

The
Developing
English
Skills and
Knowledge



Program Handbook
2001-2002

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The Postsecondary Education Consortium (PEC) is one of four Regional Postsecondary Education Centers for Individuals who are Deaf and Hard of Hearing. The Centers strive to create effective technical assistance for educational institutions providing access and accommodation to these students. Funded through a contract with the U.S. Department of Education, Office of Special Education and Rehabilitative Services programs, the PEC serves the southern region of the United States through eleven State Outreach and Technical Assistance Centers.

For further information, for technical assistance with serving deaf and hard of hearing individuals, or for materials, please contact us at any of the State Centers or the PEC Central Office. Visit <http://sunsite.utk.edu/cod/pec> for contact information.

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Acknowledgments

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The DESK Program: An Overview¹



The Purpose of the DESK Program:

The purpose of the DESK (Developing English Skills and Knowledge) Program at Louisiana State University has been, from its beginning, to assist deaf and hard of hearing students in making a smooth transition from high school to post-secondary institutions and, in doing so, to ensure their academic and professional success.

The Evolution of the DESK Program:

The DESK Program has existed in two forms prior to its present one. Initially, the DESK Program was conceived of as a tutoring service offered by the Office of Disability Services at LSU to deaf and hard of hearing students to help them strengthen their reading comprehension and written composition skills. In its next phase, we moved the point of assistance from the post-secondary institution to the secondary institution, and we began offering workshops in self-advocacy, study skills and writing to two local high schools: the high school at Louisiana School for the Deaf (LSD), a K-12 residence school, and Lee High School, a public high school with deaf and hard of hearing students who are either diploma-bound and mainstreamed or certificate-bound and in a self-contained classroom.²

The DESK Program Today:

In its final and present form, the DESK Program focuses exclusively on English skills and is being offered to selected high school English classes at Louisiana School for the Deaf. The DESK Program Director visits the classes on a weekly or bi-monthly basis with the goal of introducing the students to the type of writing that is required in college freshman composition courses. In doing so, the hope is that the students not only become better prepared for college writing but are also better prepared for the entire college experience.

¹ Much of this overview has been revised from the introduction to the first *DESK Program Handbook* (1999-2000).

² For a fuller description of these first two forms, see the first *DESK Program Handbook* (1999-2000) or the second *DESK Program Handbook* (2000-2001). Both these handbooks are on-line at www.jsu.edu/depart/dss/desk/

The DESK Program Director:

Dr. Jean Rohloff is the DESK Program Director and conducts all the meetings of the DESK Program at Louisiana School for the Deaf. Dr. Rohloff holds a doctoral degree in English literature from the University of Wisconsin-Madison and is a member of the English Department at Louisiana State University. Her course load at LSU routinely includes freshman composition as well as literature courses.

When Dr. Rohloff had two deaf students enrolled in one of her freshman composition classes in the early 1990s, a long-held but undeveloped interest in American Sign Language and deaf culture was reawakened. Her interest led to an ongoing relationship with LSU's Office of Disability Services and soon deaf and hard of hearing students were placed in her freshman composition classes whenever possible. It was through working with these students and recognizing their special needs in terms of English writing skills that her involvement with the PEC Grant awarded to LSU's Office of Disability Services and the development of the DESK Program began.

Although Dr. Rohloff continues to take American Sign Language classes conducted by Louisiana School for the Deaf and has developed fundamental skills in sign language, she uses a sign language interpreter for her deaf students at LSU and in her meetings with students at LSD.

There are two important reasons that the DESK Program is directed by a person who is not fluent in ASL and has no formal training in deaf education. First, if, as we hope, this program is to be duplicated at other post-secondary institutions, it is necessary that all institutions have faculty in place who can direct such a program. To put it simply, all post-secondary institutions have teachers trained in English literature and/or composition; not all post-secondary institutions have teachers trained in deaf education and/or ASL. Thus, it is our hope that any post-secondary institution can duplicate LSU's DESK Program.

The second reason for having the DESK Program directed by faculty member untrained in ASL and/or deaf education is because unless students plan to attend a deaf university or a post-secondary institution with a large population of deaf and hard of hearing students, most of the instructors students will encounter will not be proficient in sign language. In fact, the reality is that students may encounter instructors with no experience with deaf or hard of hearing students or, worse, instructors who are not amenable to working with such students or accommodating their needs. Therefore, having an director who is not fluent in sign language but who is eager to work with deaf and hard of hearing students can serve to provide a transition between their present experience of having deaf educators and their possible future experiences in the post-secondary institution.

Working with the High School Teachers:

The input, cooperation, and support of the high school English teachers at Louisiana School for the Deaf continue to be essential to the success of the LSU's DESK Program. From the beginning work done in the classroom as part of the DESK Program has meant to supplement and coordinate with the teachers' curricula. When students are required to complete work in advance for DESK Program projects, it is important that such work does not place any undue burden on the students or teachers. It is also important that the DESK Program does not in any way appear to be compensating for any deficiency in the students' education. Rather, we have worked very hard to make it clear to the teachers and the students that the DESK Program is meant to reinforce what is already being taught in the high school English classes.

