and encouraging interaction with instructors might have been infrequent, and it could be a powerful incentive to a student more accustomed to discouragement and frustration.
- Make instructions understandable by being clear and explicit. Structure and organization are especially useful. If necessary, repeat or suggest that students write information down, or offer to do so if the student wishes your assistance.
- Recognize that a student who seems bored or distracted may not be acting willfully disrespectful.

Psychological Disabilities

Overview

The term psychological disabilities covers a wide range of conditions varying in symptoms and severity. In the Special Education Division, the most commonly observed diagnoses are disorders of mood (bipolar disorder and major depression), anxiety and panic disorders, obsessive-compulsive disorder, and schizophrenia. These conditions may fluctuate or remain stable, affecting whether accommodations are required, and will vary greatly from student to student.

These types of disabilities are now recognized to have a strong biological basis and are not a matter of will power or choice. Many people can be effectively treated with appropriate psychotherapy and modern psychiatric medication, which reduces the acute symptoms and enables them to return to regular daily activities. The disability may be hidden and have little or no impact on learning. In other cases, the classroom strategies listed in the *Overview of Disabilities Affecting Cognition, Memory or Attention* (page 43) are needed.

Misconceptions and stigma about mental illness often complicate providing educational support for students with a history of psychological disabilities. The degree of ease a student has in disclosing this type of disability depends on the individual student and how comfortable and welcoming the environment is.

Sometimes people are afraid to approach students realistically because they fear the students are too fragile or unpredictable. Most students with these disabilities react to increased stress by withdrawing and may actually welcome an opportunity to communicate their desire for assistance. If a student's behavior begins to affect others in your course, meet with the student privately. Be forthright and delineate the limits of acceptable behavior.

Students with psychological disabilities generally react favorably to encouraging environments in which they have the opportunity to participate as full members. The support personnel available to assist the student and faculty member include the Special Education staff, the Supported Education counselor, and other counselors in the Counseling Center. Additionally, students with psychological disabilities who register with Disabled Student Services are strongly encouraged to maintain their regular support and medical treatment systems in the community.

Classroom Strategies

- Allow beverages needed because of medication side effects.
- Be flexible with attendance or assignment due dates in the event of a recurrence of symptoms.
- Assist the student in filing for an Incomplete or a late Withdrawal, rather than give a failing grade in the event of a relapse.

From Enchanted Gates:

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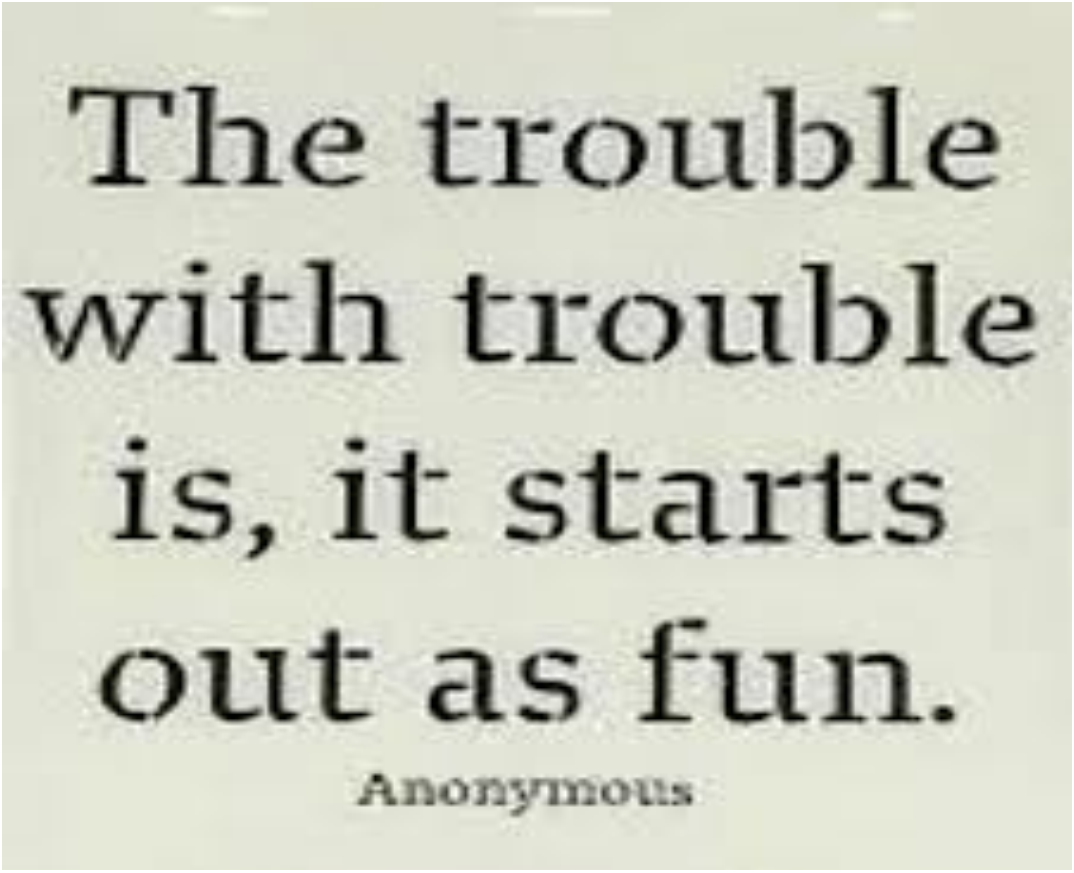
Week 9



EWRT/LRNA 97 STUDENT Agenda
Week 9 Tutoring Successes and Challenges

1. Freewrite: Tutoring Successes & Challenges
2. Drop-in vs. weekly tutoring
3. Difficult tutoring situations
4. Grammar troubleshooting
5. Plagiarism
6. Technology

Homework

1. Final Reflections (Letters to Future Tutors)

2. Please bring them with you—will do peer feedback worth 2 points.

3. **Complete Conference with Tutor Support Team! This will be part of your tutoring grade. ☺**

Coming Attractions:

Week 11: Tutoring/ Peer review

Difficult Tutoring Situations

Bedford Guide, Chapter 8

Freewrite:

Describe a tutoring session where you were not satisfied with the outcome or had trouble knowing what to do. What made the situation so difficult, for the student and for you? What were the tutee's expectations? What were the tutor's expectations? How did you handle the situation? How do you think you might have handled it better?

Give your situation a short title and write it on the board.

As a class, we'll choose 3-4 difficult tutoring situations to discuss.

Sample Scenarios:

Last minute/ "Paper is due today" (p. 92)

Writer who frequently cancels or arrives late

Unresponsive/resistant student (p. 93)

Antagonistic/Resistant writer (p. 93)

Writer who can't see or "hear" grammar errors

Writer who expects tutor to correct paper

Writer who has trouble understanding reading material

Writer with an extreme learning style or learning difference

Dealing with Plagiarism

LRNA/EWRT 97
[redacted]
Bedford Chapter 6: *Tutoring and Technology*

I. Face-to-Face Tutoring at the Computer: the TRUE/FALSE high pressure quiz.

1) F2F tutoring at computer is not the best occasion to coach students on technical features such as spell-checking, thesaurus, or text manipulation.

