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Writing 1: Outcome-Based Curriculum Renewal

By

Mark Dobrzynski
Spring, 1993

For

Dr. Robert Hagerty
GVSU
ED 698
Writing 1: Outcome-Based Curriculum Renewal

Chapter One: Practicum Proposal

Due to the passage of time as well as the loss and deterioration of materials, it has become necessary to develop a revised curriculum for what has been labeled the Individual Writing course at Jenison High School. A variety of reasons make this problem worthy of study. First, the materials purchased approximately fifteen years ago to implement the Individual Writing program are now both obsolete and physically worn out. Second, the course is in need of effective leadership and direction because it has been taught by numerous teachers over the past decade without any one teacher assuming responsibility for updating the materials. And finally, the old philosophy followed in teaching the course, commonly referred to as the classical approach to teaching English, is inconsistent with the modern process writing approach described by such authors as Dan Kirby and Tom Liner in their highly regarded book entitled Inside Out: Developmental Strategies for Teaching Writing (1988), as well as in Tom Romano’s book entitled Clearing the Way: Working With Teenage Writers (1987). The writing philosophies expounded upon in these books mirror those currently practiced by the English department at Jenison High School.
Background

Historically, the Individual Writing course was approved and implemented at Jenison High School in the late seventies. Key components of the course included two types of materials. First, a large collection of file folders organized in levels from 100 to 900 was purchased. These file folders, numbering in the hundreds, each contained a specific grammar or composition problem. The second set of course materials consisted of a bookshelf full of a variety of textbooks. These textbooks were used in connection with the skill folders to complete the assigned skill packets.

For many years this program of study was successfully implemented and maintained. Recently, however, due to the loss and deterioration of original course materials, staff members began working on a new computerized program for the Individual Writing course. This attempt, destined to remain incomplete, was based on the original concept, but used only three textbooks as a source for all student work. Because of the overwhelming nature of this project, as well as the questionable future of the course, this approach has since been abandoned.

More important than any of the physical obstacles that affected the future of the Individual Writing course is the drastic change in the theory of teaching writing that has swept the nation in the past decade. Many
schools, Jenison High School included, have shifted from a classical writing curriculum to a process writing approach which emphasized teaching writing as a many step process, rather than concentrating solely on the finished product. Relating this philosophical change to the curriculum problem identified in the previous paragraph, it is clear that the original content of the Individual Writing program can play no part in the re-structuring of the course. In other words, a complete overhaul must occur.

Purpose of Project

The purpose of this project is to develop and implement a revised course of study for what was known as the Individual Writing course at Jenison High School. This course will serve as an introductory composition course which will offer students their first concentrated writing experience within the English curriculum. The course will also act as a prerequisite for Creative Writing and College Writing, two advanced composition courses offered by the English department.

Chapter two of this project will offer an overview of current research that underlies the philosophical framework of the new Writing 1 course. This chapter will consist of three main sections. First, a model for curriculum development will be selected and explained. Second, because of the drastic change in writing theory being implemented, research dealing with process writing will be reviewed. And finally, since
the new course will be inherently outcome-based in nature, it will be necessary to discuss and analyze current outcome-based research.

With the research application complete, it will be possible to move to chapter three, which will consist of the actual course materials. The first section of the project will begin with an overview of the steps in the writing process that will be followed throughout the course. The second section will describe various minor components of the course, such as weekly editing practice and journal assignments. The next section will include a series of model writing units developed to serve as the backbone of the course. These units will cover such skills as narrative writing, essay structure, and writing business letters. Finally, to offer confirmation of the success of the Writing 1 course, an appendix made up of student paper samples will be included. This done, a sense of completion will again exist in an otherwise excellent English curriculum at Jenison High School.
Chapter Two: Literature Review

Part One: The Foundation for Curriculum Renewal

In the development of any new course, the first problem to deal with is the selection of a curricular model to serve as the foundation for the course. For the Writing 1 course, a convenient answer to this problem is found in the Naturalistic Model created by Allan Glatthorn in his book entitled *Curriculum Renewal* (1987). Glatthorn's process offers a variety of advantages over other models. First, it responds well to the politics involved in curricular changes. Second, it strongly emphasizes the quality of learning experiences. Finally, it simulates the flexibility with which educators plan for learning (Glatthorn, 1987, p. 89). For the purpose of this curricular project, Glatthorn's Naturalistic Model offers an excellent foundation from which to build. The next step is to identify and review the eight stages of Glatthorn's model which resulted in chapter three of this project, the final practicum project.

The Naturalistic Model

1. Stake out the territory.

In this initial stage the boundaries for the new course must be set and questions must be answered about the students, the schedule, and the material to be covered. Other issues here include the grade level and ability groups being targeted, the length of the course, and how the proposed course will fit into the framework of the school's current
program of studies.

2. Develop a constituency.

This step suggests building political support for the new course. It is essential to secure the support of those in power, such as the principal, the department chairperson, and the curriculum director. Glatthorn also suggests the importance of being modest, sharing the credit, respecting the opposition, and being prepared to negotiate items like course length, staff, and budget.

3. Build the knowledge base.

The knowledge sought in this stage encompasses two areas. First, it is important to consider both the students and the teachers who will be involved in the course. Second, and most important, is the type of research and materials available to serve as the backbone of the course.

4. Block in the units.

Now it is time to decide upon the number, focus, and sequence of the units to be presented. To do this, the goals and the length of the course must be considered, as well as the ability of the learners. Unit objectives will also play an important part in this stage. Finally, the approximate length of each unit must be determined.

5. Develop a unit planning guide.

The unit planning guide is a general outline used to aid in the development of the course details. Here, the emphasis shifts to the
specifics of each unit.

6. Use the unit planning guide to develop quality learning experiences.

   This stage suggest three steps to develop quality learning experiences. First, analyze the nature of quality learning experiences. To qualify as a quality learning experience, Glatthorn believes the learning experience must be meaningful, involving, diverse, ethical, challenging, appropriate, and relevant. Second, with the previous criteria in mind, the development team should identify a few more quality learning experiences than will be needed. These experiences must then be arranged into a logical sequence. Finally, the decisions made in this stage should be reviewed and checked for both quality and appropriateness.

7. Develop the unit and course tests.

   The next step is to consider the evaluation process. Unit tests and the course examination should be constructed. These tests will help to select both unit and course objectives. Completion of this step will help to clarify the measurable outcomes of the course.

8. Package the product.

   Finally, all the materials should be placed in a looseleaf notebook, allowing for future modifications. In this form, new materials can be added according to individual teacher needs. The final product of the Writing 1 course makes up the third and final chapter of this project, thus
serving as an example of the completion of Glatthorn's Naturalistic Model for curriculum renewal.

Part Two: A Process Approach

With a curriculum model in place, the next problem is to select a philosophy of teaching writing with which to implement the Writing 1 course units. The two methods from which to choose are the traditional and the process approach. The process approach is "the 'new' way to teach writing and differs from the traditional, or product approach in which teachers are likely to do little more than assign a composition and correct the final draft" (Collins, 1987, p. 1). Proponents of the process approach commonly identify the following five components of the writing process:

1. Prewriting: Finding a reason to write, finding a topic, analyzing the audience, gathering the information needed, developing a plan.

2. Drafting: Writing the first draft.

3. Revising: Changing major elements (adding new information, deleting, rearranging) to effect improvements.

4. Editing: Polishing the form.

5. Sharing: Sharing or publishing the results. (Glatthorn, 1987, p. 69).

The key in utilizing these components effectively is to use them flexibly depending on the writing task at hand. It is also essential that the teacher
"becomes involved in helping students progress through the various stages of the writing process" (Collins, 1987, p. 1).

Clearly, the process approach serves as the best and most logical choice for implementing the Writing 1 course. Most important is the fact that the process approach mirrors the philosophy currently promoted by the English department at Jenison High School. The department believes that writing is a continual process of thinking and analyzing that ultimately leads to self-knowledge and discovery. Our responsibility as writing teachers "is to help students learn personal processes for creating writing that enable them to create their best writing" (Romano, 1987, p. 52). The process approach to teaching writing is, without question, the perfect way to facilitate these ends.

