

**Syllabus**  
**South Texas Writing Project Summer Institute 2010**  
**Reading and Writing Connections: College Career Readiness**  
**Standards**

**Directors and Contact Information:**

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Daniela Rodr'guez, Co-Director, Contact# 489-0347, [danielarodriguez@tamiu.edu](mailto:danielarodriguez@tamiu.edu)  
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**Teacher Selection:** Teachers are interviewed and selected based on criterion of the National Writing Project. Teachers selected are invited to participate as Fellows in the South Texas Writing Project Summer Institute at Texas A & M International University. Participants are selected from all levels of instruction (K-university) and from every discipline. These successful teachers join National Writing Project Fellows at over 300 sites across the United States. Upon completion of the Summer Institute, Fellow participants graduate and become Teacher Consultants for the South Texas Writing Project. Teacher Consultants become part of a community of writers and the expectations include on-going participation within the STWP locally and at the National Level amongst the varied opportunities afforded to the Teacher Consultants.

**Course Registration and Academic Credit:** Through Texas A & M International University, STWP offers fellows six hours of graduate credit in either English (ENGL 5370 & 5371) OR six hours of graduate credit in Education (EDRD 5399 and EDCI 5399) for participation in the Summer Institute. The National Writing Project grant pays the cost of tuition and books at Texas A & M International University.

**Participant Stipends:** The STWP offers a stipend for teachers not seeking graduate credit, but instead seeking professional development hours. The National Writing Project grant pays for the cost of participants' books at Texas A & M International University.

**Institute Orientation at TAMIU:** At this initial convocation, Fellows meet and get acquainted. The directors explain the Institute's schedule, distribute the syllabus and texts, and present a model inquiry lesson, delineating the format for lessons during the

Institute. Deadlines, clarification on assignments, and mandatory projects will be described in detail as a means of mapping out the framework and goals of the Summer Institute.

**Summer Institute Dates and Format:** May Orientation & June 1-25; Location, Pellegrino Hall 203

**Morning Session: 8:30-12:30 a. m.**

- 8:30-8:50      Writer s Journal
- 8:50-9:15      Daily log and announcements
- 9:15-10:50      Reading/Writing (Theory and Practice)
- 10:50-11:00      **Break**
- 11:00-12:30      Teacher Inquiry Lesson and debriefing  
(TAKS & Texas College Readiness Standards Overview and Alignment  
through Inquiry Lesson)
- 12:30-1:00      **Lunch**

**Afternoon Session: 1:00 -3:30 p. m.**

- 1:00-2:45      Discussions/Reading/Research for Position Paper  
(Monday and Wednesday)  
Writing and Response Groups (Tuesday & Thursday)
- 2:15-2:45      Coaching groups (Inquiry Lessons)    on assigned dates
- 2:45-3:30      Announcements and author s chair

**Books:** James Gray, *Teachers at the Center*

Handbook on *Texas College Readiness Standards* by Texas Higher Education Coordinating Board (Focus on English/Language Arts Standards & Cross-Disciplinary Standards)

Otto Santa Ana, *Tongue-Tied: The Lives of Multilingual Children in Public Education* (selected readings provided)

Carol Booth Olsen, *The Reading/Writing Connection: Strategies for Teaching and Learning*

**Supplies:** Fellows will need a 3-inch ring binder and dividers, one for each day of the Institute. Pens, pencils, stapler, and hole punch are also recommended.

**Committees:** Fellows sign up and serve on two committees: bulletin board, anthology, t-shirt, Farewell Fiesta, and clean-up. We also need one or two photographers to record Summer Institute activities.

**Community Building/Service Learning:** As part of the Institute s **Community Building**, weeks 1-3 include lunch gatherings on Friday. This is an informal get together

during lunch time on Fridays and Fellows are encouraged to invite significant others, a friend or colleague (especially someone interested in STWP and the Summer Institute). The designated location (with consideration of cost/expense) for each week will be determined/voted on by fellows. A Farewell Fiesta luncheon and public reading will be held towards the conclusion of the Institute. **Service-Learning** is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities. Service learning activities will be take place on Friday mornings from 8:30- 12:00 for Weeks 1-3.