2) When F2F tutoring at the computer, you don't need tp attend to higher-order concerns first.

3) F2F tutors should position themselves in front of the computer.

4) It is OK to model word processing and Internet tools for the writer.

5) Freewriting is not recommended as an online exercise.

6) Highlight, underline, and bold commands are useful when tutoring F2F on the computer.

7) Highlighting can be used for raising content as well as grammar awareness.

8) It is OK to use the "Return" or "Enter" keys to isolate sentences or paragraphs.

9) Revising by making two side-by-side versions of a paragraph a tutee is working on is too confusing a practice.

10) It is usually better to stay away from grammar websites when tutoring F2F at the computer.

II. Evaluating Online Sources: Discussion Questions.

1) Why do Ryan and Zimmerelli compare the Web to a "Vanity Press"?

2) What can all of us establish just by more carefully scrutinizing Web page headers, bodies, and footers? What should we be able to determine as we undertake this scrutiny?

3) Authority, Accuracy, Bias, Currency: what is each and why is each important?

4) What do we learn simply from site address/domain name?

5) How do you personally check up on an author or an organization when you are doing research? How about on the information's accuracy? It's bias?

6) What is the use of "back linking" in relation to evaluating online source? (e.g., the google query **link:siteURL** shows you pages that point to that URL.)

EWRT/LRNA 97
~~Fall, 2011~~
Alves de Lima/Weisner

Plagiarism:
See pp. 95-97 of *The Bedford Guide for Writing Tutors*, 4th edition.
See also our own Academic Senate's statement on "Academic Integrity" at
http://faculty.deanza.edu/academicsenate/academicintegrity

Concise definition:
"To use and pass off the ideas or writings of another as one's own. To appropriate for use as one's own passages or ideas from another." (American Heritage Dictionary of the English Language, fourth edition. Houghton Mifflin, New York, 2000.)

Conventions: are general agreements on (or acceptance of) certain practices or attitudes. Conventions are practices or procedures widely observed.

Reminders:
Be supportive as if this were probably inadvertent.
Do not be adversarial or patronizing.
Remind students of exact rules and conventions.
Refer students to instructor's instructions and to appropriate websites.
Convey suspicion or certainty to supervisor after student leaves.

EXAMPLE:
Advanced Search on Google
Why did I get 61 hits on google advanced search? (!)

http://china.tyfo.com/int/art/festival/ghost/intro.htm

Historically, families offer sacrifices of the newly harvested grain to departed ancestors on this day, which also coincides with the Buddhist Ullambana (Deliverance) Festival and the Taoist Ghost Festival. Since each of these traditions in some way honors the spirits of the departed, the seventh lunar month has come to be known as Ghost Month, celebrated as a time when the "Good Brethren" (ghosts from the underworld) come back to earth to feast on the victuals offered by the living. Over time the Ullambana Festival and Ghost Festival have melded together to become the present day Chung Yuan Putu or "Mid-origin Passage to Universal Salvation."

The Chinese believe that the dead become ghosts roaming between Heaven and earth. Spirits without descendants to care for them are prayed to during Ghost Festival so that they may also enjoy the warmth of life among the living. This custom, an extension of the traditional Chinese ethic of "universal love," has been woven together with the didactic legend "Moginlin Saving His Mother From Hades," giving Ghost Festival positive significance as a time for remembering the importance of filial piety. People now have taken releasing river light as a important activity at the time. It is said that the river light can conform and warm the homeless ghosts.

EWRT/LRNA 97
~~June, 2011~~
Alves de Lima/Weisner

Discuss:
What is plagiarism?
How would you deal with plagiarism if you suspected it?

Consider (as you discuss):
Is plagiarism always on purpose?
How important is it to take into account the course the student is writing for and the professor's instructions regarding how to cite and document sources?
What is the difference between quote and paraphrase?
What is the difference between plagiarism and lack of citation?

Week 11:

LRNA/EWRT 97 STUDENT Agenda
Week 11: Tutoring/Peer Review
Looking Back and Looking Ahead

Last Class!

1. Course evaluations

2. Small Group Peer Feedback

3. Final Reflections and appreciations

4. Looking ahead

Homework

Assignment #10 Reflective Letter to Future Tutors

All late assignments due by next Tuesday noon!

LRNA/EWRT 97
Week 11 Activity

Small Group Peer Feedback

1) Discuss: What are some of the best and "least best" small group or pair response sessions and strategies you have experienced? What do you consider the most helpful structures and strategies for pair and small group peer feedback sessions? As a tutor, how could you create a successful small-group peer response environment if you were tutoring a group?

2) Reminder: what is a "readerly response" to a piece of writing and why is this sort of non-judgmental/ experiential response such a valuable communication theory and strategy in tutoring? (See the "Readerly Responses" sheet.)

3) As you respond to one another today's drafts today, please remember to:

- Review the essay prompt before you encounter the essay
- Find out what the writer needs and feels—jot down the goals for the session
- Hear the work (or part of the work) read aloud
- Make sure everyone has a pen/ pencil in hand while the piece is being read aloud. Scribble questions, make notes, and circle passages. This sort of engagement with pen-in-hand is central to *active listening.*
- Address and respond to the specific questions that address the writer's goals for the session
- As a writer seeking response, just *listen* at first to everyone's experience of your essay and their ideas about it before adding your own thoughts. Take notes!
- As a responder, remember the "order of operations," (from global to sentence-level) and remember to provide support, positive feedback, and *specific* suggestions for how the writer could continue to improve the draft.

Assignment #10: Reflective Letter to Future Tutors

Instead of a final project or exam for the class, examine your journals, tutoring experiences, videotape self-reflection, class assignments, and class handouts and textbook, and reflect on what you have learned and how have you grown as a tutor over the past ten weeks. Take into account your development and learning related to the following topics we covered in class:

- Understanding and applying professional & ethical behaviors
- Cultural competence
- Interpersonal skills: adapting to different kinds of tutees
- Sentence-level tutoring
- Applying learned theories and techniques of tutoring
- Shaping, planning and completing a tutoring session
- Adapting expectations & tutoring to different levels

Structure the final essay as a letter written to future student tutors in this class. In the first half of the paper, tell the story of what you learned in the class and how you grew in your tutoring skills. In the second half of the essay, give those future EWRT 97 tutors-in-training an idea of what to expect—what to look out for—and how to give the most and get the most out of the tutoring experience.

Post to both Graded Submission and Forum. Please respond in Forums by letting the writer know what you learned from him or her, from the letter, and from working with him or her in class and as a colleague in the WRC. **Note:** ***to get an "A" on this assignment, you need to be prepared with a draft and participate in the peer review session in week 11*** **(2 pts of total).**

LRNA/EWRT 97 Peer Feedback Sheet

Please discuss the following by offering specific examples and ideas for improvement to the writer.