In any replication of the DESK Program, the program director(s) must develop a rapport with the teachers and frequently discuss the plans and progress of the program. Each high school teacher should have a copy of one of the DESK Program Handbooks or similar workshop plans.



The DESK Program: 2001-2002



The DESK Program 2001-2002:

In the 2001-2002 year, I continued to schedule workshops as I had done in the previous year. I worked with the first teacher's English class, meeting once a week for approximately nine weeks on a writing project to be completed during that nine-week period. Then I moved on to the second teacher's class for a second nine-week period. As it had last year, this structure provided focus and consistency of contact for the students and allowed the classroom teachers to more easily integrate the activities generated by the DESK Program into their individual course lesson plans.

The DESK Program Handbook 2001-2002:

The handbook reflects this visitation structure in that each chapter covers the content and activities of one nine-week unit. This year, instead of teaching three different units, I repeated the literary analysis with two different groups of students. The two units present two essays which require quite different writing skills. It should be noted that these are two essays that I traditionally teach to second-semester freshman writing classes rather late in the semester. Thus both these essays are quite demanding and somewhat advanced for high school students, but the students at Louisiana School for the Deaf met the challenge very well.

While within each unit separate activities are delineated, a strict week-by-week lesson plan is not presented. Thus, teachers using this handbook can modify and adapt these units to meet the different needs, skill levels and time constraints of their classes. I have inserted stop signs to indicate logical stopping places in the units. Additionally, step-by-step instructions are presented in a bulleted format but I have added, in italics, a more detailed narrative which describes what was done during DESK Program sessions.



Unit One: The Career Analysis Essay



About the Career Analysis Essay:

The career analysis essay is a comprehensive research essay which has two main sections.

Students first determine through self-analytic pre-writing exercises what they want in a career in terms of their skills, values, needs and environmental requirements. Having decided and narrowed to a short list their desires for a career, they develop this “half” of the essay using primary research which consists of the narration of their personal experiences as supporting evidence.

The second “half” of this essay requires the students to use secondary research to determine if what they want in a career is what they will get. Using the list of career requirements they developed in the first half of the essay, students conduct research via the Internet and library to discover the “reality” of their chosen career.

In addition to the skills and features I have just described, this essay contains other attributes that make it a valuable writing project.

First, this essay does not require students to write in a linear fashion, which is necessary in most other essays they might write. That is, students do not have to complete the first “half” before they move on to the second “half” of the essay. What usually occurs is that students write this essay in a “back-and-forth” fashion between the “what I want” and “what I get” sections of the essay with the research modifying their desires and vice versa. This also allows students to work somewhat at their own pace and thus helps develop independent thinking and time-management skills.

Also, unlike most academic writing in the humanities which proceeds deductively from a premise or thesis, this essay is written inductively, proceeding from a hypothesis or even a question which is essentially, “Is this the right career for me?” The answer, “yes,” “no,” or “undecided,” is not presented until the conclusion of the essay. As students write this essay, analyzing their desires and researching the careers, they are in the truest sense “writing to learn.” Thus, the writing process becomes a quest for the answer to a question that most students will find personally significant and engaging.

Finally, as will be explained in more detail later, this essay does not prescribe one organizational pattern. Since this essay is in many ways a traditional comparison-contrast essay in that it is

comparing each student's "ideal" career with the "real" career, students can choose between a block or point-by-point organizational structure, each with two variations. Since each of these four options has advantages, disadvantages and certain requirements, students are able to see how the plan of an essay can be organic and prescribed.

As I mentioned above, I traditionally teach this essay as one of the last essays in the second semester of freshman writing. In fact this essay is a very popular one among teachers of freshman composition at LSU because it provides students an opportunity for very practical and extremely useful application of writing and research skills. However, as the above description should make clear, it is a rather demanding and multi-faceted project which is probably best assigned to more advanced students.

Connie Tullos and I thought that this essay was an especially appropriate choice for her class's DESK writing projects since as juniors in high school they were beginning to consider their career plans. Also, the student's work in many of their classes was increasingly requiring research, and this essay would improve their research skills, specifically finding sources, using sources, and documenting sources.

Introducing the Career Analysis Essay:

- In the first meeting with the class, if necessary briefly introduce yourself and explain the DESK program for the benefit of new students.
- Begin discussion of the Career Analysis Essay by asking students what they plan to do after high school and/or college and continue this informal discussion as time and interest allows.

Discussion questions might be: "Why did you choose this career?" "When did you decide on this career?" "How do you know you will like this career?" "Do you know anyone who has this career?" "How much education will you need?" "How much money do you think you'll earn?"

- Tell the students that they will be writing an essay that will allow them to find out more about their chosen career and, most important of all, determine if they have made correct choices.
- Reproduce on an overhead transparency and as handouts for the students the "Career Analysis Essay" (page 22-24).³

³ You may wish to present all the handouts for this essay in the form of a small packet. However, if your students are prone to losing worksheets, you might choose to distribute these on an "as needed" basis.