**Attendance Policy: (Course Credit)** Attendance is mandatory and will be recorded. You may miss one class day without any effect on your grade (if necessary); thereafter, 10 points will be deducted from your final grade for every absence that follows. **(Stipend)** Attendance is mandatory and will be recorded. You may miss one class day without any effect on your stipend (if necessary); thereafter, 10% will be deducted from your total stipend earning for every absence that follows.

**Grading Policy:**

Weekly Writing pieces (3)	25%
Inquiry Lesson Packet	25%
Writing a Research Position Paper	25%
Participation	25%
(Community Building/Service Learning, Response to Inquiry Lessons, Daily Minutes, Journal Writing and Journal Topics, Coaching Groups)	

**Writing and Participation Requirements:** The writing and participation asked of Fellows is both extensive and varied. It includes the following:

1. **Weekly Writing pieces:** Fellows write three original pieces, one per week (weeks 1-3), but on a different genre each week. You may write a poem, short story, play, skit, monologue, essay, academic article, children s book, letter, chapter in a novel or an academic book, just to name a few. In response groups, Fellows take the pieces through the revising process, from invention, drafting, revision, redrafting, editing, publication, and reflection. Weekly writing pieces must be submitted to the **E-Anthology** for feedback from peers and to provide feedback to peers. Feedback/suggestions provided by instructors should be completed and incorporated before final submission of each piece (due on Friday-afternoon). Selected pieces will be published in the Institute anthology, and although readership is limited, these pieces will be read by an outside audience. You are also encouraged to try and publish your pieces in relevant journals and magazines.
2. **Inquiry Lesson Packet (90 minutes):** Fellows prepare an inquiry lesson packet to disseminate to each member of the institute on the day of his/her presentation. Models of the packet will be provided. Packets should include theory, rationale, Texas College Readiness Standards for English/Language Arts Standards

(Writing, Reading, Speaking, Listening, and Research), a step-by-step process of the lesson, and attaching student samples (if you have them) are also encouraged. At the end of the Institute, Fellows will have a collection of lessons from other Fellows, Directors, and Teacher Consultants who have been invited to present. Teacher inquiry lessons offer Fellows an opportunity to present successful practices they can use to teach writing. Fellows present 75 minute lessons which address a specific problem students have with writing. The demonstration guides Fellows through a successful lesson the teacher has created to address a specific writing component and must include writing. The last 15 minutes of the 90 minute period is used for evaluation and reflection

3. **Response to Inquiry Lessons:** Response to demonstration lessons is both oral and written. Immediately following each demonstration lesson, Fellows note the strengths of the demonstration lesson, possible ways it might be modified to improve it or adapt it to a different grade level or subject, or comment on confusing points, etc.
4. **Writing a Research Position Paper:** This is due the last two days of the Institute. Each Fellow reads her/his final paper to the Institute Fellows and Directors. The National Writing Project believes excellent classroom practices must be based in a sound theoretical framework, and successful teachers know why they teach specific lessons. The position paper allows each Fellow an opportunity to develop a personal theoretical statement supporting a particular approach or concern about the teaching of writing or literacy developed during the Institute and should be reflective of the Texas College Readiness Standards for English/Language Arts Standards (Writing, Reading, Speaking, Listening, and Research). These position papers are grounded in research. Included with the Position Paper, Fellows should distribute to each member of the Institute an annotated bibliography of four sources that supports your position. The format for this position paper will be provided during the course of the Institute. All documentation should conform to MLA style.
5. **Summer Institute Daily Minutes:** To keep an accurate record of the Summer Institute, Fellows share the responsibility of keeping the minutes. Each day, one Fellow takes notes, usually two or three pages, makes a copy for everyone and reads it the following morning. The purpose of the log is to recreate the tone of the day's session, record the highlights of the Inquiry Lessons, and reflect the ideas, questions, and issues raised during discussions. Humor is always welcome as is variety in genre or presentation style. Be creative.
6. **Summer Institute Journals:** Journal writing is very important as a way to store ideas for future use, as impetus for writing pieces, and to keep the writing muscle in tone. Each Fellow receives a journal, compliment of STWP. Additionally, each Fellow will take a turn supplying the topic for the day's journal entry. You must provide a hard copy of your prompt for all Fellows. Fellows are encouraged to keep a copy of all prompts to use in their own classes. Journals

should also be used for note taking, jotting down ideas or questions, and for reflection of Service Learning activities.