1. How does the paper live up to the expectations set forth by the assignment in terms of content and organization?

2. How is the essay content useful to its audience of future peer tutors?

3. How does the beginning of the essay essay grab the reader's attention with vivid imagery and language?

4. How does the beginning set up reader expectation and essay focus and intent?

5. How does paragraph structure throughout the essay help keep the reader on track? Are there clear topic sentences and effective supporting detail?

6. Are there any tangents or repetitions? Can it be "tightened up" to be more impactful?

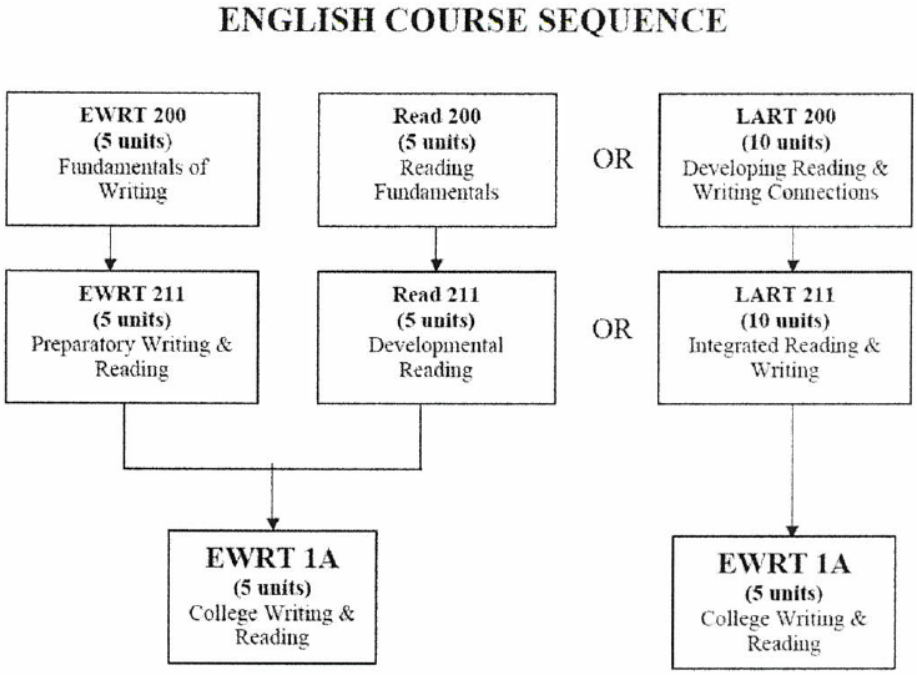
7. How does the tone and voice of the writing support the purpose?

8. What are the sentence-level grammar issues the writer needs to address?

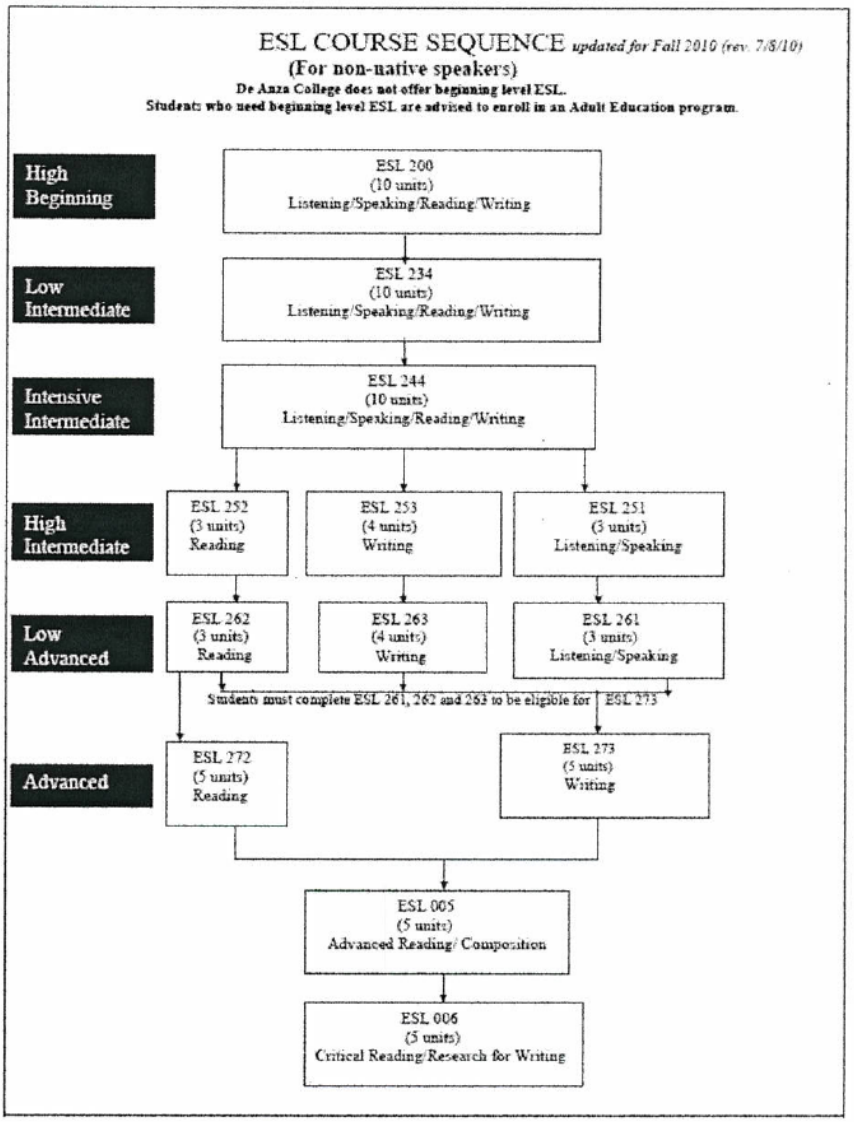
9. How does the conclusion leave the reader satisfied, inspired and curious?

Appendix
The Extra Tools for Success

English Course Sequence (click to download pdf)



- **ESL Course Sequence** (click to download pdf)



Customized Academic Support (CAS) Activity Menu

More info: http://deanza.edu/studentsuccess/wrc/cas.html
Questions? E-mail SSCWRC@deanza.edu or call 408-864-5753.