- Present a brief overview of the assignment borrowing from “About the Career Analysis Essay” above and the first three paragraphs of the “Career Analysis Essay”⁴ handout.

You may choose to have students read these first three paragraphs with you on the on the overhead or on their own from their handouts or you may choose to have students read part or all of the handout as a homework assignment.

- Reproduce on an overhead transparency and as distribute as handouts for the students the “Schedule of Work” (page 25).⁵ Explain to the students that assignments are made *after* the in-class work is completed for any given week and that assignments are due *the next* week. This might also be a good time to explain how you will be grading homework and the essay.⁶

I usually began each session by putting this schedule on the overhead projector to give an overview of that day’s activities. Then I ended the session by returning to the schedule transparency to discuss the assignments for the next session.

- Distribute as handouts and assign as homework the “Career Analysis Vocabulary” worksheet (page 26).
- Have students to submit to you in writing (during class or assign a due date) or via e-mail (assign a due date) what their chosen career for the purposes.

It might be necessary to steer students toward career choices that not only lend themselves to this research assignment but that also will encourage them to pursue some sort of post-secondary education or training.



- Ask the students if they have any questions concerning the general characteristics of the essay.

⁴ As I have mentioned earlier, this essay is a popular assignment among English instructors at LSU, and we frequently share with each other materials that we find useful. This particular handout has had many contributors, but I’d like to especially thank Debbie Normand, Shannon McGuire, Pat Morgan, Sandra Granger and Dotty McCaughey for their input and assistance.

⁵ This schedule is the one I used and is presented only as a model. You will need to modify this to meet your own needs.

⁶ See “Grading the Career Analysis Essay” on page 31 as a model.

- Discuss the source requirements of this essay listed on the “Career Analysis Essay” handout, explaining each item as you go and as student questions occur.

You might wish to modify the list of source requirements based on your time constraints, the previous research experience of your students, and the library and computer facilities of your school.

The interview is an optional source requirement which does require somewhat advanced writing skills and additional time.⁷ If you do require an interview, you will find the guidelines listed in “Before the Interview,” “During the Interview,” and “After the Interview” (pages 39-41) helpful.

Exploring Needs and Wants in a Career:⁸

- Reproduce and distribute as a handout for students the “Career Self-Analysis Exercise”⁹ (page 27-30).
- Discuss the main sections of this exercise, explaining to the students that the more time and attention they devote to its completion, the more essential pre-writing they will have completed for the writing of the essay.

This exercise may be done in class or assigned as homework.



- Lead a class discussion about what the students discovered from the “Career Self-Analysis Exercise.”

⁷ For additional information about using interviews in essays, see the unit on biographical essays in the second *DESK Program Handbook 2000-2001*.

⁸ It is possible to reverse the work on needs and wants and the introduction of the essay. However, I think doing this exercise “jump starts” student interest because it is such a personal exploration.

⁹ I would like to again thank the previously mentioned LSU English instructors for their various contributions to this exercise.

- Ask the students to list and order their top five needs/wants with 1 being most important and 5 being least important.

This exercise may be done in class or assigned as homework.

- Explain that this list (which will probably be reduced to three or four) will be the basis of the entire essay in that they will soon be explaining why they have these wants/needs and then doing research to determine if their chosen careers will prove the wants/needs.

At this point their lists might be a little “rough,” but do work with students to avoid needs/wants that are too similar, such as “working independently” and “being my own boss.”



The Introduction and Thesis Question or Hypothesis:

- Have the students open their “Career Analysis Essay” handouts and read the first paragraph of the section “Introductions.”
- Show an overhead transparency of introductory paragraph of the “Sample Career Analysis Essay” (page 32-35).¹⁰ Have the students read the introduction paragraphs (1-4).
- Discuss the features of the introduction, explaining that perhaps unlike introductions to other essays, this introduction can be a little “flexible.” The introduction can be more than one paragraph, can be quite creative and personal. Above all it should tell the readers how the writer came to his or her career choice.
- Have students read the second paragraph under “Introductions” of the “Career Analysis Essay” handout.

¹⁰ As this was a very long, but exemplary, student essay, I have only included a portion of this essay. I have numbered the paragraphs at the beginning of each one.

- Ask the students to identify the *thesis question or hypothesis* in the introduction of the sample essay on the overhead projector. (It is the second to last sentence of paragraph 4.)
- Discuss how this thesis question, or hypothesis, might differ from thesis *statements* in previous essays. Explain to the students that they will be “writing to learn” and discovering the answers to their thesis questions as they write their essays.

Depending on the skill of your students, you might wish to discuss the differences between inductive and deductive reasoning. Above all, try to communicate that the end of the introduction should be somewhat “up in the air” or open-ended. Each writer should make it clear to the reader that he or she is not sure at this point whether the career choice is a good one.