7. **Coaching Groups:** Fellows must sign up for a meeting time with Instructors prior to their Inquiry Lesson Presentation. The meeting allows Fellows to receive feedback and suggestions on the criterion of the Inquiry Lessons.

**Current Research and Literature in the Teaching of Writing/Literacy:** The STWP library and TAMU library resources are available for the research that will be included in the Position Paper and for research included in the theory backing your teaching Inquiry lesson. Monday and Wednesday afternoons are reserved for this purpose, but you are not excluded from continuing research after Institute hours. At the end of the Institute, if you have recommendations of books and journals that should be included in either library, please inform one of the Directors.

**Publishing/Professional Development Presentations:** The National Writing Project, and, of course, the academic community at large, encourages publishing. The National Writing Project encourages submissions based on research and teaching practice for their on-line journal: *The Voice*. Check out this publication and the National Writing Project website: [www.nwp.org](http://www.nwp.org). Directors can also suggest other sources for publication.

**Professional Development Presentations** in coordination with local school districts focusing on the Texas College Readiness Standards for English/Language Arts Standards (Writing, Reading, Speaking, Listening, and Research) are strongly encouraged.

## June 2010

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



## **Syllabus**

### **South Texas Writing Project Summer Institute 2011**

#### **Focus: College and Career Readiness Standards- Reading and Writing**

##### **Directors and Contact Information:**

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described in detail as a means of mapping out the framework and goals of the Summer Institute.

**Summer Institute Dates and Format:** May 21 Orientation & June 6- July 1; Location, Pellegrino Hall 204

**Morning Session: Begin promptly at 8:30-12:30 a. m.**

- 8:15-8:30 Morning Setup
- 8:30-8:50 Writer s Journal
- 8:50-9:15 Daily log and announcements
- 9:15-10:50 Reading/Writing: Texts and Selected Readings (Theory and Practice)
- 10:50-11:00 **Break**
- 11:00-12:30 Teacher Inquiry Lesson and debriefing  
(Texas College Readiness Standards Overview and Alignment through Inquiry Lesson)
- 12:30-1:00 **Lunch**

**Afternoon Session: 1:00 -3:30 p. m.**

- 1:00-2:45 Writing and Response Groups  
(Monday and Wednesday)
- Discussions/Reading/Research for Position Paper Groups  
(Tuesday & Thursday- computer lab)
- 2:15-2:45 Coaching groups (Inquiry Lessons) on assigned dates
- 2:45-3:30 Announcements/ author s chair/clean up

**Books:** James Gray, *Teachers at the Center*

Handbook on *Texas College Readiness Standards* by Texas Higher Education Coordinating Board (Focus on English/Language Arts Standards & Cross-Disciplinary Standards)

Gallagher, Kelly- *Readicide: How Schools are Killing Reading and What you can do about it*

Otto Santa Ana, *Tongue- Tied: The Lives of Multilingual Children in Public Education* (selected readings provided)

**Supplies:** Fellows will need a 3-inch ring binder and dividers. Laptop, Pens, pencils, stapler, and hole punch are also recommended.

**Committees:** Fellows sign up and serve on two committees: bulletin board, anthology, and t-shirt. Everyone is required to sign up for a clean-up day.

**Community Building/Service Learning: Service-Learning** is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities. Service learning activities will be take place on Friday mornings from 8:30- 12:00. As part of the Institute s **Community Building**, this includes lunch gatherings on Friday. This is an informal get together during lunch time on Fridays. The designated location (with consideration of cost/expense) for each week will be determined/voted on by fellows. A Farewell Fiesta luncheon and public reading will be held towards the conclusion of the Institute.

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Career and College Readiness Curriculum Development	20%

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7. **Coaching Groups:** Fellows will be assigned a meeting time with Instructors prior to their Inquiry Lesson Presentation. The meeting allows Fellows to receive feedback and suggestions on the criterion of the Inquiry Lessons.
8. **Career and College Readiness Curriculum Development:** Fellows will develop curriculum on the Texas College Readiness Standards focused on a content area of their choice. Written component and Power Point Presentation required. Example will be provided.