Student:_____ **Course:** _____ **Instructor:** _____

Description of Customized Academic Support	Activities (Instructors, please check recommended activities) SSC Verification/Date/Stamp
Small Group Learning Modules Sign up in the WRC (Library 107) **Note: You must attend all 4 weeks.** • Fun, interactive 50-minute weekly support and practice sessions led by an Instructional Support Technician (IST) • See website for schedule. • Sign up weeks 1-3.	❑ **Verbs** (starts week 4) _____ (IST, sign after the 4th session/4 CAS credits completed) ❑ **Vocabulary Building** (starts week 4) _____ (IST, sign after the 4th session/4 CAS credits completed)
Peer Tutoring Sign up in the WRC (Library 107) Weeks 2-11 • The WRC is open M-F starting week 2 of the quarter. See website for details. • Students bring assignments from their class to work with a peer tutor.	❑ **Weekly Individual Peer Tutoring** One-on-one tutoring with the same tutor for one hour each week. 1 _____ Date:_____ 2 _____ Date:_____ 3 _____ Date:_____ 4 _____ Date:_____ 5 _____ Date:_____ 6 _____ Date:_____ 7 _____ Date:_____ 8 _____ Date:_____ (Tutor, sign and date after each session. Each signature represents 1 CAS credit.)
❑ **Drop-in Peer Tutoring** (in the WRC, Library 107) One-on-one tutoring for a 30-minute session. First come, first served! 1 _____ Date:_____ 5 _____ Date:_____ 2 _____ Date:_____ 6 _____ Date:_____ 3 _____ Date:_____ 7 _____ Date:_____ 4 _____ Date:_____ 8 _____ Date:_____ (Tutor, sign and date after session for 1/2 CAS credit completion. Tutors, do not sign in this area for DLAs.)	
Directed Learning Activities (DLAs) Find online or in WRC, Library 107 Weeks 2-9. • Individual, self-paced activities available in the WRC (LIB 107) or on website. • Instructors recommend specific DLAs. • Students complete on their own. • Students must review answers/questions with a WRC peer tutor. • Students must review the DLA with a tutor by signing up for drop-in tutoring. • Bring a classmate or two to your drop-in tutoring session to review the DLA as a small group with a tutor!	❑ Effective Body Paragraphs _____Date:_____ ❑ Creating Dynamic Thesis Statements _____Date:_____ ❑ Keys to Success in Summary Writing _____Date:_____ ❑ Avoiding Fragments and Run-Ons _____Date:_____ ❑ Subjects and Verbs: The Art of Agreement _____Date:_____ ❑ Get the Tense Right: Secrets of Verb Tense in Academic Writing _____Date:_____ ❑ Coming Attractions: How to Preview a Text _____Date:_____ ❑ Making Sense of Reading: How to Locate Main Idea/Claim in a Text _____Date:_____ ❑ Active Reading _____Date:_____ ❑ Learning the Elements of Fiction _____Date:_____ (Tutor, sign and date after reviewing DLA in a drop-in session. Each signature in this box represents 1 CAS credit completed.) More options on reverse side!➔

Workshops See Skills Workshop Schedule online or Skills and Listening & Speaking Center printed schedules. Weeks 4-8 • Small group, one-time 50-minute workshops • Topics are offered at various times but often fill-up quickly, so please arrive on time. • Some other workshops may also be offered…see schedules on the website for more info.	❑ The Writing Process: Pre-Writing _____ Date: _____ ❑ The Writing Process: Editing and Revising _____ Date: _____ ❑ The Writing Process: Proofreading _____ Date: _____ ❑ Active Reading: Non-Fiction _____ Date: _____ ❑ Active Reading: Short Stories _____ Date: _____ ❑ Get the Verb Tense Right! _____ Date: _____ ❑ Creating Dynamic Thesis Statements _____ Date: _____ ❑ Keys to Success in Summary Writing _____ Date: _____ ❑ Avoiding Fragments and Run-on Sentences _____ Date: _____ ❑ Subjects and Verbs: The Art of Agreement _____ Date: _____ ❑ Goal Setting _____ Date: _____ ❑ Time Management _____ Date: _____ ❑ Conversation Practice (Sign up in Listening/Speaking Center, L 47) _____ Date: _____ ❑ Other: _____ Date: _____ _____ Date: _____ _____ Date: _____ (Presenter, sign and date after workshop. Each signature in this box represents 1 CAS credit completed.)
Academic Advising	Contact Counseling Center for an appointment. ❑ _____ Date: _____ (Counselor/Advisor, sign and date after each session. Each signature in this box represents 1 CAS credit completed.)

What is Customized Academic Support (CAS)?

http://deanza.edu/studentsuccess/wrc/cas.html

CAS is a required out-of-class activity for all students in English Writing 200, Language Arts 200 and/or Reading 200. There are various activities students can do to meet the requirement, with flexible, personalized options.

EWRT 200:	Four credits of verified CAS activities
READ 200:	Four credits of verified CAS activities
LART 200:	Six credits of verified CAS activities
EWRT 200 and READ 200:	Eight verified CAS activities total (Four credits of verified CAS activities on two separate Activity Menus)

Instructors:

- After evaluating the week one diagnostic, please use the other side of this page to recommend the activities you feel will most help this student succeed in your class.
- Return this menu to student, with instructions to take action, sign up for activities, get verifications and keep the sheet in a safe place.
- Remind students each week of their CAS requirement, and ask for feedback and questions.
- By week 11 of the quarter, collect students' sheets with verifications and apply to each student's grade as part of required homework.

Students:

- See which activities your instructor recommends, and plan your schedule accordingly.
- After each activity, be sure to get SSC staff to sign and date this sheet to verify completion.
- Please do not lose this sheet. You are responsible for submitting it to your instructor at the end of the quarter.

If you have any comments or questions, please don't hesitate to contact WRC staff at 408-864-5753 or **SSCWRC@deanza.edu**, or Diana Alves de Lima (alvesdelimadiana@fhda.edu).

For assignment # 5

A option Choose A or B

Assignment #6: Responding to Student Writing

Tutor assignment: Read the essay. Then, in 1-2 pages, describe how you might structure a session with this student, starting from the moment he sits down. First describe how you might establish trust with the student, then how you would set an agenda and prioritize issues to work on. Be as specific as possible.
(Hints: what would you say for your positive comment to begin the session? What are the 1-2 most important content/organization issues? What are the 1-2 most important sentence-level/grammar issues?)

Student Assignment:Choose a quality that is important to you, and explain why it is important. Support your ideas with personal examples.

Instructor: Dr. Marc Coronado
Class:EWRT 100B

Friendship is strong

I belief that friendship is a valuable thing. What is a friend you may think? A friend is a person that is there for you and helps you out. This friend encourages you to achieve your goals, and never lets you have bad influences. A friend is a person that you can never really replace or exchange it like if it was a toy. Your friendship is important because you would not find another friend like this again.

I have a very close friend and she is my best friend since we were little. I lived with her all my life since I came to America with my family, we were looking for a home to rent and I ended up at her house. I was only two years old when I arrived at her house and she was the same age as me. Everyday I would see her and play in the front yard, go to school with her, and even go shopping in the weekends. I grew up with her it was like having another sister as my age.

As we both grew our friendship grew stronger and inseparable. Every where one of us went we both went. When it was time to go to school we walked together and in class it felt weird without my buddy, I was always spending time with her that when it came to group time, I would not talk much because her absence affected me. When we had break and lunch we would always gather together.

Your friend is there with you on the good times and bad times. They are there to support you and give you advises on what is best for you. They do not allow bad influence for example, if you have friends that drink or smoke and they tell you to try it your friend will have the right answer to this question which would be, "Hey don't listen to them, if you do it the alcohol will kill you and you won't live that long." If this ever happen my friend would say this to me and I would follow her advice and leave those bad friends behind.