Part Three: Outcome-Based Education

The final piece in the philosophical foundation of the Writing 1 course is deeply rooted in the Outcome-Based Education movement that is currently sweeping our nation's schools. Teaching writing is, by nature, largely outcome-based, and the Writing 1 course is no exception. Thus, the research being promoted by the likes of William Spady and Kit Marshall, names synonymous with the outcome-based movement, provides the groundwork for the teaching strategy used in the Writing 1 course. The purpose of this section, then, is to provide an overview of
outcome-based research in education.

To begin, it is important to understand that OBE is not a new concept. Rather, it has been evolving during the past few decades and is related to the research on mastery learning. What, then, has caused the OBE movement? A logical response seems to be that OBE has emerged in reaction to "a decade of accountability concerns" (King & Evans, 1991, p. 74). During the 1980's the American educational system was under the microscope. That, combined with the transformation of American society from an industrial aged to a complex, challenging, high-tech world, created the need for educational reform. Thus, the time was right for OBE, a movement designed "to answer the question of where we want our students to travel in their learning" (Fitzpatrick, 1991, p.18) as we move toward the twenty-first century.

Spady and Marshall define an outcome as "a successful demonstration of learning that occurs at the culmination point of a set of learning experiences" (1991, p. 70). According to OBE proponents, these outcomes provide the basis for what teachers do instructionally. Thus, successful outcomes are now "both the starting points and the bottom lines of educational policy, thinking, and action in the United States" (Spady & Marshall, 1991, p. 67).

In his article entitled "Organizing for Results: The Basis of Authentic Restructuring and Reform," Spady identifies three key
operational principles underlying Outcome-Based Education (Spady, 1987, p. 7). First, he emphasizes the need for a clarity of focus on outcomes. Teachers should begin all courses, units, and lessons with a clear explanation of expected outcomes. In addition, students must always know their current status as well as the direction in which they are headed.

Second, teachers must offer expanded opportunity and instructional support. Spady suggests a coaching approach and the opportunity for students to improve their performance following initial evaluation. These "second chance" opportunities result in higher achievement and motivation, even for the slower-paced learners. Overall, success becomes the ultimate goal in an OBE classroom.

The third and final operational principle is high expectations for learning success. Instead of assigning permanently low grades, students are given incompletes with an understanding that a certain level of achievement must be met in order to accomplish a specific outcome. Done correctly, students will find greater incentive to challenge themselves to reach higher standards. Crucial to the success of this principle is the added support offered to students who do not at first meet established levels of achievement.

Any study of Outcome-Based Education would be incomplete without acknowledging the complex nature of OBE. According to Spady,
OBE can be categorized into three very different levels: Traditional, Transitional, and Transformational. What follows is a brief description of these three levels.

Traditional OBE is the most common form found in schools today. In fact, it is estimated that up to ninety-five percent of schools using OBE are using the Traditional approach. This form of OBE is considered the least pure because it starts with the existing curriculum rather than the desired outcomes, thereby making it more curriculum-based than outcome-based. Although Traditional OBE has been proven to increase classroom performance, there are a few drawbacks as well. For example, the curriculum structure and content never change, there is no consideration for role performances outside the context of the classroom, and, most important, Traditional OBE “rarely addresses or challenges the traditional nature of schooling today” (Spady & Marshall, 1991, p. 69).

The next level of OBE is labeled Transitional. Lying between Traditional and Transformational OBE, the main concern with this approach is “with students’ culminating capabilities at graduation time and centers curriculum and assessment design around higher-order exit outcomes” (Spady & Marshall, 1991, p. 69). Thus, Transitional OBE moves beyond the existing curriculum and focuses instead on the qualities necessary to become a competent person.

The purest form of OBE is found at the Transformational level,
which represents "the highest evolution of the OBE concept" (Spady & Marshall, 1991, p. 70). The goal of Transformational OBE is "to equip all students with the knowledge, competence, and orientations needed for success after they leave school" (Spady & Marshall, 1991, p. 70). The key difference here is that all outcomes must be both relevant and essential to the student's lifelong living and learning. Thus, the educational focus shifts dramatically from the previously existing curriculum to the transformational exit outcomes. It is through this process that OBE reaches its highest level.

Clearly, the condition of the public school system in America today must improve as we move into the twenty-first century. A number of educational reforms have come and gone over the years. Only time will tell if the Outcome-Based Education movement will provide a solution to the woes of our educational system. What does seem clear at this time, as Kathleen Fitzpatrick identifies, is that "outcomes must be the definers, the driving force behind each of our decisions, so that our students will arrive successfully in the future" (Fitzpatrick, 1991, p. 22). OBE, in one form or another, is here to stay.
References


Chapter Three: The Curriculum Product

This culminating section pulls together the practicum proposal and the literature review, resulting in the packaged version of the new Writing 1 course. A series of Appendix sections containing student samples of each major course unit completes the package, offering tangible proof of the success of the revised Writing 1 course. At last, the void that once existed in the language arts curriculum at Jenison High School has been filled.
Writing 1 Curriculum

Purpose and Framework:
Though all high school English courses contain some writing elements, Writing 1 is designed as the first concentrated writing experience for our students. Its focus is narrative and persuasive essays. It serves as a building block for College Writing and Creative Writing. The sequence of papers is meant to serve as the vehicle through which specific skill development (FCA’s) occurs.

Course Description:
Writing 1 is a semester course in which students use the writing process and a team approach to improve their composition ability. Students will study what makes a piece of writing effective, techniques to improve style, and ways to organize papers. In addition, students will use Daily Oral Language sentences to review and maintain technical English skills mastered in earlier grades. These skills will be used to improve proofreading and editing abilities. Finally, students will keep journals to enhance writing fluency and to generate ideas for papers.

In the first marking period, students write narrative essays based on their own experiences. In the second marking period, students work on paragraph and essay development with an emphasis on persuasion.

Major Assignments:
1. Narrative Essay #1: “Childhood Memory”
2. Narrative Essay #2: “Showing an Emotion” or “Important Person”
3. Business Letter #1: “Complaint” or “Editorial”
5. Persuasive Essay

Other Components:
1. Daily Oral Language (50 or more sentences)
2. Journal Writing

Suggested FCA’s:
1. Correct Format
2. Purpose/Focus/Significance
3. Interesting Lead
4. Show, Don’t Tell
5. Strong Verbs
6. Sentence Variety
7. Essay Structure
Unit Goals:

“Childhood Memory”
1. To practice the complete writing process
2. To show rather than tell
3. To use peer groups effectively
4. To learn and use a word processing system
5. To analyze what makes good writing

“Showing an Emotion” or “Important Person”
6. To practice “showing” by using details
7. To practice “showing” by using sense appeal
8. To limit the use of weak verbs
9. To improve editing and proofreading skills
10. To introduce sentence variety

“Business Letters”
11. To write and send a letter which voices an opinion or seeks an adjustment
12. To write for an out-of-class audience
13. To learn a business letter and/or letter to the editor format
14. To complete a perfect copy
15. To receive responses from the “real world.”

“Persuasive Essay”
16. To understand the keyhole theory of essay structure
17. To select a controversial topic which requires no research
18. To form a thesis statement
19. To organize ideas in order of importance
20. To support each idea with specific details or examples
21. To use transitions between paragraphs to connect main ideas
22. To use linking expressions within paragraphs to move smoothly from idea to idea
23. To begin each paragraph with a topic sentence that relates to the thesis
24. To reduce wordiness
25. To vary sentence lengths and types
Writing 1
Mr. Doby

Name: _______________________

Course Syllabus

Welcome to Writing 1, our introductory writing course at Jenison High School. This course is not quite what Ferris Bueller would want it to be, but I think you'll enjoy it. It might help you to think of this class as a sport because a lot of the ideas which hold true in sports are also true of writing. For example:

The best hitters in baseball are able to hit only a bit over .300; that means they fail seven out of every ten times they come to bat. Writing, even by professionals, doesn't always go so well either. Writing is hard work, and success is more often due to perspiration than inspiration.

Writing can be helped by teamwork. We need those around us to help us evaluate what we've written so far and give us advice on how to proceed.