- Explain that they can choose to use either a thesis question, which will be in the grammatical form of an actual question, such as “Is this the right career choice for me? or a hypothesis, which will be an open-ended statement, such as “I wonder if I’ve chosen the correct career.”
- As the assignment for the next session, tell the students to write their introductions on overhead transparencies.



- One-by-one place each student’s introduction on the overhead projector. Have the rest of the class read the paragraph and then discuss first its positive features and then spots that could use revision.

Alternatively, depending on the writing experience of your class, students could work in pairs doing revision work. However, I think having the entire class read all the introductions is an excellent way for students to see a variety of approaches to the introduction.¹¹

As an additional assignment, you may want students to revise their introductions for the next session. However, I have found that this is often best done last when students have a

¹¹ Although this introduction is somewhat different than a standard expository introduction, you might want to review the general characteristics of introductions in essays using a grammar handbook, the class text book. A general checklist of introduction criteria can be found on page 45.

more firm grasp of the overall direction of their essays.



The Personal “Half” of the Career Analysis Essay:

- Have the students open their “Career Analysis Essay” handouts and read the section “Body.”

This may be done in class or assigned as homework.

- Explain to the class that the work they did on the “Career Self-Analysis Exercise” and the list of 5 needs/wants has laid the ground work for half the essay, the essay which explains, with support, what they need and want in a career. Explain that this is the section of the essay which will be based on their personal experiences and will not require research.
- It might be helpful to illustrate the two “halves” of this essay again with a chart, such as:

<u>Personal Half</u>	<u>Career Half</u>
What I want	What I get
My ideal career	My real career
Personal experiences so far	Research

- Explain that they will be writing the personal section based on their list of needs/wants.
- Remind students that as in all writing, these personal paragraphs should have clear beginnings or topics sentences and be developed with specific detail.¹²
- Using the overhead transparency of the sample essay, ask students to read the “personal” paragraph (paragraph 5). Discuss the features of the paragraph that are especially strong.
- Tell them for now, they may want to think of writing one paragraph for each need/want they have identified.

¹² A helpful checklist of the criteria of body paragraphs can be found on page 46.

- As the assignment for the next session, tell the students to write three body paragraphs (their top three needs/wants).

If you think students need or would benefit from some feedback prior to the completion of all three paragraphs, have them e-mail you one paragraph first.



- Depending on your time constraints, class size, and the writing experience and skill level of your students, revision can be done in a number of ways:
 1. Read the rough drafts of these personal paragraphs and return to the students with your written comments and suggestions for revision.
 2. In addition to returning the rough drafts with written comments and suggestions for revision, hold individual conferences with the students to discuss their drafts.
 3. Students could exchange papers and write comments and suggestions on each others' drafts. The "Body Paragraph Checklist" (page 46) could be used as a revision checklist, and you or the students could add additional criteria based on the requirements goals of this essay.
 4. Put students in pairs or small groups for discussion-based peer group revision. Again, the "Body Paragraph Checklist" (page 46) and any additional criteria could be used to guide the revision work.



Finding and Evaluating Sources:¹³

If possible, hold this session in the school library or computer lab. At LSD, the school

¹³ This section is by no means a comprehensive explanation of research methods. Almost all grammar handbooks and many English textbooks have chapters devoted finding, evaluating using and documenting sources, and these can supplement the above discussion. An excellent source book is *The Scott, Foresman Handbook for Writers*.

librarian attended the sessions regarding sources so she could help students as they began doing their research. This was extremely helpful. It would even be beneficial to “team teach” the sessions on research with the school librarian.

- Ask students to turn to the section “Source Requirements” in the “Career Analysis Essay” handout and review the source requirements briefly.

You might want to have examples of reference books and journals on hand to show the students.

- Tell students that they will soon need to bring their sources to class so they must either check sources out of the library or make xerox copies. Advise them to be sure to xerox the first few pages of any book they use because they will soon need the publishing information for their Works Cited Pages.
- Explain to students that the reason they are being required to get some sources from the library and not the Internet is that it is important that they be able to use the library to do research in college classes. You might also want to point out that some Internet sources are not as valid, as in the case of personal home pages for example, as library sources.

You might have to make exceptions to this if students have difficulty finding sources in the library, but I would do this on a case-by-case basis.

- Explain what reference books are by using examples from the library. Below is a partial list of useful reference books:

American Almanac of Jobs and Salaries
Occupational Outlook Handbook (also available at <http://www.bls.gov/oco/>)
College Blue Book
Dictionary of Occupational Titles
Encyclopedia of Careers and Vocational Guidance
Peterson’s Guides

- Explain what professional journals are using examples from the library if possible. Tell students they might want to ask a teacher or person working in the field what journals they subscribe to.

If you have access to a computer, it would be useful to conduct a web search using standard search engines, such as Yahoo or Alta Vista, or any data bases the school uses, such as Infotrac. Also, many universities have databases on their library web pages. See an excellent example at www.lsu.lib.edu/databases/

- Explain to the students that it is especially important that they evaluate the Internet sources they find. Some principles they should follow are:¹⁴
 1. Consider the purpose of the source.
 2. Consider the authority and reputation of a source.
 3. Consider the credentials of authors and sponsoring agencies.
 4. Consider the timeliness and stability of a source.
 5. Consider the biases of a sources
 6. Consider how well a source presents key information.
 7. Consider commercial intrusions into a source.