Now, as the years have passed my family grew and needed more space to live. The household was getting crowded with two families inside with seven kids. My parents decided to move and when they told me I was surprised, I felt happy and sad at the same time. I felt happy because we were going to have a house for our first time. I felt sad because I would be separated from my best friend that I grew up with. The time came it was time to go I gave my friend my new phone number and address and told her not to forget me.

We had one week in our new home pretty big with three bedrooms, 1-2 bathroom, and a big backyard. My father was still moving things from the old house into the new one when he came back, he brought over my friend to have a sleep over, I was so happy that I saw her. When I moved we went to different schools and got separated a little. Now, we still see each other once in a while and spend time together, and we remember the old days when we lived together. My friendship is too strong that it will never be broken or taken a way from me.

option (B)

Assignment #6: Responding to Student Writing

Tutor assignment: Read the essay. Then, in 1-2 pages, describe how you might structure a session with this student, starting from the moment he sits down. First describe how you might establish trust with the student, then how you would set an agenda and prioritize issues to work on. Be as specific as possible.
(Hints: what would you say for your positive comment to begin the session? What are the 1-2 most important content/organization issues? What are the 1-2 most important sentence-level/grammar issues?)

Student Assignment: Ethnographic Essay

The purpose of this essay is to:
1. Observe or recall a particular ritual or ceremony that is praticed by the people in your family or community.
2. Write about this ritual or ceremony from your own experience and determine for yourself the purpose or importance of the ritual or ceremony.
3. Intergrate material from at least two print sources into your finished essay. These may include books, magazines, newspapers, or academic journal articles.
4. Integrate at least one personal interview into the essay.

Be sure your essay
1. has a thesis and clearly defined purpose. It provides background on the ritual or ceremony.
2. have used at least two print sources and once interview to support the ideas. have quoted correctly and completely.
3. each paragraph has an effective topic sentence that makes a point about the topic and backs up the main ideas.
4. includes richly detailed examples that illustrate the point.(show, don't tell)
5. The essay includes some reflection on the experince of gathering the info.
6. a conclusion that reminds readers of the importantce of the main ideas and helps them understsand the importance of the point you are trying to make.
7. no/ or few grammar spelling errors

EWRT100B
Dr. Marc Coronado

Ghost Festival

When visit Taipei, Taiwan in mid August, you will find many department stores, European style coffee shop, posh restaurants and the newest fashion stores on streets. But you will also smell the smoke and see fires on city streets, even in font the modern like high tech buildings. Those are not what you think, those are not trash fires. This is the time when Taiwanese burning ritual money to benefit household gods and spirits, for August is the month of the annual Ghost Festival. The Ghost Festival is the long term spirited traditions that passed from China so long ago, people believe this is the time when the hell gates open to free the hungry ghosts who then wander to seek food on Earth. Some even think that the ghosts

would seek revenge on those who had wronged them in their lives. They offer many sacrificial and have different kind of ceremonies during the festival is a way to show the welcome of the household gods and the spirits at this time. The festival seemed religious and superstitious, but it is a representative of Taiwan's culture and it's a tradition that has been passing down since long ago.

The ghost festival is a passed down tradition, people do it every year, and they enjoy having the festival to welcome household gods and spirits. The festival falls on the 15th day of the seventh lunar month, which also means the opening of the Gates of Hades is on Aug. 19 between 1:30~2:30 p.m. at Laotakung Temple in Keelung. This is also the birthday of Emperor Chinghus, the god of the underworld releases ghosts to receive sacrificial offerings from the living people and show his benevolent at this time.

Historically, families offer sacrifices of the newly harvested grain to departed ancestors on this day, which also coincides with the Buddhist Ullambana (Deliverance) Festival and the Taoist Ghost Festival. Since each of these traditions in some way honors the spirits of the departed, the seventh lunar month has come to be known as Ghost Month, celebrated as a time when the "Good Brethren" (ghosts from the underworld) come back to earth to feast on the victuals offered by the living. Over time the Ullambana Festival and Ghost Festival have melded together to become the present day Chung Yuan Putu or "Mid-origin Passage to Universal Salvation."

The Chinese believe that the dead become ghosts roaming between Heaven and earth. Spirits without descendants to care for them are prayed to during Ghost Festival so that they may also enjoy the warmth of life among the living. This custom, an extension of the traditional Chinese ethic of "universal love," has been woven together with the didactic legend "Moginlin Saving His Mother From Hades," giving Ghost Festival positive significance as a time for remembering the importance of filial piety. People now have taken releasing river light as an important activity at the time. It is said that the river light can conform and warm the homeless ghosts.

Although it seem like this is superstition: the time which the Gate of Hades is open? Household gods and spirits come out and eat? Yes, but this is not just superstition any more, almost all the people believe in this and this is also the tradition ritual since long ago from China. Just as the West has Halloween for ghosts, so also does Taiwan have a holiday to fete the departed spirits of the underworld: Ghost Festival, a popular occasion celebrated throughout China on the 15th day of the seventh lunar month.

The Chinese also do a lot of offerings to the deceased. These offerings are made by burning fake money notes, which are also known as 'hell money' and even paper television or radio sets. Some families also burn paper houses & cars to give to their dead relatives. The Chinese feel that these offerings reach the ghosts and help them live comfortably in their world.

The Chinese regard the 15th of the month as an important date to give a feast to the ghosts. On this date, the family will cook a lot of dishes and offer them to the deceased. This is done to please the ghosts and also to gain good luck for the family. 15 days after the feast, the festival will be over, as the Chinese believe that the ghosts return back to where they come from.

While my grandma is still in America for vocation, I asked the details about the Ghost Festival that held in mid-August before she's going back Taiwan to prepare for the upcoming festival.

Seeing people are busy cooking and burning bamboo money on the street everyday was still in my memory.

"Why do we prepare food for them? I remember we always eat them after the ceremony every time."

"Because the spirits from the hell do not eat for long time, preparing food it's symbolizing the release of hungry ghosts, and showing warm welcome of the household gods. It's like a time when they can relax."

"So why do Chinese people still have this ghost festival every year?"

"It's religious, but it's also a culture, a tradition to the Chinese people. The Chinese believe that the dead become ghosts roaming between Heaven and earth. Spirits without descendants to care for them are prayed to during Ghost Festival so that they may also enjoy the warmth of life among the living. "

In the article "Gods and Ghosts" in the book Gods, Ghosts & Ancestors: Folk Religion In a Taiwanese's Village. Mr. David K. Jordan, a member of the Department of Anthropology, University of San Diego says, "the pathetic and desperate "Goei" can be referred by a common euphemism "The Good Brethnen" known as the hungry ghosts. The Good Brethren are dangerous because they are desperate." To avoid the hunting of Good Brethren, people usually prepare table of food offerings for those wandering ghosts at the gate of the house on the occasion of any important sacrifice to other super naturals. This is the

belief that Taiwanese always have, I still believe in the "Good Brethren", and its also a good tradition to keep that can represents Taiwanese's culture.