Writing practice is just like football practice. It includes mental conditioning, limbering up, repetitions, drills, scrimmages and the real thing--final copies of papers to be graded.

Like a sport, writing is mostly done for an audience. Here the audience is most often the class. Don't think you are just writing for me.

Writing requires taking risks. You've got to be willing to try new techniques to improve. As they say, "if ya ain't stretchin', ya ain't growin'."

Mark McGwire, this year's major league home run leader, makes the homers look easy. Other people's writing may look so good that we wonder how we could ever be successful writers. We might wonder how they were able to think of such a good idea for a paper. Don't doubt that you too have something to write about that will interest others.

Writing requires knowledge of the rules of the game and of the fundamentals of composition. Do you think Dan Marino got that way just by accident?? To write well you must develop a command of correct English.

Coaches give opportunities and tips but can't do it for the players. Neither can I. I'm here to help you develop as far as you can, but you have to dig in and get the job done.

There are many styles that lead to success. Evander Holyfield and Sugar Ray Leonard are both classic fighters but their styles are so unique. Similarly, each one of you has a natural voice to your writing. Yours might be satiric, emotional, informative, or dramatic. Use your natural style to develop successful writing!

(over)
Course Content:

We will complete four or five major units in which different types of papers will be written. For each paper expect to spend a lot of lab time as we go through the process of writing. Here are the steps we will follow as we complete each paper:

1. generating ideas to write about
2. brainstorming on a topic
3. drafting
4. typing first draft
5. peer editing
6. revising
7. proofreading and editing
8. typing final copy
9. sharing/publishing

* Each step of the process earns points which add up to a substantial part of your grade, so it's important to keep up with each stage.

Requirements of the course:

1. Complete all major papers. Otherwise, you can't pass the class.
2. Be willing to work cooperatively and maturely in peer groups.
3. Type all final copies on Macintosh word processing program. You will be given sufficient time in class to use the computer lab.
4. Good attendance. Much of the work is done in class and will be difficult to make up since there is no textbook.
5. Bring your writing notebook, folder, and something to write with each day or you may lose points for the day.

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>100-94%</td>
</tr>
<tr>
<td>A-</td>
<td>93-90%</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
</tr>
<tr>
<td>B</td>
<td>86-84%</td>
</tr>
<tr>
<td>B-</td>
<td>83-80%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
</tr>
<tr>
<td>C</td>
<td>76-74%</td>
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<tr>
<td>C-</td>
<td>73-70%</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
</tr>
<tr>
<td>D</td>
<td>66-64%</td>
</tr>
<tr>
<td>D-</td>
<td>63-60%</td>
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Late Paper Window:

<table>
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<th>Days Late</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 day</td>
<td>-10%</td>
</tr>
<tr>
<td>2 days</td>
<td>-20%</td>
</tr>
<tr>
<td>3 or more days</td>
<td>zero</td>
</tr>
</tbody>
</table>
Narrative #1: Childhood Memory

Assignment: After clustering about childhood, choose one idea to develop into a final draft. This recollection from younger days should be a real, personal experience—one that as you look back upon it now seems to be more important than you then realized. Your job as a writer is to re-create the people, the scene, and the event for the reader.

Goals:

1. To practice the complete writing process
   a) Prewriting activities to find and focus topic
   b) Write rough draft
   c) Peer editing
   d) Revising and expanding
   e) Proofreading
   f) Complete final draft

2. To show rather than tell
   a) Do “Show, Don’t Tell” handout
   b) Add strong verbs to rough draft
   c) Add sense appeal to rough draft
   d) Add dialogue to rough draft

3. To use peer groups effectively
   a) Establish peer group rules and procedures
   b) Learn what to look for and how to be helpful and encouraging in discussing content
   c) Realize the difference between editing and proofreading
   d) Proofread and edit peer papers helpfully

4. To evaluate others’ and own writing
   a) Brainstorm qualities of good and poor writing
   b) Use the FCA system to evaluate sample essays

5. To learn and use ClarisWorks word processing program
Discussion

1. Is the experience significant enough to develop into a narrative paper? Comment:

2. What did you like about the paper? Where was it interesting? General comments like "it was good" or "I liked it" are good starters but not helpful for the author to use in revising.

3. Discuss the beginning (the lead/hook). Does it make you want to read the rest of the paper? What options might improve it?

4. Underline the strong verbs in the paper now. Find some places where more strong, visual verbs could be added. List the five strongest verbs below:

   1) ____________________ 2) ____________________ 3) ____________________
   4) ____________________ 5) ____________________

5. Put a check mark in the margin where dialogue occurs. Does it sound natural? How does it help to show us the situation as well as the nature of the person speaking? Does there need to be more dialogue? Where?

6. Draw a box around the strong sense appeal words or phrases. Does the paper appeal to at least four of the five senses? List some of the appeals to the senses:

   sight:
   sound:
   smell:
   taste:
   touch:
Narrative #2: Showing an Emotion

Assignment: In this paper your task is to make the reader relive an experience which demonstrates an emotion such as fear, anger, or disgust. As in all good writing, you will need to avoid telling or summarizing. Instead, you must re-create one event in second-by-second detail which makes the readers feel the emotion, even if the emotion is never directly mentioned. A successful paper will make the reader feel as if he or she was there, experiencing the event and the emotion with you.

Goals:
1. To confirm and improve learning from first narrative
   a) Review qualities of good writing
   b) Read and study “Shame” by Dick Gregory

2. To independently generate ideas by using brainstorming techniques learned in first paper
   a) Study clusters, maps, trees developed in first narrative
   b) Use several of these methods to generate new ideas

3. To improve editing skills
   a) List the number and frequency of errors on paper #1
   b) List spelling errors from paper #1 in journal notebook
   c) Practice editing sample narratives
   d) Continue D.O.L. (Daily Oral Language) practice

4. To improve “Show, Don’t Tell” technique
   a) Review “Show, Don’t Tell” handout
   b) Study examples of good showing from paper #1
Writing 1

Business Letter Unit

Goals:
1. To write and send a letter which voices an opinion or seeks a change or adjustment.
2. To write for an out-of-class audience.
3. To learn a business letter and/or letter to the editor format.
4. To complete a perfect copy.
5. To receive responses from the "real world."

Organization of complaint letter about a product:
1. State the name of the product, date of purchase, place of purchase, serial number, and model number.
2. State the problem.
3. Describe how you have tried to resolve the problem if you have already made some attempt to resolve it.
4. State what you want the company to do.
5. Avoid accusations and excessive emotions; stick to the facts.

Organization of complaint letter about service:
1. State the place, date, and sales person's name (if possible).
2. Describe the service and the reasons for your dissatisfaction.
3. State what you would consider a fair adjustment.
4. Make the tone sincere and hopeful for a change.

Organization of opinion letter:
1. Decide who the audience is (editorial page? senator? principal? teacher?) and select an appropriate tone.
2. Refer to the event, news, previous letter which prompted you to write.
3. State your opinion and reasons for it.

Organization of complimentary letter:
1. You're on your own here!
Guidelines for Writing and Revising Letters

1. Is the letter attractive? Is the form correct, with each of the parts correctly placed?

2. Does the heading give the complete address and the full date? Are commas used to separate the city from the state and the day of the month from the year?

3. Is the inside address accurate, complete, and properly spaced?

4. Is the salutation appropriate? Is it followed by a colon?

5. In the body of the letter, are sentences grammatically correct and accurately punctuated? Are all the words correctly spelled? Is paragraphing used properly?

6. Is the closing appropriate? Does the first word begin with a capital letter? Do the other words begin with a small letter? Does a comma follow the closing?

7. Is there consistent use of block or semiblock style in the letter? Is the spacing correct between all parts of the letter? Is the address on the envelope identical with the inside address on the letter?

8. Is the address on the envelope accurate, complete, and attractively placed?

9. Has the letter been folded properly to fit the envelope?

10. Is the return address on the envelope?

11. Is there a stamp inside your envelope?
Paragraph Unit

Assignment: After brainstorming, develop one idea into an eleven sentence paragraph which follows the paragraph model presented to the class via lectures.