I tended to be somewhat lenient with the quality of the Internet sources the students found because for some of them this was their first research experience.

- As an assignment for the next session, tell students to complete their research and bring their sources (or xeroxed copies) to class. If they have grammar handbooks or English texts books with MLA style guidelines, they should bring those to class also.

If the students are not able to complete their research in one week, you can proceed to “Conducting Interviews, and/or “Using Sources” and “Citing Sources” and then return to “The Works Cited Page.”



Conducting Interviews - Optional:

- If you are requiring students to do an interview, plan to spend a full session discussing how to find an interview subject and how to prepare for and conduct the interview. See pages 36-38. Much of this work will have to be done working individually with students.

You may wish to have students hand in to you a questionnaire (see page 36) or a list of questions they plan to ask. You may want to require a certain number of questions for this source.

¹⁴ Maxine Hairston, et. al., *The Scott, Foresman Handbook, Sixth Edition* (New York: Longman, 2002), 670-677.



The Works Cited Page:

- Ask the students to have on their desks their sources, their grammar handbooks (or other book containing the MLA style sheet guidelines), notebook paper and pencils.

As will become clear, by the end of this session each student should complete most of a handwritten rough draft of his or her Works Cited Page. If you have access to a computer lab where each student can use a computer, they could do this rough draft work at computers. However, students should have good keyboard and computer skills to do this, so that the actual entering of the information doesn't get in the way of learning the basic skills of completing a Works Cited Page and using the MLA style sheet.

- Explain to the students that the Works Cited Page is a list of the sources they use in their essays, and that they must *use* the source to be able to include it on this page.
- Explain that there are several ways (styles or formats) of doing the Works Cited Page or bibliography, and that they will be using the MLA style (Modern Language Association) which is widely used in college writing in the humanities.
- Help students locate the MLA section of their grammar handbooks and identify the section which contains the different MLA style entries and also a sample of a completed Works Cited Page.
- Have the students browse through the various entries for sources, explain that each of the different sources they have been required to use in this paper will require different formats, but that it is not necessary that they *memorize* these formats. They only need to know where to go in the handbook to find the format for the sources they use.
- Explain that they will be completing a rough draft of much of their Works Cited Page in class in a handwritten form and that you will be working with them individually to correctly identify and format each of their sources.

If students have not completed their research at this point you can distribute novels, magazines, newspapers, etc. to do a "mock" Works Cited Page. However, it is much more profitable if they can do an actual rough draft of their own Works Cited Page.

- Ask the students to write the words “Works Cited Page” in the center of the top line of their notebook paper. Pointing to the sample Works Cited Page in their books or on an overhead transparency¹⁵ show them how this title is positioned.
- Instruct students that each entry will begin on the left margin but that subsequent lines of each entry will be indented. Also, explain that the entire Works Cited Page will be double-spaced so that they should write on every other line of their notebook paper.
- Proceed through each of the four different required sources, reference book, periodical article, interview (if used) and Internet source. For each source, identify the entry model in the handbook and a duplicate of the entry on an overhead transparency. Identify the characteristics of each element, including punctuation marks, and have the students write down that element using their sources.

Below is an example of how you might present a generic model and example of the entry for magazine articles. However, as I mentioned below, it is preferable that the overheads examples match the examples samples in the grammar handbooks the students are using. Many grammar handbooks, such as Hodges’ Harbrace Handbook, include such transparencies with their instructor materials.

<p>Article in a Magazine or Journal</p> <p>Lastname, Firstname. “Title of Article.” <u>Name of</u> <u>Magazine</u> (day) month year: pages.</p> <p>Edwards, Mike. “Kabul.” <u>National Geographic</u> Apr. 1985: 494-505.</p>
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Since their books are reference books, they probably will not fit the “generic” authored book entry. Therefore, it might help to do a “trial run” of one entry with paperback novels.

Essentially, you will be “walking through” each of the sources with the students, source by source, element by element, punctuation mark by punctuation mark. For example,

¹⁵ Using a transparency made from the sample Works Cited Page in their grammar handbook is best to avoid any confusion.

you might say, “Everyone find the last name of the author of the book they have. On the third line of your paper, write that last name on the left margin (red line) of your paper. Then put a comma. Now write down the first name of the author.”

Very quickly you will find students have questions because many of their sources will not fit perfectly into the entry formats. The assistance of the classroom teacher and/or librarian is very helpful during this session because the students will need much individual attention.

- As the assignment for the next session (or to be e-mailed to you before the next session), tell students to complete the rough draft of their Works Cited Page and type it continuing to pay special attention to the formats for each source.

Admittedly, this is a painstaking, and to the students possibly boring, exercise. However, I have found it helpful to tell students that “how to do a Works Cited Page” is not always taught at the college level, that many of their teachers will expect them to know this. If it is taught, say in first year English courses, it is taught quickly and viewed as primarily a review.