**Current Research and Literature in the Teaching of Writing/Literacy:** The STWP library and TAMIU library resources are available for research that will be included in the Position Paper and for research included in the theory supporting your teaching Inquiry lesson. Tuesday and Thursday afternoons are reserved for this purpose, and it is strongly recommended to continue research after Institute hours. At the end of the Institute, if you have recommendations of books and journals that should be included in either library, please inform one of the Directors.

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# June 2011

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19	20	21	22	23	24	25
26	27	28	29	30	July 1	

## Assignment: QuACing (Synthesizing)

When using outside research materials, whether they are newspapers, interviews, lyrics, scenes from a film, or passages from a journal article, it is important that writers use that material not to replace their own ideas but to supplement them, to enrich their own ideas, or maybe even to change or revise their own ideas. Another way to think about using sources is to see what others have written or said about a topic and then have a conversation with them by integrating or synthesizing their ideas into our own writing. There are many reasons why writers incorporate others' ideas, and here are just a few of them:

- to support an idea they are making or to provide a counterargument
- to provide important information from an expert in the field of inquiry
- to acknowledge an interesting, useful, or opposing view on a topic or an issue
- to establish a context for how their own ideas fit into the conversation already in-progress

To incorporate outside sources successfully into your own writing and prevent the dreaded "dropped-in" quote, you need to work actively and critically with the source material. One way to do this is by directly quoting a passage and then writing something significant about it. An easy way to remember how to do this is to "**QuAC**": **Q**uote the text, **A**nalyze its meaning, and **C**onnect it to your overall point.

### Directions:

1. **Quote:** Choose a source that you are using for your essay. From that source, choose a passage, no longer than 5 sentences (otherwise, you will have too much to work with at one time), and type it word-for-word, following MLA guidelines.

Note: When you type the passage into your Word document, count how many lines you end up with. If the passage is 3 or fewer typed lines, then simply use quotation marks around the quote, and transition into the quote by introducing the author or by using some other introductory phrase, following MLA guidelines. If the quote is more than 4 typed lines, then you need to use "block quote" format.

2. **Analyze:** Look at the passage in and of itself. What important words or phrases stand out for you? Does the author have a peculiar understanding of the words/phrases? How does the author use them in the passage you are quoting?

**Analyze:** Look at how the passage fits into the author's overall essay. What seems to be the purpose of this passage? (Does it highlight an important point? Does it provide an interesting perspective or a valid point on the issue at hand? Does it include a vivid example as support? Does it provide thoughtful insight into the issue?)

3. **Connect:** Finally, what are you learning from the author's passage? OR How does this passage help you to understand your own thinking on the issue at hand? Why is it important enough for you to include in your own writing?

When you **QuAC**, you are not answering all of these questions. These are merely guiding questions to help you think about what is significant and to help you analyze the significance of it so that it has a meaning and purpose in your own writing.

## Assignment: Critical Analysis

Topic: The aesthetic or ethical values of human-technology.

Content: For primary sources, you will use two of the visual media, and as secondary sources, you will use both of the assigned readings.

Purpose: The purpose of this kind of writing is to get you to write a formal, reader-centered essay that contains "academic" qualities. Among those qualities are: an interpretation of primary sources (in this case, the artwork, film clip, and news clip) that is supported by specific components or examples from that source (i.e., the elements of visual media), the incorporation of secondary sources (ideas from experts in the field of inquiry), and the composition of a well-balanced analysis of how all these components come together into a coherent, logical, and insightful understanding of the issues raised by the sources. In our case, what are the aesthetic or ethical values that emerge from an analysis of the texts we have been examining?