Goals:
1. To understand the three part structure of paragraphs
   a) Study the preface to Writing Clear Paragraphs
   b) Take notes on the “Three Series of Threes”

2. To write clear and specific topic sentences
   a) Study notes
   b) Complete topic sentence exercises

3. To include both primary and secondary support in the paragraph
   a) Study student and textbook samples
   b) Practice labeling sentences in paragraphs

4. To increase coherence through the use of transitions
   a) Identify the difference between major and minor transitions
   b) Complete practice exercises

5. To end paragraphs with a conclusion sentences that reflects the topic sentence
Paragraph Power!

Standard Paragraph Schematic

Key to Abbreviations:
TS = Topic Sentence
PS = Primary Support
SS = Secondary Support
CS = Conclusion Sentence
(S + A) = Subject and Attitude
TRANS = Major Transition
(T) = Minor Transition
Paragraph Analysis:

1. **Examine the topic sentence.**
   a) Circle and label the subject and attitude.
   b) Are the subject and attitude clear and specific?
   c) Is there a clear controlling idea?
   d) Rewrite the topic sentence at least twice, trying to make it more clear, specific and interesting.

2. **Examine each PS sentence.**
   a) Put a box around the major transition at the start of each PS sentence.
   b) Circle and label the S and A in the major transitions.
   c) **Underline** each primary support point after the major transitions.

3. **Examine each SS sentence.**
   a) Does each SS sentence help make the PS sentence more clear?
   b) Are they logically related to the PS sentence they follow?
   c) Circle and label the minor transitions at the beginning of each SS sentence.

4. **Examine the conclusion sentence.**
   a) Circle and label the minor (T) at the beginning of the conclusion sentence.
   b) Circle and label the S and A in the conclusion sentence.
   c) Does the CS logically reflect the TS and wrap up the paragraph effectively?

5. **What grade does your group believe this paragraph deserves? ____**

**Peer Editors:**

1. ______________________
2. ______________________
3. ______________________
4. ______________________
Writing 1

Name: __________________

Persuasive Essay Unit

Assignment: After brainstorming about personal beliefs, choose one idea to turn into a five paragraph persuasive essay which demonstrates the “keyhole” theory of essay structure. The topic you choose should require no research. A successful essay will be creative, interesting, properly organized, and will convince the reader to believe the thesis statement.

Goals:
1. To understand the “keyhole” or “funnel” theory of essay structure.
2. To select a controversial topic which requires no research.
3. To form a strong thesis statement.
4. To organize ideas in order of importance.
5. To support each idea with specific details or examples.
6. To use transitions between paragraphs to connect main ideas.
7. To use transitions within paragraphs to improve coherence.
8. To write topic sentences for each body paragraph.
9. To reduce wordiness.
10. To vary sentence lengths and types.

Activities:
1. Essay structure lecture
2. Brainstorm for topics
3. Brainstorm own topic
4. Form thesis
5. Make outline/plan of support
6. Write first draft of introduction
7. Write first draft of body
8. Write first draft of conclusion
9. Level one peer groups
10. FCA Work: 1) Transitions
     2) Wordiness
     3) Sentence Variety
11. Revise first draft to improve FCA’s
12. Proofread and Polish
13. Complete Final Draft!
Rules for peer groups, LEVEL ONE (for content):

1. A group member other than writer reads paper aloud.
2. All members are active listeners, they take notes, make marks in margin where they notice good and bad parts for future discussion.
3. There is no discussion of errors at this stage. Error finding is done at the next stage.
4. Always give positive response first; tell what is good about the current draft.
5. Keep the tone of criticism positive:
   a) ask open ended questions like, "What if you started with the fourth sentence?"
   b) see Situation Sheet for more open ended questions.
6. Group discussion of a paper should never be less than five minutes and never more than ten minutes.
7. Author is mostly an observer/listener in the discussion of his own paper. He should not be involved in the discussion except to answer brief questions.
8. At the end of the discussion, author may ask for clarification or additional help.
9. Conference ends with the author thanking the group for the work done on his paper.
10. After the conference, the author revises content using the discussion as his starting point; the author must decide which responses have merit and will help him revise effectively.

FCA’s (focused correction areas)

1. ____________________________
2. ____________________________
3. ____________________________
4. ____________________________
Rules for peer groups, LEVEL TWO (editing/ proofreading):

1. The writer reads paper out loud, stopping after each sentence.
2. All members of the group look for editing changes such as: stronger verbs, more specific sense appeal, more natural dialogue, eliminating repetition, cutting out slang and cliches.
3. All members of group correct technical errors (proofreading).
4. All members of group sign the author's copy of the second draft testifying to the fact that they have corrected the paper to the best of their ability.
5. Conference ends with the author thanking the group for the work done on his paper.
6. After the conference, the author makes changes suggested by editors/proofreaders.

Proofreading focus:

- Commas between halves of compound sentences
- Commas after introductory clauses and phrases
- No fragments
- No run-ons
- No homonym errors (their/there/they’re; too/to/two)
- Capitalize proper nouns and adjectives
- No spelling errors
Final Draft Checklist

* The following format items should be checked before handing in all final drafts:

1. Proper Cover Page? (See handout)
2. Interesting or effective title?
3. One inch margins on all pages?
4. Triple space between title and text?
5. Entire text of paper one and a half spaced, even between paragraphs?
6. All paragraphs indented properly?
7. One space after each comma or semi-colon?
8. Two spaces after each period, question mark, or exclamation mark?
9. All complete sentences? (No run-ons or fragments?)
10. Proper grammar?
11. Perfect spelling and punctuation?

*Take PRIDE in your work!!!
(single space the title page)

Title Here (line 13)
(Center, capitalize first and last word and all important words, do not underline or quote)

Name (line 25)
Writing 1
Hour
Date

Focused Correction Areas: (line 38)
1. Correct Format
2. Show, Don't Tell
3. Strong Lead
4. Strong Verbs
"Sharing"

*Listen carefully to each presenter and jot down at least three things that you think were extremely well done in his/her paper.

Name: ______________________

1. ________________________
2. ________________________
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5. ________________________

Name: ______________________

1. ________________________
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Name: ______________________

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Name: ______________________

1. ________________________
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Name: ______________________

1. ________________________
2. ________________________
3. ________________________
4. ________________________
5. ________________________
Journal Possibilities!

1. Describe a favorite toy you had as a child. What made it special?
2. Describe a place where you feel (or have felt) most at home. What makes it a special place for you?
3. Write a list of at least fifty things that make you feel good.
4. Describe the perfect day. Put in as many details as you can. Make it a possible day, not a "dream" day.
5. Describe a "dream" day. How is it different from a possible day?
6. Who is the person from history that you would most like to meet and talk to? Why? What would you like to ask?
7. Who is the person alive today that you would most like to meet and talk to and why? What would you like to ask?
8. Who is the person from literature that you would most like to meet and talk to and why? What would you like to ask?
9. Compile a list of words that describe you as a child. Compile a second list that describes you as you are now. How are these lists the same? How are they different?
10. Are you a noun or a verb? Give evidence.
11. Finish this thought: "If I could change one thing about myself, I . . . " (If you can't think of anything, you might consider telling how you got to be perfect!)
13. Compile a list of inanimate or animate objects to which you might compare yourself metaphorically. (I am a windmill. I change direction or my thoughts whenever someone talks to me.)
14. Describe an animal that you identify with strongly. Why do you have a special feeling about this animal?
15. Tell about what triggers anger in you or in someone else.
16. Make a list of "I used to . . . but now . . . " statements. They need not be in any particular order or on any specific topic, but they should be true. Make another list of "I used to . . . but now . . . " statements. This list should be totally imaginative. Which list was more fun to make? What does this say about you?
17. Write about something that you wanted very much and perhaps worked long and hard for, but were unable to get. What were your feelings then? What are your feelings about it now?

18. Invent a monster and describe it. Tell where it lives, what it eats, and what it does.

19. What is your favorite kind of weather? Why?

20. Describe a time when you really felt fear. What made it a frightening time? How did you feel when it was over? (If you have never been afraid, what might frighten you?)