Using Sources:

- Reproduce and distribute as a handout for students “Using Sources” (page 42).¹⁶
- Explain to the students that soon they will be using their research by incorporating it into the career section of their essays and that it is important that they know the various ways to do so.
- Using the overhead transparency, reveal only the “Paraphrase” section. Read, and discuss if necessary, the definition of paraphrasing. If time allows, have the students paraphrase the example given.

If the students do these exercise on blank transparencies, you can show the variations in can show several examples to the entire class.

Alternatively, these source use exercises could be completed as homework.

¹⁶ Appropriate sections in the grammar handbook could supplement or replace this page.

- Proceed through each type of source use in a similar manner.



Citing Sources:

- Ask students to look up the word “plagiarism” in dictionaries and/or handbooks.
- Tell the students that plagiarism is essentially “stealing” and that most school and universities have strict policies, with consequences, against plagiarism whether it is intentional or accidental.
- Explain that to avoid plagiarizing, it is important that they know how to *cite* or give credit to the sources they use.

I usually try to encourage students that the way they will be citing is very simple compared to the “old fashioned” use of footnotes.

- Reproduce and distribute as a handout for students “Citing Sources” (page 43).¹⁷
- Discuss the points presented on “Citing Sources.”

I don’t spend too much time doing exercises in using sources. I find that at this point, if students have their research completed or at least fairly under way, it is best to let them cite their actual sources as they begin to write the career section of the essay.



The Career “Half” of the Career Analysis Essay:

- Reproduce on an overhead transparency and as a handout for students “Writing the Career ‘Half’ of the Essay” (page 44).

¹⁷ Again, appropriate sections in the grammar handbook could supplement or replace this page.

- Allow enough time for students to carefully read this explanation of the next step in the writing process.
- After they have completed reading the handout, put the overhead transparency on the projector and go through the description of the assignment carefully, answering questions as they arise.

This is the part of the writing that students will find most challenging, so be sure to explain this step thoroughly.

- Using the sample essay, have students read the personal paragraph (paragraph 5) and then the corresponding career paragraph (paragraph 6). Highlight the characteristics of each paragraph.
- As the assignment for the next session, tell students to complete the career paragraphs of the essay.

If time allows, it is extremely helpful if after the students have begun this portion of the essay, say one or two paragraphs, that you and the classroom teacher work individually with students, in a computer lab if possible, as they continue writing.

I found that incorporating the research into the essay was very challenging, and I chose to work individually with students in the computer lab guiding them through the revision process. I worked with one student on one paragraph and then proceeded to the next students and worked on one paragraph.

If writing using secondary research is new and/or difficult for the students, it is possible for them to first draft these career paragraphs without the sources and then add it later. Working with students on an individual basis to do this is especially beneficial.



- Choose an appropriate revision method (see page 12) for revising this section of the essay.



Completing the Essay:

- Explain to the students that there are several ways the personal paragraphs and the career paragraphs can be organized.
- For a very visual illustration of this, write the word “Personal” on three small pieces of colored paper and the word “Career” on three small pieces of paper. Either with the assistance of the classroom teacher or by placing the pieces of paper on a surface that all the students can see, arrange and rearrange the pieces of paper to illustrate the various formats.
- To continue discussing these organizational plans, record the four options in the following chart on the board:

A	B	C	D
Personal ¶1	Career ¶1	Personal ¶1	Career ¶1
Career ¶1	Personal ¶1	Personal ¶2	Career ¶2
Personal ¶2	Career ¶2	Personal ¶3	Career ¶3
Career ¶2	Personal ¶2	Career ¶1	Personal ¶1
Personal ¶3	Career ¶3	Career ¶2	Personal ¶2
Career ¶3	Personal ¶3	Career ¶3	Personal ¶3

- Return the sample essay to the overhead projector and ask students which format it is (A). Ask students their opinion of how this plan works.

Since time was running short in the quarter, I encouraged the students to choose either A or C, explaining that these plans seemed more logical in that the experiences in the personal section were in the past and the career was in the future and also because the personal section was more or less an extension of their thesis question (“Is this the career for me?”) and the career section contained the answers. Although it’s probably best not to muddy the waters too much at this time, if students have recently done an evaluation essay or a comparison-contrast essay, comparisons can be made to the structures of those essays.¹⁸

- As the assignment for the next session, tell students to bring in their completed essay and

¹⁸ For a full discussion of these two types of essays, see *The DESK Program Handbook 1999-2000*.

Works Cited page.



- If time allows, have students revise their essays, choosing an appropriate revision method as discussed on page 12.



CAREER ANALYSIS ESSAY

For this essay, you are to focus on a job, career or profession you are considering. It is alright if you are undecided about what you “want to be when you grow up.” Use this paper to explore a career you are curious about.