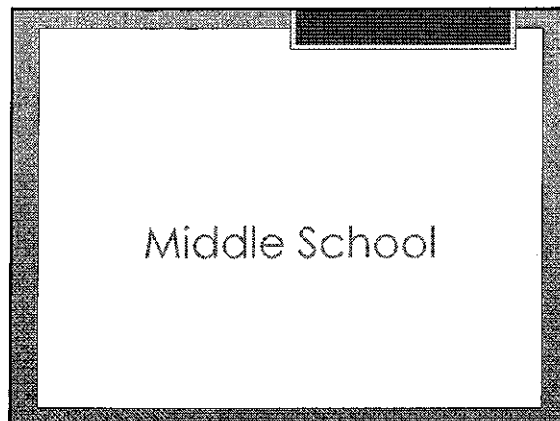
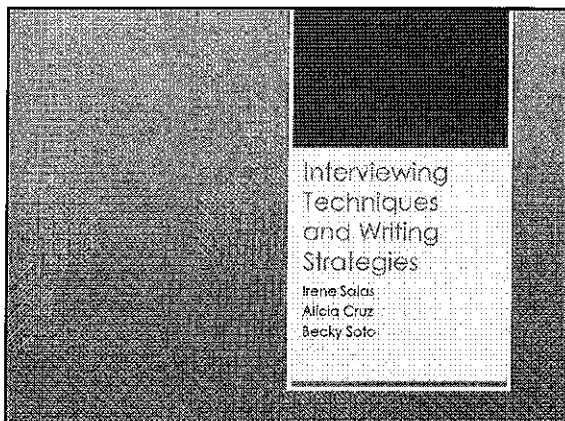
Goals: Your goal is to analyze the materials, using a critical lens rather than a personal lens, and examine how the primary texts show the authors' aesthetic or ethical value of the human-technology connection. In making an interpretation, you may be drawn to choose only those elements in the texts that support your own beliefs; however, this kind of essay requires that you put those intentions aside, that you step-back from personal reactions, and focus, instead, on how the authors' texts are leading us to an interpretation (which may or may not be in alignment with our own). This kind of writing is not asking you to take a stand for or against the merging of humans and technology; it is asking you to concern yourself solely with how the sources are interpreting the merging of the two.

Features: The features of this form are very "academic" and formal. You will not use "I" in this writing, for your opinion is not the focus; you will use the third person. You will provide a written account of what is contained in the visuals as a way of providing evidence and support of how the primary source authors have interpreted the aesthetics or ethical value of the human-technology connection. You also will quote directly from the secondary sources, citing correctly and accurately, using MLA documentation style. You will have a main focus in your essay, and this is typically found within the first paragraph or two. You will go well beyond the 5-paragraph essay format, for the 5-paragraph essay limits the depth needed for this kind of analysis; however, the essay will still be organized in a logical way (smooth movement from one point to the next), and the development of your essay will be rich in detail and explanation.

Parameters: MLA documentation style and document design. 1200 words (app. 5 pages).

Due: Saturday June 25- Seminar IV

Assessment: (Not applicable)



**Texas College and Career Readiness Standards**

- I. Writing
  - A. Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.
    - 2. a
    - 3. a
    - 4. a, b, c, d
    - 5. a, b, c, e, g

- III. Speaking
  - A. Understand the elements of communication both in informal group discussions and formal presentations.
    - 1. b
    - 2. a
  - B. Develop effective speaking styles for both group and one-on-one situations.
    - 1. a
    - 3. a, b, c,

- IV. Listening
  - A. Apply listening skills as and individual and as a member of a group in a variety of settings.
    - 3. a, c, d
  - B. Listen effectively in informal and formal situations
    - 1. b
    - 2. a, b

**Peer Interview Activity**

- Material: paper, pencils, chart paper, markers
- 1. Explain how each student has his/her own story to tell and that it's called an "autobiography." Define the word "interview." If possible show a video clip of any type of interview (formal or informal).
- 2. Have students generate some basic questions to acquire information such as name, address, birthplace, native language, number of brothers and sister, favorite things (words, food, color, movie, place, book, song, game), best friend or hero.

- 3. As a class, discuss memories, experiences, and accomplishments. Have the students generate some basic questions. Write these basic questions on chart paper.
- 4. Working in pairs, students will interview each other using some of the questions from the chart paper.
- 5. Students will use five things they have learned about their classmate and write it in paragraph form.
- 6. Each student reads the others interview summary and will help each other revise and edit. All drafts of the summary and the list of interview questions and notes will be turned in for a grade.