22. What is the best Halloween costume you have ever heard of? Tell about it and why it is special.

23. Write about what you didn’t do this weekend.

24. Think of an incident that happened to you and exaggerate it in the telling. Make it into a tall tale.

25. If you were ruler of the world, what things would you banish for all time (rain on weekends, eggplant, and so forth)? Make a list and use your imagination.
Exam Preview

The Writing 1 exam will consist of three sections:

1. List the steps in the Writing Process and describe each.
2. Revise telling writing so that it shows.
    ---use sense appeal
    ---use dialogue
    ---use strong verbs
    ---use concrete (specific) details
    ---avoid weak verbs
3. Write a five paragraph expository essay.

Preparing to take the test:

1. Think about how we have gone about writing papers in this class. What are the steps we went through?
2. Study the "Show, Don't Tell" handout thoroughly and practice revising a telling statement such as "She is beautiful."
3. Know the following information:
   a) What is a paragraph? What are its essential parts?
   b) What is an essay? What are its essential parts?
Semester Exam

*You have one hour and twenty minutes to complete the following three problems. Budget your time wisely!

1. List the steps in the Writing Process and describe each in as much detail as possible.

2. Choose one of the following TELLING sentences and turn it into the best SHOWING piece of writing you can.
   a) He/She is beautiful.
   b) The kid was a brat.
   c) Nothing I did went right.
   d) He/She really loves basketball.
   e) They ate like pigs.

3. Write a five paragraph expository (explanatory) essay in which you discuss the major necessities of a well-written paragraph. Be sure to organize your essay and include relevant details. Also, remember that a successful essay requires both solid content and excellent organization. Good luck!!!

p.s. Staple this sheet to the back of your answers.
Appendix A

Unit One Samples: Childhood Memory Narrative
Focused Correction Areas:
1. Controlling idea
2. Show, don't tell
3. Stronger verbs
4. Commas
"You can get one if you get rid of that noisy rooster," my mom warily proposed to my bold question. A wide smile spread across my somewhat pale face as I jumped up in joyful glee.

My brother had been aimlessly walking down a blackened, dirt road. Suddenly, he happened to glance up and his beady eyes fell on a flash of black. He watched as it circled a tree, hovered, and landed on the upper-most branch. To his eager delight he saw what he hoped. An enormous branch was covered in a canopy of dirt, grass, and weeds. With a thoughtful grin on his face he quickly turned and meandered away.

Hearing my mom give those affirmative words, I sprinted to my brother and relayed the joyful news. We gathered together a large rope, a box, and a tiny plush blanket. We were off; off on a trek that would turn out to be one of the most exciting, thrilling, and fearsome adventures of our lives.

The dew was just beginning to dissipate. The sun broke through the morning's clouds with beautiful golden streams of light. The aroma of pine drifted through the air as whiffs of crushed Eucalyptus leaves cleared our nostrils like the fragrance of expensive perfumes. The day was already turning out like a dream come true. We walked down a smooth, but somewhat crudely made dirt road. Puddles of water glistened in the sun as gentle ripples broke their smooth surfaces. We bubbled with fun-filled thoughts as we purposely leaped into each puddle in our path. As I neared the tree, which my brother had most rudely thrown me aside to see, I marveled at its enormous African splendor. At last we reached the base of the immense Eucalyptus. It's trunk was the size of a blue whale, its branches fanned out like feathers on a peacock.

"Are we ever going to make it to the top of this giant?" I asked as a shudder shot up my spine.

"Hey, once you've climbed one tree you've conquered them all," my brother replied with a wavering voice.

"Well, let's do it then," I said.

I bounded up to the first branch. I carefully tied the rope around my belly and
my brother tied the remaining end to the box. We slowly began climbing, I being in the lead.

My brother was a large person for his age. He had hair as brown as the dirt below us, that flowed in the breeze like soft cotton. His face was covered with light freckles, which brought out the texture of his sun scorched skin. He was much taller than I so we decided that he would have a more difficult time reaching our destination; therefore, it was decided that I should go first.

Closer and closer we came until finally; I saw it. It was a masterpiece of art; a Picasso, a Rembrandt, possibly even a work of da Vinci. Even my small child’s mind was able to pull out all the intricately placed strands of wonder. I didn’t notice the large gusts of wind that blew the tree from side to side, or even the magnificent view that surrounded me. I had only one goal in focus; the unique prize that I would acquire. My palms sweat as I neared the mouth of the Mona Lisa. I knew if I fell, most certain death would await me. I slowly and carefully peered my head into it. My eyes glistened with sparkles of light. I felt my heart skip a beat as I stared in awe and wonder at the two. My head jolted back in terror as my distracted eyes caught a flash of black. I hoped I was seeing things, but to my dismay it was real. The mother dove out of the air like a B52. It’s sights centered on one target—me. I frantically searched my mind for options.

"I came up here for one reason, and I’m going to do it," I whispered to myself. I began frantically jerking the rope up; my hands developed into objects of searing flesh. I knew, however, that I would have to deal with more than a meager rope burn if I didn’t hurry. Finally, I grabbed the box in my hands and took one final look into the meshed artwork. I saw two blue eyes peering at me. I tenderly picked up the little babe and placed him in the box and shut the lid. I carefully lowered the long snake-like rope down to my awaiting brother, who was about half way up the tree. At last, it safely rested in my brother’s arms. I immediately swung around as the charcoal black mother zoomed past my quavering head; with less than a foot between us, her beady eyes burning with uncontrollable anger. I barreled down the tree like a madman for what seemed an eternity, until I finally reached my brother. My bare arms and legs were covered with blood, sap, and deep scratches. With my lungs about to burst, I slowed, letting out great gasps of air. I looked up and saw the mother gracefully floating on a cushion of air high above the tree. I wiped my forehead and let out a sigh of relief. I climbed down the rest of the way and my brother lowered the docile baby
down to me. I peered into the box and the little bird looked at me with his gentle blue eyes as if to say, “Are you my new mom?”

My brother and I slowly walked home, the sky had a glowing essence to it as the sun now shone brightly down on us. On the way back we carefully evaded each puddle. As we sauntered home, a much more serious glow pervaded the whole ordeal. We had learned something that day, which would never be forgotten.

When we got home we put the crow in a cage and watched it for awhile. Soon after we would name him “Rocky”, and he would become the best pet I will ever own. His life would lead us into many new mysteries and adventures; but that’s a whole different story.
Excursions Through the Wilderness

Brad Michael Loughin
Writing 1
1st hour
October 2, 1992

Focused Correction Areas:
1. Correct Format
2. Show, Don’t Tell
3. Strong Lead
4. Strong Verbs
There is just something about a little kid that makes them want to do dumb things. In my case it was a combination of a vivid imagination and lack of common sense. I was about eight years old. I really had no friends, so I always used to play by myself in and around our house. I did not make much trouble that way, and I always enjoyed the best times.

I remember one particular time when I was reading a Hardy Boy’s survival manual. I decided that I myself would embark on a quest of my own. So I examined the list of items that the Hardy Boys had taken along with them, and then packed up my own supplies. I did not really possess everything that they did, but I did make some good substitutions. Instead of say a kerosene lantern, I improvised with an Ever Ready flashlight; I replaced a fifty foot roll of rope with a couple feet of string; and I exchanged their real knives and machetes with plastic hunting tools. I did, however, own a canteen of water just like the adventuress brothers. So after getting my “survival kit” together, I set out to meet my destiny. I nervously bit into my knuckle and watched a tiny red drop of blood trail down my hand. Sure, I was skeptical, but who wouldn’t be? I laid those fears aside and went ahead bravely.

The first part of my epic adventure was foraging through the terrible forest which looked a lot like my room, and the forest resembled large piles of my toys and clothing. That was tough, and I remember tackling some vicious adversaries such as eight foot tall dust bunnies.

I could feel my body quiver and tremble as I was already still recovering from a previous excursion. After making my way through the jungle, I rested on a nearby boulder and sipped some of my precious supply of water.

After a brief period of rest, I packed up my belongings again and set
off on leg two of my mission which contained trudging through the dark and dismal swamp. The swamp resided in my basement, so I put on my wading boots, and headed forth through the murky water. I was almost swallowed by the spot of quicksand which had hidden itself well and sort of jumped out at me. I very slowly made my way through the badland picking up my feet one after the other very meticulously, keeping my eyes peeled for whatever may be lurking and waiting to swallow me up.