In writing this essay, you will explore and evaluate the benefits of a job in this field *for you*, not for the many others who will also be entering this profession. So while you will research the requirement, benefits, and limitations of a specific career, you will also analyze your own values, priorities, likes and dislikes as they affect your choice of a career.

While some essays begin with a thesis or main idea or argument, this essay will not. This essay will raise a thesis **question** or a **hypothesis**. The body of the essay will present the information you've researched and go through an evaluation of that information. At the end of the essay you will arrive at the thesis statement which will essentially your opinion about whether this is a good career for you or not. A good thing about this way of writing is that you can discover answers as you write, instead of having to “know” the answers before you start writing.

Introduction

A good way to interest or engage your reader is to summarize the story of how you became interested in the profession which your essay will explore.

Next, you should end your introduction by raising a well-thought-out thesis question. This question will ask whether this profession seems a good choice **for you**. (Any essay that simply reports on a profession will be unacceptable.)

Body

The paragraphs should include:

1. Careful, complex answers to the question, "What are the realities of being in this profession today?" Those realities would include such information as starting salary and duties, what people in this profession actually do all day, which areas of the country are hiring most people in this field, how people currently working in this field feel about their work, whether there are any hidden benefits and advantages in this field, what opportunities for promotion exist, whether this profession will be

glutted by the time you graduate.

2. Thoughtful, convincing consideration to the question, "What about me and my values, interests, aptitudes?" Consider your values and the way in which you weight important criteria pertaining to a career choice. In short, what matters to you?

You will complete a career self-evaluation which will guide you in this area.

Some questions you will want to consider are:

- a. Your interests and aptitudes. (Are you good in math? Do you like working with computers? Are you a good organizer? Do you have the patience to handle details, or do you prefer to leave that to others?)
 - b. Your personality or temperament and work style. (Do you prefer to work with others or alone? Do you prefer considerable or minimal supervision?)
 - c. How important are financial benefits and security to you? Prestige? A city with an opera? Clean hands? Working out-of-doors at least part of the time? A window in your office? An office?
 - d. Can you afford (in terms of patience and dedication as well as money and time) the training and "breaking-in" periods this profession may require?
 - e. If it's necessary, are you willing to relocate? Must you stay near family? The Gulf Coast?
 - f. What is the attitude of your family and friends towards this profession? Do they see it as important or as a whim of yours?
 - g. What personal and work experiences in your past are relevant to this profession? Why?
 - h. What kinds of written and oral communication are require by this job? How do you feel about that requirement?
3. Answers to these questions: How do I weigh my criteria for a profession? How well do the realities of this profession *match* my criteria for a career? Be sure that you explain the reasoning behind these weightings and judgments.

Conclusion

Your thesis statement should answer the thesis question(s) raised in the introduction and re-emphasize the degree to which this profession probably is or isn't right for you. An easy way to end your essay might be to offer closing comments on what you have learned/gained from doing this evaluation (or on what you may have been disappointed not to have been able to discover).

Source Requirements

Include a minimum of three sources, at least one of each type listed below.

1. One reference book article on employment realities and opportunities. (Turn in your highlighted, annotated copy of the article.) **This must be from a library, not the Internet.**
2. One article from a professional journal in the field, a magazine, or a newspaper, preferably on the subject of the "state of the profession." (Turn in your highlighted, annotated copy of the article.) **This must be from a library, not the Internet.**
3. One reference from an Internet source. (Turn in your highlighted, annotated copy of the source.)
4. One interview of a with a person currently working in the profession or teaching in the field. (Turn in a list of your interview questions.)

Each of these sources is likely to provide different sorts of information. Make the best possible use of each. You may use more than one of any of these or other sources, but you must use one of each of the above.

Format

Your paper should follow the MLA format for a research paper. We will provide this information later.

Your Works Cited page should be in standard MLA form.

Using Sources

Ignorance is no excuse for plagiarism. We will discuss how to avoid plagiarism later.

WEEK	IN CLASS WORK	ASSIGNMENTS
Week 1	<ul style="list-style-type: none"> • Discuss assignment and source requirement • Discuss self-assessment survey • Discuss sample intro ¶s 	<ul style="list-style-type: none"> • E-mail your career choice to JRohloff@aol.com by Monday 5:00 p.m. (5 pts) • Complete survey (10 pts) • List & order 5 top needs/wants; 1=most important (5 pts) • Write intro ¶ on overhead transparency (15 pts)
Week 2	<ul style="list-style-type: none"> • Analyze class's intro ¶s • Discuss "personal half" of essay with samples 	<ul style="list-style-type: none"> • E-mail one personal ¶ to JRohloff@aol.com by Monday 5:00 p.m. (10 pts) • Complete & bring to class at least 3 personal ¶s (30 pts)
Week 3*	<ul style="list-style-type: none"> • Discuss finding and evaluating sources 	<ul style="list-style-type: none"> • Complete research & bring sources to class (30 pts) • Bring grammar handbook or MLA style guidelines to class
Week 4*	<ul style="list-style-type: none"> • Discuss and begin writing Works Cited page in class 	<ul style="list-style-type: none"> • E-mail Works Cited page to JRohloff@aol.com by Monday 5:00 p.m. (30 pts)
Week 5	<ul style="list-style-type: none"> • Discuss using sources • Discuss citing sources (internal documentation) 	<ul style="list-style-type: none"> • Complete & bring to class at least 3 career ¶s (30 pts.)
Week 6	<ul style="list-style-type: none"> • Discuss structuring the essay 	<ul style="list-style-type: none"> • Complete essay

Important information:

- This is a "rough" schedule; I might make some changes but I will tell you this each week.
- If additional assignments are made, I will tell you how many points they are worth.
- If possible we will meet in the computer lab on these days (*).