What I always believe about ghost festival its that preparing the food, burning bamboo money, and having many ceremonies its hoping the spirits will be happy of the sacrificial offerings and will not bother people during their "free time", and also hoping the household gods and ancestors will help me pass a safe and peaceful year.

The ghost festival continues for two weeks, the Gate of the Hade close on Aug. 30th, this is the time when all the spirits go back to where they belong. Throughout two weeks, not just preparing food and burn bamboo money to the spirits and household gods, but there are also many ceremonies that held mainly in Keelung, including Lighting of the lamps at Chuputan Temple, bucket lamp parade, launching of the water Lanterns, transfer of the hand censer...etc. From outsider's point of view to see this ghost festival in Taiwan, it seems like it's a religious ritual they do, but for the Taiwanese, this is not just a religious or superstition they believe in, its also become a tradition, a culture to them that they are willing to keep.

SENTENCE FOCUS GUIDELINES
Workshop for WRC Tutors
Julie Sartwell

Generally Speaking, good writers:

- **MAKE USE OF CONCRETE SUBJECTS WHENEVER POSSIBLE.**

  Weak: The reason we need to maintain well-funded public school systems is because present and future generations need them to ensure boundless opportunities.

  Better: Present and future generations need well-funded public schools to ensure boundless opportunities.

- **MAKE THE DOER OF THE ACTION THE SUBJECT OF THE SENTENCE.**

  Weak: What the author Andrew Lam writes about is how his identity is affected by his childhood in Vietnam.

  Better: The author, Andrew Lam, writes about how his childhood in Vietnam affects his identity.

- **AVOID USING "IT" AND "THERE"** AS **SUBJECTS WHENEVER POSSIBLE.**

  Weak: In some cultures, there are differences arising over what is bad and what is not, but the chief usually decides.

  Better: In some cultures, members disagree over what is good or bad, but the chief usually decides.

- **AVOID PASSIVE VERBS.**

  Weak: The essay was written by the student.

  Better: The student wrote the essay.

- **AVOID USING FORMS OF THE VERB "TO BE."**

  Weak: His need for wild weekends was lost after he turned twenty five.

  Better:He lost his need for wild weekends after he turned twenty five.

SENTENCE FOCUS, EXERCISE #1:
Directions: Underline the subject and verb in each of the following sentences. Using the principles of good sentence focus, revise the sentences to make them more clear.
EXAMPLES:
Weak: My reason for missing the appointment was because I couldn't find the doctor's office.

Better: I missed the appointment because I couldn't find the doctor's office.

A. Weak: There were two actions, which could have been taken by us.

Better: We could have taken two actions.

(Having good sentence focus does NOT mean you will have only short simple sentences. You can still use all the sentence structures we have gone over— appositives, verbals, adjective clauses, and the joining words— but you will make sure your subjects are concrete and your verbs are vigorous.)

1. The appeal of the advertisement was to children.

2. There is a Brazilian dancer living in the dorms.

3. Something we all need is love.

4. It was expected of me by my boss that I learn two foreign languages.

5. When Einstein was only 26, the theory that would make him famous was developed by him.

6. The reason I'm a vegetarian is because I am allergic to meat.

7. His stance in relation to nuclear disarmament is favorable.

8. Her interest in sports was developed at an early age.

9. There have been times when there was no incentive for me to work hard.

10. The result he hoped to achieve was frightening the girls when he waved a skull outside their window.

11. The reason for the confusion of most people with the new regulations is the ambiguous

way they were written.

12. Evaluation of research subjects was done by two different teams of highly-trained social psychologists.

SENTENCE FOCUS EXERCISE #2

The following sentences are poorly focused, using either weak subjects or verbs, or both. Rewrite these sentences using more concrete subjects and/or more active verbs.

1. Something every person needs is a high degree of self-confidence.

2. It is obvious that there should be more courses in the humanities taken by the average student.

3. In the process of planning his major, the result he hoped to achieve after graduating was getting a good job with a good salary.

4. The reason for the confusion of most people about the new tax-reform proposals is that they are written in legalese, language only lawyers understand.

5. It was when I was waiting in line at the DMV that the realization came to me of how complex dealing with a major bureaucracy is.

6. Her long-winded and unclear sentences have been replaced by succinct, sparkling prose.

7. It is said that power is corrupting (58).

8. In an ideal society, creating a sense of belonging would be looked upon highly by its citizens.

9. What Cristina Garcia's main character, Suki Palacios from *The Lady Matador's Hotel*, is trying to prove is that women, young women even, can exert exacting control and power over formidable opposition.

SENTENCE COMBINING:

What can it help you do?

- ✓ Avoid choppiness
- ✓ Stay away from unnecessary repetition
- ✓ Figure out what's a sentence vs. a frag. or RTS
- ✓ Create more sophisticated sentences of varying lengths
- ✓ Convey the complex ideas that are in your head

I.) Verbal Phrases:

What do you think of the following sentences?

1. Tina saw her friend's post about meeting at the movies. Tina didn't miss the girls-night-out after a long week.

Short? Choppy? Unsophisticated? **YES!!!!!!!**

You can avoid short, choppy, repetitive sentences by using verbal phrases. They will help you say MORE with your sentences and avoid fragments and RTS errors.

2. Seeing her friend's post about meeting at the movies, Tina didn't miss the girls-night-out after a long week.

Doesn't this sound better? Well, let's make sure it's not a RTS.

Is "seeing her friend's post about meeting at the movies" a sentence or fragment?
_____ (A sentence needs a subject and verb and it needs to be a complete thought.)

Verbal phrases come in TWO other forms for a total of THREE different forms, which come below.

Frustrated by all the bragging that happens on FB, Hien decided to cancel her account.

To impress a girl he just met at a party, Tony uploaded pictures of himself skydiving onto FB.

The verbal phrases are underlined above. They are not sentences. They are modifiers providing more information in your sentences. Again, they come in three forms:

1) - ing
2) -to + verb
3) -ed

With verbals, you can also create the impression of **simultaneity**—that is, the impression that several things are happening at once:

Mai stayed connected through Facebook, reading about her niece's volleyball game, watching a video of her friend's band, and telling her friends about her terrible morning. (-ing form)

Who was reading about her niece's v-ball game? _____Who was watching a video ? _____ Who was telling her friends about her morning? _____

Frightened by a stalker discovering her on FB, La Toya cancelled her account. (-ed form)

Who was frightened? _____ Who cancelled her account ? _____

NOTE: The DOER (or performer) of the action in the verbal phrase must also be the subject of the sentence or nearest clause.

EXERCISE #1:
Read these sentences and underline the verbal phrases.

A) Even though many of us lead extremely busy lives trying to balance work, school, family, Facebook allows its busy users to remain updated on their "friends'" lives, helping many retain human connections electronically.

B) Well, Facebook gives us a chance to be social, to connect any time of day.

C) Overwhelmed by 567 happy birthday wishes, Anton spent a lot of his special day checking in on all the posts.

D) Startled by his profile picture, Jennifer did not accept the friend request from her 5th grade classmate.

E) To prove that he was popular, Marti amassed 576 friends on *Facebook* in two months.