After I was past the end of the swamp and back on dry land, I stopped again for some water. I then thought, “What if I get lost?” I decided it would be a good idea to leave a mark that would be easily recognizable if I were to lose my way. I would then be able to make my way back to a familiar site in this unfriendly wilderness that I was trying to conquer.

So then, the next trick that I thought would be a good idea was to try mountain climbing. The largest mountain I knew existed on a high plateau on Ridge Cliff. I knew that the altitude would be extremely dangerous, and the fact that I was going at it alone was just purely foolhardy. Even so, I remained determined and would not give in to the wilderness. I mean, how could I just let it beat me? I made my way over several miles and climbed over several smaller mountains until I arrived at the base of future conquest, Mt. Hajifak. Okay, it was actually just my upstairs hall linen closet. I took several deep breaths before sinking my rope into the mountain and beginning on my way. It was difficult at first, but I refused to give up. This meant a lot to me, and after several hours and many potentially perilous moments, I reached the top.... shelf. Once at the top, I retired for a while and sat back contented that I had fulfilled my dream.

Then, since the end of my journey befell me, I guess I must have lost my common sense, because I did one of the most asinine things that I think I have ever done in my life. My rope was tied to the doorknob of the closet
that I was in, and so I thought that I would be able to pull the door shut from where I sat, and scare people when they walked by. I could jump out and yell, and that would be entertainment for me. I guess I just did not think my elaborate plan through, because I realized about three seconds after I shut the door that there remained absolutely no way for me to open the door from the inside. My adventure had ended. I had sunk into bottomless trouble. At last my stupidity and childlike ignorance had gotten me in a jam from which I could not escape. At first, I pounded and kicked at the door, desperate for someone to hear me. My journey ended on the second floor, and every one else remained down on the first floor watching T.J. Hooker. I turned my flashlight off after several minutes, as I began to realize that it was getting really hot, really fast. Now I was beginning to get worried.

Would anyone ever see me alive again?
Would I die on the top shelf of a linen closet?
Would my family ever stop watching their T.V. and realize that there little precious baby boy was enduring terrible peril?

These thoughts and many others raced through my tiny eight year old brain. I drank what was left of my water and tried unsuccessfully a few more times to open the door. Finally I began to get really drowsy, so I laid back and began to drift off to dream, which I realize now that I never should have even thought about. Before I fell completely asleep, I thought that I had heard someone going upstairs. With one last desperate attempt left, I weakly patted at the door. My older brother Todd, who had been going up to his room, opened the door and I poured out. I breathed deeply several times. I looked at my shirt, and realized it had become completely soaked through all the way to my bones, but I was out and I was alive.

After relaying the story to my family, they realized that I was going to live. Everyone, except me of course, enjoyed a hearty chuckle over the
whole incident. In fact, my mother still finds delight in telling that awful incident to anyone that she meets. I don't think it is very funny, and it remains the most terrifying time of my life.
Appendix B

Unit 2 Samples: Emotion Narrative
My Emotional Move

Deb Mastaw
Writing 1
3rd Hour
12/11/92

Focused Correction Areas:
1. Controlling Idea
2. Show Don't Tell
3. Commas
4. Stronger Verbs
My Emotional Move

“I don’t want to go to Central,” I blurted out of the blue, “Everybody there is pregnant, does drugs or sells them.”

“So move in with your dad and I. Then you can go to Jenison,” my step-mom said jokingly, but with a tinge of seriousness.

“I wish I could,” I said to the van door window as I peered out not really seeing anything.

My step-mom and I were on our way to Meijer for some milk when this conversation took place. Not much was said, but it made my palms sweaty and my throat dry just to think about moving. There was more to it than just Central. I was tired of arguing with my mom and step-dad. I was tired of the whole atmosphere there. I felt alone with no one to listen to me and no one to care.

“Deb’s going to move in with us and go to Jenison,” my step-mom told my dad when we arrived at home.

“She is?” he inquired with a chuckle, “why is that?”

I looked at my step-mom with hopeful eyes.

“Because she wants to,” she explained to him.

“Well, all she has to do is tell her mom that’s what she wants,” dad remarked.

“Whoa,” I thought. “Wait a minute, this is all happening too fast”.

I lived with my dad most of the summer which was great. My step-mom and I got along wonderfully; she was more like a friend than a parent. Also, I enjoyed being with my dad. He and my mom divorced when I was very young and I never felt close to him until now. I didn’t want our new relationship to end.

But still, how could I tell my mom? We did argue a lot but I do love her and I’d never want to hurt her or my step-father. Telling them I want to live with my dad would crush them and I don’t think I could face them afterwards. One of my sisters had
already left for college, and two of my three step-brothers had already dropped out of
school and moved out. I could just imagine how empty that large, old house that used
to be filled with six loud-mouth kids would be. The loud music that used to flow
throughout the room, or the arguments over who was going to use the phone would no
longer exist with only one of my sisters and one of my step-brothers living at home.

Then there was the Gates family. I had babysat for them for four years and
became very close to them and their four young children. Tad and Kristi along with
their kids were very dear to me and I couldn’t imagine not being able to walk over to
their house after school or when I got bored. Kristi, there to listen to my good news or
bad, or to give me advice about life would no longer be only houses away.

Another important factor in making my decision, was Jessica. Being my best
friend since second grade, I don’t think I could live without her. She talked me into
doing so many things that made me enjoy myself and one thing we had been looking
forward to was attending high school together and being in cheerleading together. We
each had our own dreams and hopes we wanted to share and I was afraid that I would
lose her friendship if I left.

It helped to picture her with her large brown eyes and her dark brown hair. Her
perfectly pigmented light cocoa skin and her proud even walk. I could hear her soft,
influencing voice now, “Debbie you’ve got to go to Central! You don’t want to go to a
stuck up preppie school do ya?”

The thought of leaving my family and friends brought tears to my eyes and put a
sharp pain in my chest. It was only July, I had plenty of time to think about it. My
parents would understand if I decided not to move, wouldn’t they?

The more I thought about it the more I decided against moving but the more my
dad and step-mom thought about it the more they liked the idea. They didn’t think that
I should live in such a violent neighborhood. My sister was walking to the gas station
one nigl: when a guy that she didn’t know came up behind her and asked for a
quarter and when she said she didn't have one, he punched her. They were afraid something like this might happen to me sooner or later so I might as well get out now.

I soon agreed with my parents reasoning as I became more and more frightened to walk in the neighborhood while at my mother's house. When it became dark I would ask my step-brother Jeff, the only boy now living with my mom and step-dad, to walk with me to Jessica's or to come pick me up at Tad and Kristi's. To think that the neighborhood in which I was brought up in would no longer be suitable for walking in at night filled my heart with sadness and brought tears to my eyes.

The day of reckoning came when I decided to call my mom and deliver the news. I reached for the phone and dialed her work number. After the second ring, I was ready to hang up when, "Jordan College, how may I help you?" sounded in my ears.

"Um, is Jean Szubinski in her office?" I asked in a shaky voice.

"Just a moment please," replied the lady at the other end.

"Hello this is Jean," boomed a cheery voice after few seconds of waiting.

"Mom, it's me Debbie," my voice shook and my heart raced as my hands trembled.

"Why, hello Deborah, how are you?"

"Fine. I just called to tell you that you can pick me up on Thursday because Barb doesn't have to work," rushed out of my mouth.

"Waco., see ya Thursday, bye!"

"Bye," I forced out.

After hanging up the phone, I felt a sense of relief. My heart slowed and I regained my speech. Then I screamed.

"I can't do this, I just can't do this!"

I bursted into tears and ran to my brother's room. Since I hadn't formally moved in yet, my room had no bed nor dresser. I layed on the extra bed in his room and cried myself to sleep.
After an hour of napping, my step-mom woke me up to say that she and my father were home from work.

Later that evening I went into their room and explained to them what had happened earlier. Again my eyes got teary and this lump in my throat would no cease.

"Come here," my dad coaxed, "go ahead and cry, this is a very emotional situation."