### Enrichment Activities

- 1. Students may invite a local reporter to speak to the class about this/her job. Students will listen, discuss, and ask questions about both the oral and written interview process.
- 2. Students may participate in a field trip to the local newspaper to observe how a reporter interviews, writes and publishes his/her stories.
- 3. During a field trip to the local radio or television station, students observe a reporter using the interview process.

## High School

### English Language Objectives

- Construct Interview Questions.
- Conduct effective interviews and take useful notes.
- Understand the difference between open and closed ended questions and their relation to developing a fluid conversational interview.
- Improve Communication Skills
- Present the results of the interview in an organized well-written typed essay.

### Criminal Justice Objective

- Familiarize students with new language.
- Conduct effective interviews
- Take useful field notes for future case reference.
- Expose students to different Criminal Justice fields available.
- Develop perceptive listening.
- Develop high order critical and analytical thinking skills.

### Purpose of the Interview

- Acquaint students with the opportunities in the field.
- Familiarize the student with the day-to-day-realities of criminal justice.
- Expose students to different opinions in the field.
- Acquisition and understanding of criminal justice language.

## Procedure

- Students will research careers
- Students will prepare effective interview questions.
- Students will interview a member of a Law enforcement agency.
- Students will discuss in class.
- Compare.
- Power Point Presentation.
- Students will prepare an essay.

## Texas College and Career Readiness Standards

### I. Writing

A. Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.

1.A

2.A

4.a

## Texas College and Career Readiness Standards

### II. Reading

A. Locate explicit textual information, draw complex inference, and analyze and evaluate the information within and across texts of varying lengths.

5.B

B.1.a

## Texas College and Career Readiness Standards

### III. Speaking

Understand the elements of communication both in informal group discussions and formal presentations (e.g., accuracy, relevance, rhetorical features, organization of information).

1.a

## Texas College and Career Readiness Standards

### IV. Listening

Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).

2.a

College

## The Ethnographic Essay

The Ethnographic Essay is a semester long research project that requires a close examination of a subculture's beliefs, behaviors, rules, languages, and artifacts in order to identify the relationships between the social roles, the patterns of behavior, and/or the environmental constraints of its members.

## Features of the Form

- Focus on a group of people who identify themselves as members of that group
- Information will be gathered from close observation during a long period of time
- Field work: Most of the research will be gathered in the group's natural setting. The researcher should avoid causing disruptions.
- Subjectivity is inescapable; however, the researcher is required to be as objective as possible.

## College and Career Readiness Standards

### I. Writing

- A. Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.

1. a, 2, 3, 4, 5

### II. Reading

- A. Locate explicit textual information, draw complex inferences, and analyze and evaluate the information within and across texts of varying length. (5)

### III. Speaking

- A. Understand the elements of communication both in informal group discussions and formal presentations (e.g., accuracy, relevance, rhetorical features, organization of information). (1)
- B. Develop effective speaking styles for both group and one-on-one situations. (1, 2, and 3)

### IV. Listening

- A. Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews). (3)
- B. Listen effectively in informal and formal situations. (2)

### V. Research

- Formulate topic and questions. (1-2)
- Select information from a variety of sources. (1-3)
- Produce and design a document. (1)

## Guidelines

- Follow **APA Documentation Format**
- Follow **Features of the Form**
- Use 3<sup>rd</sup> person, objective narration
- Include images, videos, and/or graphs related to the subculture you are researching

## Group Guidelines

**Group of 3:** [Total: minimum of 9 field observations, 6 interviews, 9 secondary sources, 3600 words]

- o **Student 1:** 3 field observations (must be different from Students 2 and 3)
  - o 2 interviews (must be different from Students 2 and 3)
  - o 3 secondary sources (must be different from Students 2 and 3)
- o **Student 2:** 3 field observations (must be different from Students 1 and 3)
  - o 2 interviews (must be different from Students 1 and 3)
  - o 3 secondary sources (must be different from Students 1 and 3)
- o **Student 3:** 3 field observations (must be different from Students 1 and 2)
  - o 2 interviews (must be different from Students 1 and 2)
  - o 3 secondary sources (must be different from Students 1 and 2)