Verbal phrases can even help you introduce direct quotes; underline the verbal in the following sentence.

Clive Thompson in "Brave New World of Digital Intimacy," discusses this very issue, stating, "Each little update—each individual bit of social information—is insignificant on its own, even supremely mundane" (26).

EXERCISE #2:

Combine each group of sentences by creating an **-ing** verbal. There is more than one way to combine some of these. Create less choppy sentences that often get rid of the verb to be (which can be boring) and repeating information. Write out the complete combined sentence to really get a feel for these. Usually the second sentence needs to be made into the –ing verbal.

-ing verbals are useful in expressing:

- simultaneous action
- cause and effect (the verbal phrase is the part that expresses the cause)
- time if you insert a time word such as **before** or **after** in front of an **-ing** verbal.

Example:
I would often be stopped by strangers and asked about my ethnic background.
I was living in Washington DC the year after I graduated from college.

Solution:
Living in Washington DC the year after I graduated from college, I would often be stopped by strangers and asked about my ethnic background.

---

1. The *Color of Water* by James Mc Bride manages to (mostly) escape the cliche of the tragic Mulatto.
   This book captured the heart of America.

2. Many of us ask this question so that we can begin to understand a person.
   Many of us are trying to get at the deeper, murkier issues of identity and belonging.

3. Multi-racial people encounter the challenge of people trying to categorize them.
   Multi-racial people also struggle to fulfill cultural expectations.

4. Multi-racial people are proof of an increasingly global society.
   Multi-racial people act as solder between various communities.

5. The most recent US census counts over twenty million multiracial inhabitants.
   The census reminds us to ask sticky questions and refuse easy answers.

6. My younger brother, who has a quirky sense of humor, likes to make a game of this questioning.
   He gives a different response each time and studies the person's reaction.

MORE ON VERBAL PHRASES:
Let's try a few –to Verbals! The second sentence become the to + verb verbal.

EXAMPLES:
a) To get it right, good writers revise their writing numerous times.
b) Good writers, to get it right, revise their writing numerous times.
c) Good writers revise their writing numerous times to get it right.

Directions: Leave the first sentence as is and turn the second sentence into the –to verbal.

EXERCISE #3

1. At Flordita, a well-known bar in Havana, tourists enjoy themselves.
   The tourists enjoy themselves at the Floridita to prove their admiration for Hemingway.

2. Hemingway drank up to twelve Papa Dobles (giant daiquiris) a day.
   Hemingway drank them to aid his writing while staying at the Ambos Mundos Hotel.

3. In Cuba an English teacher may only make $16 a month.
   An English Teacher may have to become a cab driver to survive. (-ing)

4. Chris Sanders writes he was "constantly reminded of the folly of having a good educational system when the economy cannot employ" (99).
   Chris Sanders writes this to prove his point.

5. The main character in the film, Honey for Oshun, takes moviegoers on a road trip across Cuba.
   The main character travels across the island in to find his mother.

-ed verbals

EXERCISE #4:

Again, combine the following sentences. The second sentence will become the –ed verbal. Remember they can go in the beginning middle or end of your sentence. Try all the options.

1. Lindsay Lohan is often photographed late at night by the paparazzi.
Lindsay Lohan is depicted as a party girl.

3. Serena Williams made it to the semi finals of the US Open this year.
Serena Williams was overwhelmed with gratitude towards the fans.

3. Thomas used his iphone application to order and pay for lunch.
Thomas was thrilled that he didn't have to wait in the long line.

Can you come up with two sentences with -to verbals? Write about our topic or a reading from this quarter. How about trying two sentences with –ed verbals as well?!

4.

5.

6.

II. Noun Phrase Appositives

These can work well in summaries and help students say more with their sentences. They can also help you discuss commas and dashes in addition to what's mentioned in the beginning of this document.

Punctuating Noun Phrase Appositives in Sentences

- Single phrases are set off by commas. Remember to put a comma after the phrase as well as in front of it:

Andrew Lam, author of *Perfume Dreams*, is a commentator on National Public Radio's *All Things Considered*.

- Single phrases can also be set off with dashes. Dashes are a little more dramatic than a comma.

I walk through the rusted iron gate to find, to my horror, the place gutted—an empty structure where once there was life. –Andrew Lam "Lost Photos"

- Series of nouns or noun phrases are set off by dashes when they occur in the middle of sentences:

In another photo, it's my sister and I holding onto our dogs—Medor and Nina—as we wave at the photographer, smiling happily. –Andrew Lam "Lost Photos"

- Series of noun phrases at the ends of sentences are most often set off with a comma or a dash, less often with a colon:

It occurred to me then that for children of Asian immigrants who covet an expressive, creative life, there is often a hidden price more costly than the regular fares—poverty, years of drudging in the dark, self doubt. –Andrew Lam "Notes of a Warrior's Son"

Appositive Exercise #1:

Directions: Combine the following sentences using noun phrases whenever you can, as in the following examples.

EXAMPLES:

a) Artists often rely on intuition.
Intuition is an internal gauge of the world and experience.
Combined: Artists often rely on intuition, an internal gauge of the world and experience.

b) Allen Ginsberg was one of the most controversial American poets in the 60's.

He was the author of *Howl*.

Combined: Allen Ginsberg, the author of *Howl*, was one of the most controversial American poets in the 60's.

1. In my high school band, I played the most impressive instrument.
   The most impressive instrument was the tuba.

2. I like almost any kind of music.
   I like jazz.
   I like classical.
   I like rock.
   I like anything but polkas.

3. Bob is a jazz musician.
   Bob is my friend from Chicago.
   He is a drummer who keeps his neighbors awake at night.

4. Jazz was born in New Orleans.
   Jazz is America's greatest contribution to music.
   New Orleans is one of the oldest cities in the country.

5. Jhumpa Lahiri was born in 1967 in London and raised in Rhode Island.
   She is the author of *Interpreter of Maladies.*

6. *Interpreter of Maladies* won the 2000 Pulitzer Prize for Fiction.
   Interpreter of Maladies is a collection of stories.

7. Lahiri feels she grew up in two different worlds.
   The two worlds are the world of her parents and the world of her friends.

Appositives #2

Directions: Try creating some noun phrase appositives of your own. Modify the noun in the sentence.

1. Min bought a new car recently, a state-of-the-art hybrid that gets 47 miles per gallon on the freeway.
   a.

   b.

2. Ernesto will read virtually anything he picks up--books, newspapers, magazines, milk cartons, other people's mail.

a.

b.

3. I witnessed a strange scene on Stevens Creek the other day, a scene unlike anything I had ever observed before.

a.

b.

4. When I opened the door, I was surprised to see the irate postman, a frazzled man with a flushed red face and beady eyes.

a.

b.

5. The tired professor sighed in appreciation of his retirement gift, a first class ticket to a remote island paradise.

a.

b.

Now create your own sentences using appositives

1. Write a sentence about a friend, using three appositives.

2. Write a sentence about a possession, using as many appositives as you can.

3. Using several appositives, write a sentence that might appear in your next essay.

III. ADJECTIVE CLAUSES: SOME BASIC RULES

Adjective clauses modify or describe or define nouns. (A clause, remember, is a group of words containing at least one subject/verb unit.) The following are some points to remember about adjective clauses.