I remember giving my dad a hug and then and there I knew that I wouldn't have to do this on my own. My dad agreed to call my mom and tell her himself.

She agreed to the decision and I permanately moved in the very next week. After that I knew there would be no more dried tears on my pillow.
Queso

Brad Michael Loughin
Writing 1
1st Hour
November 2, 1992

Focused Correction Areas:
1. Controlling Ideas
2. Show, Don't Tell
3. Stronger Verbs
4. Commas
There is a fine line between stark absolute terror, and total euphoria. I felt both within a period of ten minutes.

The sound of the Nova's car door slamming shut sounded like a cannon as I leapt from the vehicle. I furiously started to unpack the car and race off to the auditorium.

"Adam is gonna be really mad!" I thought, but I did not really care. The skinny form of a runner emerged to greet me. "Adam, hey man, I am really sorry, I could not find my car."

"Oh, we thought maybe you were lying dead in a ditch somewhere!" Adam replied. Just then, another person came from inside. It was Phil. The shorter dark haired boy was equally concerned but actually appeared a little more perturbed than Adam.

"Brad, I thought that we were supposed to play at six or even a little before. It's twenty after seven now," Phil complained.

I apologized, and went through the whole story about how I was at the mall and forgot where I had parked my car, and was forced to walk around aimlessly for hours trying to find it. We all sprinted inside and got ready in a back room to practice.

This is what we had all been waiting for and maybe even dreading a bit for a long time. We were going to play our music in front of an audience. It was the night of the Jenison High School's First Annual Variety Show, and we were to play two songs.

Phil and I tore our guitars from their cases and promptly began tuning them.

"Okay, let's run through our song first," I stuttered. I was never timid or shy about playing with Phil or Adam because they were my
friends and I don’t have to worry about trying to impress them. We played through just like we had many times before, and it always sounded the same, but I knew that it would sound a bit different when we got up onto the stage. Next, we played through the second song that we were to execute on that fateful evening which was a tender little melody from a group called Guns and Roses known as “I Used to Love Her.” I noticed no change in that song either. So then, in part to pass the time, but mostly just to relieve some of the tension that I am sure we were all feeling, we spontaneously broke into a jamboree-type medley of a bunch of songs that were just a rollicking good time for all.

“All right,” Phil said, “now let’s tune our guitars again, put in the pick-ups, and leave ‘till we gotta play.” My heart rate had never been pumping harder than that day. I had run in a cross country race that morning, but nothing compared to the adrenaline that was coursing through my veins that night.

We then left the sanctuary of the tiny practice room and went out into the auditorium which was slowly being filled. I began to nervously babble to people that I knew who had come to watch the show. It wasn’t very long until I saw the signal that the show was going to begin shortly. I was now beginning to feel my bowl of chili, which I had eaten a few hours previous, slowly creeping back up my throat. We were to play our first song as the second act of the show and then perform our other one as the second act of the latter half of the show. The lights dimmed. People rustled restlessly, and at this point I was truly beginning to feel ill. The M.C.’s for the show came out onto stage and began their pre-show patter. They introduced the first act, and I clapped and whistled audibly and sat fidgeting through the impressive band’s performance. Near the end of the song, I called for Phil to follow me out to pick up our stuff and wait the rest of the song out behind the curtain.
It ended a little sooner than I had hoped, and now it was time for us to face our fears and to leave the safe haven of singing and playing in my basement in front of a mirror and go forth and do it for real. I wasn't sure that I was ready for all that.

They called our names and we looked at each other, sighed, and stepped out onto the stage. We rapidly plugged our equipment in and positioned ourselves in the manner that we wanted without really noticing the spectators. My knuckle had never looked more red and deformed from me insecurely sinking my teeth into it for the past couple of days. The nervous side of my behavior had a complete choke hold on me. I made a few cocky obnoxious remarks into the microphone, but there was just no stalling any longer. With one last introduction, the M.C.'s left the stage and Phil and I were left naked with nothing to shelter us from impending humiliation.

I caught a final glance from Phil, and then he began the intro. He stumbled on a note. I gave him a quick pep talk with a look from my eyes, and he nodded in acceptance. I then proceeded with my guitar and we were playing together. My hands were tight. I wished I could shake them out; I wished a lot of things. I sighed a deep breath of the stale auditorium air and began to sing. My voice warbled, and I had to fight to keep from hyperventilating. I just could not get the breathing right. But as I kept going, I heard the people in the faceless crowd clapping along to the beat. They picked up, and so did Phil and I. I felt my spicy dinner return to its proper place back in my stomach waiting to be digested. We relaxed, I calmed myself, and my small friend and I belted out the rest of our song.

The song eventually wound down to a close, and I heard the audience applaud and cheer. It was the sweetest sound I have ever heard. I never really understood exactly how much the approval of the crowd means to a performer until that moment. I smiled and thanked the people. After that,
I had nothing to say. That rarely happens to me. I could not believe the incredible comfort that I felt at that moment. There was not a single thought in my head.

That was my first run in with true contentment and self-worth. There is a genuine feeling of pride in being in front of people and hearing the warm sounds of approval surge through your head, and to realize that it is directed towards you. I cherished that feeling, and I never wanted it to end. There at that time I was special, and loved it.

I looked at Phil and he was beaming as well. We had finished, and we were good. We picked up our gear and headed off stage. Once behind the curtain, we were greeted by a flurry of people that we knew congratulating us. It was incredible to feel the warm gentle sweat of accomplishment roll down my back.

I don't remember much else about the show, even though we did play another song. It was that first short six minute excursion out on stage that was so important to me. I was completely high for the rest of the night and for the rest of the weekend. I was not sure that I ever wanted to leave.

There are few sweeter sounds than the words that found their way to me next.

"Brad, I don't think I have ever heard you sound better."

Adam had been, and still is a good friend of mine, but those words that he said to me that night were the greatest words I have ever heard from him. I had no reply. "Thank you" would not come close to the gratitude that I wanted to express. It wasn't poetic, and it wasn't eloquently thought out, but those simple words meant the world to me, especially coming from him.

I will always remember the way I felt on stage that night. I will remember the sights and sounds, but much more than that, I will
remember the wave of emotions that came over me and how much I love to perform. That will never die. For that brief period of time, I was a star.
Appendix C

Unit Three Samples: The Business Letter
2143 Fernwood Street
Jenison, MI 49428
November 12, 1992

Consumer Relations
Parker Brothers
P.O. Box 1012
Beverly, MA 01915

Dear Sir or Madam:

Recently, I obtained one of your Nerf Fencing action adventure toys from a local supplier. After playing with the toy for a little over a week, the apparatus broke. The specific part that broke was the foam blade of the sword. I was disappointed to say the least.

Understand that before assembling or using the toy, I carefully read and re-read the instructions for putting it together as well as the directions for proper use. The fencing set was not improperly used in any way.

In the past, I have been a loyal Nerf customer and have always been completely satisfied with your company's products. I spend a very large portion of my income purchasing toys, and it aggravates me to think that children could be buying this particular toy and having it malfunction on them. That is just not right. I have spoken with several of my colleagues and have discovered that I am not the only person who now owns a broken Nerf Fencing set.

I assume that this is not the first letter you have received in complaint to this product. I expect that prompt reparations will be made concerning this matter. I truly thank you for your time. You can count on my continued support in your company.

Sincerely,

Brad Michael Loughin
To Whom it May Concern:

I am very unsatisfied with your customer service counter. I went in about two weeks ago to return a $23 pair of shoes that didn’t match an outfit that I had bought. When I asked the lady if I could return them without the receipt, she started to get hostile and told me, "No, we don't return things without a receipt." She then informed me that you don't return things that are over $20 without a receipt. The lady who was helping me was very rude, and I kind of figured she either thought I had stolen them, since I am still a teenager, or she was prejudiced.

I left the store more upset over the lady who helped me than about not being able to return the shoes. I went home and sent my mother to go and try to return them the next day, and as I thought, she had no problem returning them. My mother asked the lady about the price when you don’t have a receipt and she said you can’t return things over $50 without a receipt.