## Activities

- o Field Notes
- o Annotated Bibliography
- o Interviews
- o Essay
- o Presentation



**P-16/CCRI Faculty Collaborative  
Laredo, Texas  
CCRS Writing Unit**

**Author:** Alejandra D. Lightner  
**School:** United High School Annex  
**Grade Level:** 9th Grade Regular or Pre Advanced Placement  
**Theme:** Relationship Problems in *Romeo and Juliet*

**Student Learning Objectives.** Students will learn how to:

**CCRS IA.1-5:** Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.

- IA.1.** Determine effective approaches, forms, and rhetorical techniques that demonstrate understanding of the writer's purpose and audience.
- IA.2.** Generate ideas and gather information relevant to the topic and purpose, keeping careful records of outside sources.
- IA.3.** Evaluate relevance, quality, sufficiency, and depth of preliminary ideas and information, organize material generated, and formulate a thesis.
- IA.4.** Recognize the importance of revision as the key to effective writing. Each draft should refine key ideas and organize them more logically and fluidly, use language more precisely and effectively, and draw the reader to the author's purpose.
- IA.5.** Edit writing for proper voice, tense, and syntax, assuring that it conforms to standard English, when appropriate.

**CCRS II A.11:** Identify, analyze, and evaluate similarities and differences in how multiple texts present information, argue a position, or relate a theme.

**Materials and Procedure**

**CCRS: II A.11 (TEKS 12A).** Identify, analyze, and evaluate similarities and differences in how multiple texts present information, argue a position, or relate a theme.

- Visual: A couple in love picture by Lexifr3zh250 - Photobucket.com
- Textual: Barnhill, Carla. "Too Young to Date?" *Ignite Your Faith* 64.8 (2006): 54-56. Ebscohost. Web. 9 April 2011.
- Davidson, James and Dean R. Hoge. "Mind the Gap". *Commonweal* 134 (2007): 18-19. Ebscohost. Web. 9 April 2011.
- Gill, Celena. "Dating Do's & Don'ts". *Jet* 118.13 (2010): 49. Ebscohost. Web. 9 April 2011.
- Perina, Kaja. "Marriage Paradox No. 245". *Psychology Today* 43.2 (2010): 3. Ebscohost. Web. 9 April 2011.
- Shakespeare, William. *Romeo and Juliet*. Textbook edition.

CCRS I A: (TEKS 15.A). Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.

- Informal Essay  
(My Relationships and those in *Romeo and Juliet*.)
- Analytical Essay: First Draft  
(The Relationships in *Romeo and Juliet* by William Shakespeare)
- Analytical Essay: Final Draft  
(The Relationships in *Romeo and Juliet* by William Shakespeare)

CCRS I A.1, 2, 3, 4, 5: (TEKS 13A, B, C, and D): The writing process.

Low stakes	Invention:	<ol style="list-style-type: none"><li>1.- Pre-viewing questions and post-viewing questions.</li><li>2.- Use Picture to answer in 3 min. writing activity: "What can you see about the relationship between the two cartoon characters?"</li><li>3.- Group Discussion.</li><li>4.- Listing of adjectives and/or verbs in a 3 min. activity of the picture of the two emotional lovers.</li><li>5.- Using all pre-writing work, write the Informal Essay.</li></ol>
Medium stakes	Drafting:	<ol style="list-style-type: none"><li>1.- Using Research; read and annotate secondary sources. Look for quotations to support your beliefs in the matter of relationships.</li><li>2.- Citation exercise incorporated into informal exercise.</li><li>3.- Peer review of informal essay; focus on content.</li><li>4.- Combining research sources with informal response's observations of the relationships in <i>Romeo and Juliet</i> to create the Analytical Essay: First Draft. *The visual can be used as a component of the Analytical Essay.</li></ol>
High stakes	Revising and Editing:	<ol style="list-style-type: none"><li>1.- Analytical Essay: Final Draft - with content previously revised, incorporation of secondary research sources, and the observations from the primary text and/or visual.</li><li>2.- Revising Works Cited page.</li><li>3.- Editing essay; proofread for sentence variation (simple, compound, compound/complex), subject/verb agreement, punctuation/capitalization.</li><li>4.- Publication and submission of final draft.</li></ol>



**A couple in love** picture by Lexifr3zh250 -  
Photobucket

<http://s575.photobucket.com/albums/ss195/Lexifr3zh250/?action=view&current=a-2.jpg&newest=1>

My Relationships and those in *Romeo and Juliet*.