Signal Word	Refers to	Replaces	Examples
who	people	he, she, they (subjects of verbs)	Bob is the one who took the purse. He took the purse.
whom	people	him, her, them (objects of verbs)	Bob is the handsome one whom all the girls like. All the girls like him.
whose	possessives	his, her, their, its	Mary had a brother whose cat ran away. His cat ran away.
which	things only	it, they, them	Last summer, I read a book which I enjoyed.
that	people or things	he, she, they, him, her, them, it	Last summer, I read a book which I enjoyed. Last summer, I met a person that I enjoyed.
when	time	then	Next year, when the Internet will be more popular, we may become dependent on it.
where	places only	there	Her trip to China, where she saw the Great Wall, was memorable.

1. Place the adjective clause in the sentence as soon after the noun it modifies as possible to avoid any confusion about which noun it is modifying.

EXAMPLE: Marcos is engaged to Azin. He is a notorious womanizer.

CORRECT: Marcos, who is a notorious womanizer, is engaged to Azin.

INCORRECT: Marcos is engaged to Azin who is a notorious womanizer.

2. An adjective clause may begin or end with a preposition but not both.

EXAMPLE: He wrote a book. There were lurid scenes in it.

CORRECT: He wrote a book in which there were lurid scenes.

INCORRECT: He wrote a book in which there were lurid scenes in.

PUNCTUATING ADJECTIVE CLAUSES:

1. You should usually separate the adjective clause from the sentence with commas if it is modifying a proper noun.

EXAMPLES: The Golden Gate Bridge, which is one of the world's most beautiful bridges, is by no means the longest.

2. Essential clauses do not require commas. An adjective clause is essential when you need the information it provides. Look at this example:

The vegetables that people leave uneaten are often the most nutritious.

Vegetables is nonspecific. To know which ones we are talking about, we must have the information in the adjective clause. Thus, the adjective clause is essential and requires no commas.

If, however, we eliminate vegetables and choose a more specific noun instead, the adjective clause becomes nonessential and does require commas to separate it from the rest of the sentence. Read this revision:

Broccoli, which people often leave uneaten, is very nutritious.

ADJECTIVE CLAUSE MODELS:

1. When my father returned from Milan, he found playing with me in the hall of our villa a child fairer than a pictured cherub--a creature who seemed to shed radiance from her looks and whose form and motions were lighter than the chamois of the hills. Mary Shelley, *Frankenstein*

2. During that burning day when we were crossing Iowa, our talk kept returning to a central figure, a Bohemian girl whom we had both known long ago. Willa Cather, *My Antonia*

3. Only Gatsby, the man who gives his name to this book, was exempt from my reaction--Gatsby, who represented everything for which I have an unaffected scorn. F. Scott Fitzgerald, *The Great Gatsby*

4. There were four hired men, a woman named Aunt Callie Beebe, who was in charge of the housekeeping, a dull-witted girl named Eliza Stoughton, who made beds and helped with the milking, a boy who worked in the stables, and Jesse Bently himself, the owner and overlord of it all. Sherwood Anderson, *Winesburg*

5. My mother's elder sister, Sybil, whom a cousin of my father's had married and then neglected, served in my immediate family as a kind of unpaid governess and housekeeper. Vladimir Nabokov, *Lolita*

6. I carefully drew a handmade chessboard and pinned it to the wall next to my bed, where at night I would stare for hours at imaginary battles. Amy Tan, *The Joy Luck Club*

7. On the corner of Victor and Robertson, where Saul's One-Pound Louisiana Hot Links used to be, is now a thirteen-story high-rise for Jenny Craig's executives.

8. But I drank in his words hungrily, and with a faith that might have moved mountains if it had been applied judiciously. Mark Twain, *Old Times on the Mississippi*

Adjective Clauses—Exercise #1 _____

Combine the following pairs of sentences by forming adjective clauses. (Refer to the *Basic Rules* sheet for a list of adjective clause *signal words.)*

Examples:

I ate breakfast at a restaurant.
It is located on 18th and Mission. (that *or* which)

I ate breakfast at a restaurant *that is located on 18th and Mission.*

The waitress sneered at every customer.
She was in a terrible mood. (who)

The waitress *who was in a terrible mood* sneered at every customer.

1. I've heard the rumors.
They have been circling the campus. (that *or* which)

2. Samantha returned the record.
It had a scratch. (that *or* which)

3. Thy gazed with dismay at her in-laws.
They were leaving the house walking on their hands. (who)

4. Agnes was pleased with the gift of yellow roses.
Amado had brought them for her.

5. I took the class.
You recommended it.

6. Hank took the last piece of cherry pie.
He has no scruples.

7. My cousin arrived with the Count.
She had been secretly dating him for weeks.

8. I support the team from Brazil.
Their skill is unquestionable.

9. Gabriel is going to Havana, Cuba next week.
He was born there.

10. Francisco Jimenez has recently arrived in San Francisco. I admire him.

11. Richard explained our dilemma.
His fluency in Italian amazed me.

Adjective Clauses—Exercise #2, Who / Whom

Circle the correct signal word: "who" or "whom" for each of the adjective clauses given below. Write out the adjective clause as a complete sentence.

Examples:

Elwood, *(who / whom) was in line at a fast food franchise,* was eager to please Madeleine's dad.

He was in line at the fast food franchise.

Elwood, *(who / whom) Madeleine adored,* gave it his best shot.

Madeleine adored *him*.

1. Madeleine's dad invited Elwood, (who / whom) has flat feet, to climb Mt. Whitney in late November.

2. Elwood, (who / whom) podiatrists despair over, and (who / whom) is terrified of the cold, chose to attempt the climb

3. Elwood, (who / whom) his classmates voted the least athletic in the senior class, trembled in terror as he put on his hiking boots.

4. Madeleine, (who / whom) her friends pitied, said a tearful goodbye at the trailhead.

5. Her sister Phoebe, (who / whom) had recently climb Annapurna, strode up the trail ahead of the men, (who / whom) were already gasping for air.

6. In the ad, there are not only the people (who / whom) I've mentioned but some others (who / whom) aren't that important.

7. The blonde woman in the ad (who / whom) is standing next to a statue has a dreamy look and unfocused eyes.

8. Advertisers present models as ideal people (who / whom) consumers believe they might become when they purchase the advertised product.

Preposition + which

Use preposition + which adjective clauses to combine the following sentences, as follows:

Perry roamed the tiny stage.
He repeatedly slipped on it.

Perry roamed the tiny stage on which he repeatedly slipped.

Stephen had broken the drumsticks.
He played with them.

The members of the band were happy to be in Boise, Idaho.

Boise Idaho is the town band members grew up in.

The roadie cursed the low -stage.
He was crawling under it.

4. The fans could see inside the band's bus.
The band had been riding in the bus for the last 6 months.

Now, try adding these to your sentences!

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