Not only do I feel lied to, I also feel discriminated against. I don’t think the lady had any right at all to act as she did. People constantly complain about teenagers having responsibility, but how can we if adults act this way and we always have to turn to our parents to do things for us? I just thought I would bring this to your attention so maybe in the future this wouldn’t happen again. Thank you for your time.

Sincerely,

Christi L. Anzaldua
Appendix D

Unit Four Samples: The Paragraph
Being in the cast of a play makes you feel like a necessary and vital part of an activity. One reason is the good reviews you hopefully receive from critics at the end of the performances. The entire cast is on pins and needles, as no one wants to be told they did a bad job. Also, if your reviews are positive, you have even more in common with your fellow cast members and, as a result, grow even closer. Another reason it makes you feel wanted is the way the cast becomes like one big family. When you spend hours a day rehearsing, strong relationships tend to develop. For example, when one character is having a difficult day, it throws all the characters off, causing everyone to become concerned. The last reason is actually being on stage in the performances. If even one person misses a line or cue, someone has to cover and get everyone back on track. Also, there's something about being totally exposed that makes you feel vulnerable and intimate with the people who are in the same predicament as you. Clearly, being in a play is a great way to become involved and gain many lasting friendships.
Cats are the most enjoyable pets to have around the house. One neat thing about cats is their ability to forgive. It is quite nice when they are accidentally stepped on and hobble away, only to return like nothing happened. It is also very pleasing to know that, when forgotten, they just wait patiently. Another excellent quality of cats are their ability to keep you company when no one else is around. It is very nice to walk in the door and see someone waiting for you. In addition, having them follow you around is a very remarkable and comforting thing. The most recognized thing about cats is their cuddliness. It is always nice to have something so cute to cuddle up with. Also, it is very delightful to have such a soft, silky animal to huddle with on cold nights. As you can see, cats area very beneficial animal to have around the house.
Appendix E

Unit Five Samples: The Persuasive Essay
Can You Save the Princess?

Robin Huizen
Writing 1
1st Hour
January 14, 1993

Focused Correction Areas:
1. Keyhole structure
2. Paragraph development
3. Transitions
4. Conciseness
Can You Save the Princess?

What's the latest fad for teens? Video games have become a big hit in the early 90's. Many children today have become totally obsessed with playing video games. Most kids can sit around for hours just staring at a T.V. screen. More than half of the area teens own some sort of video excitement. The kids don't realize how much video games are really hurting them. Although video games are very entertaining and enjoyable to play with, they are really wrecking children's future.

One way video games are ruining children's future is that they are making children lazy. For instance, if they play their video games all day, that usually means that they are sitting all day. The most exercise they have been getting is by going up and down the stairs a couple of times. Of course, your fingers and hands will always be nice and strong from pounding on the controllers! The kids might even lose some friends because they are too lazy to get out and enjoy themselves. For example, on a nice, warm, sunny day, they choose to stay home and try to beat their old records instead of going to the beach with friends. It is always fun to go to a friend's house and have them hog the machine; you are left there watching and thinking. Another day wasted watching Harry and his video games. As you can see, kids are becoming very lackadaisical while playing video games.

Another way video games are destroying children's future is that they are not concentrating on homework and other school work like they should be. For instance, when it comes time for a test, kids would rather be working on their video skills than their math skills. Then they start getting C's and D's on their test so their grades start slipping. Also, they start handing in incomplete homework assignments. This just helps push
grades a little further down the tube. Most parents notice that their kids' grades have fallen, but still do nothing to help. For example, parents could take away privileges until their grades start to come up. Clearly, children's education is dropping because video games have become so popular.

Finally, video games are a bad influence on kids because it is all a fantasy. For example, kids are now growing up trying to beat their fastest time at Sonic the Hedgehog instead of working toward their future. It's not very realistic that some guy's going to break a brick with his head and a mushroom that appears and makes him three inches taller. Also, kids might think if they hurry through things, it would make them a better person. Another example of this fantasy is the fact that in video games you can start over if you die, but in real life you can't always go back to things. Kids might grow up thinking they can always go back and start over if they make mistakes, but everyone knows you can't always go back and start over. Also, kids might think that after everything they do in life there will always be a big, mean creature you must fight at the end. Obviously, video games are a bad influence on kids.

Although video games are very entertaining and enjoyable to play, it is obvious that they are not for the good of kids. Children are becoming lazy, losing friends, and watching their grades slip down the tubes. It appears that video games are controlling kids rather than kids controlling the video games. It is all right to enjoy your childhood by playing video games, but don't get carried away with it.
The Grim Reapers

Linde Hurd
Writing 1
1st hour
January 14, 1993

Focused Correction Areas:
1. Keyhole Structure
2. Paragraph Development
3. Transitions
4. Conciseness
Picture this: a harried mother rushing around the house with a screaming infant spitting up in her arms and a toddler clinging stubbornly to one leg. Another child runs in circles around her, bellowing at the top of his lungs to be fed. Out of the corner of her eye, she sees the school bus pull up and gives a cry of despair. "Here comes another one," she thinks. Pillows, food, toys, and clothes litter the entire house, upstairs and down. The cupboards and refrigerator are bare. After all, she can't shop with all the youngsters tagging along and tearing labels off boxes and cans. In another hour her husband will be home from a full day at work. If she's lucky, he won't be too upset at the lack of dinner preparations. She sighs in frustration and despair. Maybe tomorrow she'll get it right. Doesn't sound like too much fun, does it? This woman is lucky - she doesn't have to work outside the home. She is allowed to stay at home all day with all her children. She constantly wonders what life would be like without kids. Although some people feel that children are one of life's biggest blessings, they are actually more trouble than they're worth.

One important reason to abstain from having kids is the actual pregnancy. For example, the hormonal imbalance that women have to deal with is absurd. The cravings for food, such as pickles and ice cream, are disgusting and make them fatter than they are already. Also, the poor husband/boyfriend has to deal with mood swings that quite often leave him sleeping on the couch. Another reason the pregnancy is so awful is the incredibly elevated hospital bills. The tests alone, before the actual birth, are undescrribably expensive. Also, if anything goes wrong during the pregnancy, the bills get higher and higher until your only hope of paying them off is to sell yourself into servitude. The last reason not to have kids is the actual birthing process. Who actually wants to look at a
screaming, wrinkly, red, little loaf that just arrived from an unmentionable place? Also, those lucky dads that happen to be in the delivery room are given the “honor” of cutting the long, greasy, bloody umbilical cord. Clearly, the pregnancy is definitely one of the many downsides to having children.

A second reason that child bearing isn’t worth the hassle is the period of time when you actually have the infant in your home. One example is the noise level that will rise considerably with a child in your home. If you take him out in public, it’s a given that at the most romantic part of the movie, a large wail will emerge from the little bundle in your arms. Also, most couples do not yearn to be awakened at 2 A.M. because the adorable little tyke is hungry. Another problem the baby creates is the acute aromas that linger throughout your house. The smell of dirty diapers is the most prominent. In addition to that is the wonderful odor of strained turnips that fills the kitchen and any attached rooms. Undoubtedly, having an infant in your home would not be the most peaceful time in your life.

The last reason to avoid having children is that magnificent time when they reach puberty. One fantastic episode that every parent must experience is having their adorable little girl “express herself.” Just imagine the joy they must endure when she comes home with a head full of purple curls or no hair at all. And we can’t forget the clothes she wears, though it’s hard not to since they don’t cover very much. Another wonderful experience that takes place when you have teenagers is the ceremonial “bringing home the new boyfriend/girlfriend.” Think about it all you moms out there: Do you really want your grandchildren mothered by that obviously fake blond bimbo that waltzed through your door yesterday? Or fathers: Do you want your sweet, innocent, little girl giving birth to your grandchildren and that punk with the earrings and the
motorcycle as her husband? The stress of this period of time will make you wonder why you ever bothered having children.

Some people call them the light of their lives, while others call them the kiss of death. With kids goes your thin figure, your money, your spotless home and your appetite. In comes the noise, the bills, the public embarrassment, and the heartache and hassle of raising your own personal bundle of joy. In short, while some parents close their eyes to all the chaos their kids are creating and try to love them anyway, still others have the right idea and are getting neutered.