**Topic:** Use the visual (picture) and your own experience in relationships for this assignment. Focus on what you have described in the picture, and incorporate your personal experience in relationships taking only one event from your past. Identify, explain, and develop three different relationships from the drama *Romeo and Juliet* by William Shakespeare. Each relationship must be compared and/or contrasted with the visual and your personal experience. Your essay must project a vision as to how the relationships you have described share commonalities, are improper, flawed, or even exaggerated.

**Content:** You will write your essay based on your observations on each of the mentioned sources (visual, personal experience, and text). You may not use any other source as means of inspiration.

**Purpose:** The essay must reflect the ideas projected in each of the sources, what you see and think of them. You must show your absolute opinion on each of the relationships you describe. To accomplish this, use your three-minute writings to help you achieve this goal.

**Goals:** Students will be able to:

- Describe the visual source.
- Narrate the student's experience with a relationship.
- Identify, explain, and develop three different relationships from *Romeo and Juliet*.
- Combine and evaluate the relationships based on similarities, or differences, to one another.

**Features:** You need to find your own voice in this writing. Explore your past relationships; make a list of the ones that were most memorable and choose the one that stands out from the rest. Use the listing and three-minute writing activities to help you organize your thoughts. Brainstorm the different relationships found in *Romeo and Juliet* to help pick the most interesting ones. Designate a full page of pre-writing to write descriptions of each of the three sets of relationships you chose. Create a web chart to document your experiences, those characteristics of the visual, and the relationships from the story. Find similarities, describe with detail what you see most absurd or erroneous. Merge all your ideas into a paragraph each so that you can keep your ideas organized and without falling into repetition or conflicting ideas.

**Parameters:** MLA documentation style and document design. 500-600 words (approximately 2-3 pages).

**Due:** \_\_\_\_\_

**Assessment:** \_\_\_\_\_

The Relationships in *Romeo and Juliet* by William Shakespeare

**Topic:** You are writing an analytical essay that *defines* the key word from the topic and *explains* the topic in context to the drama *Romeo and Juliet*.

**Content:** You are writing an essay that presents an objective understanding (read the **Features** section) and definition about relationships in general. In addition, you will write about the different relationships found in the drama *Romeo and Juliet*, but limit it to not more than three.

**Purpose:** This assignment will allow you to see into the world of relationships and compare it with the relationships within the story. Remember to keep your personal opinions about relationships out of this writing assignment. As to the relationships within the characters, consider the consequences of being part of that relationship, the possible outcomes, the weaknesses or faults of that relationship in the text and out in the real world, while using the secondary sources to support your evaluation and arguments of them.

**Goals:** Students will be able to:

- Compose an engaging introduction, develop an analysis, and evaluate the relationships within a certain dramatic text.
- Compose an essay based on a critical perspective, which supports or contradicts the observations provided in the secondary sources and merge them with those actions and relationships of the story.

**Features:** This essay is academic and formal. You will quote from at least two of the secondary sources (the articles given to you), citing correctly and accurately, using MLA documentation style, and direct quotations from the text. You will not write five paragraphs only; you will develop your ideas and your arguments in your paragraphs as best as you see appropriate. You will write from an analytical perspective and compare or contrast the secondary sources' opinions, values, or beliefs in relation to the story's relationships with vivid details and explanations. Keep in mind that your opinion and the first person point of view ( I ) must be left out of this essay. You will write from the third person point of view. An essay of this kind cannot have any informalities such as the use of slang (wanna, gonna, etc.) and all words should be correctly spelled (i.e. cuz, b/f, LOL!). Understand that this essay carries a serious tone.

**Parameters:** MLA documentation style and document design. 800-1000 words (approximately 3-4 pages).

**Due:** \_\_\_\_\_

**Assessment:** \_\_\_\_\_