CAREER SELF-ANALYSIS EXERCISE



Background: Make four columns, jot down these four headings, and list under them the specified information.

Education

List courses, special projects, other learning experiences in high school and college that seemed especially challenging, interesting or useful to you.

Work

List paid, volunteer, or around-the-house work that gave you a feeling of accomplishment or satisfaction or that contributed to your learning.

Activities

List college or community activities that you became sincerely involved in.

Other Pursuits

List other pursuits such as travel, sports, music that gave you skills or perspectives you might otherwise lack.

Now review these lists and note on each list the *reasons* you chose the items you did. Why, for instance, did you include history instead of chemistry or perspectives you might otherwise lack.

Using these lists to jog your thinking, complete these sentences.

1. Things I find especially satisfying have these characteristics:

2. Skills I seem to use most effectively are:

3. Things I know or do better than other include:

4. If there's one thing that really distinguishes me from other people it's

Values or Needs. Circle the items in this list that seem especially important to you.

Achievement	Knowledge
Altruism	Loyalty
Authority	Personal growth
Competition	Power
Creativity	Salary
Emotional well-being	Stability/Security
Health	Status
Helping others	Variety
Honesty	Wealth

Next, add values or needs missing from this list that you consider important. Then rank order five of the items you've circled or added, giving a "1" to the one that's most important to you. After considering this list, please complete the following sentences.

1. The values or needs most likely to influence my career choice or the job I take are:

2. These values and needs are likely to influence my career or job choice in these ways:

3. In terms of prospective employers, I'll want to look carefully at:

Feelings about Environments. Glance back at the four lists you wrote about your background. Keeping your answers in mind, circle in each pair or group below the environmental factors that seem to satisfy you most.

Indoors	Changing environment
Outdoors	Stable environment
Regular schedule	Working independently
Flexible schedule	Working under supervision
Working alone	Decision making
Working as a team member	Non-decision making
Fast pace	Creative opportunities
Average pace	Regular duties
Slow pace	
Working without interruptions	Pressured
Working with interruptions	Unpressured
Quiet atmosphere	Detail oriented
Noisy atmosphere	Non-detail oriented
Formal situations	
Informal situations	

Working with contemporaries
Working with younger people
Working with older people
Working with all ages

East
North

West
South

Add any other factors or conditions that would make you happy in a work environment. Now complete these sentences.

1. The three factors in a work environment that are most important to me are:

2. I probably would *not* take a job that had these features:

3. Knowing what I do about my environmental preferences, I'd probably be happiest in these kind of job settings:

Summary Paragraph. Once you've filled in all the blanks above and reviewed your answers, please complete this summarizing paragraph.

The position I choose should allow me to capitalize on my distinctive abilities, such as

This position should also reflect my values and needs and should offer

And this position should have an environmental setting I'd feel comfortable with such as

In general, the kind of position I'd be happiest in now is working as

In three to five years, I might see myself as _____

And in the long run, perhaps I'd like to _____

GRADING THE CAREER ANALYSIS ESSAY

I, not your classroom teacher, will be grading the work you do for this project. S/he will decide what portion of your course grade this essay will be.

Your grade for this project will be divided as follows:

Homework and in-class assignments	50%
Final, complete essay	50%

Each homework or in-class assignment will be worth different amounts of points.

You must get at least 90% of the total point available to get an A for this half of the grade. (80% = B, 70% = C, 60% = D)

Essays will be given standard letter grades with pluses and minuses.

A Professional Journey

¹ Come with me as I engage in a little nostalgia and delve back into my wonderful childhood filled with non-stop, exhilarating, and fun-filled moments of pure excitement. So fasten your seat belt and hold on for dear life. Well, perhaps this might be a bit of an exaggeration. Actually, my childhood really was filled with many momentous, happy times, and I have to say that I experienced my greatest joy when I was helping others. For instance, rescuing a helpless mouse from the ravaging grips of death in my backyard, two-foot swimming pool at the age of seven was only one of my honorary, purple heart achievements. After moments like this, I knew I was destined to lend my hands and my heart to others for the rest of my life. My immediate choice was, of course, to become a surgeon. But after literally, and I mean literally, turning green when having my ears pierced, I was forced to toss that idea straight out the window. Over the following years I played with several other career ideas, as most kids do.

² Then, as I became more and more serious in deciding on a career, it did not take me long to figure out what I really wanted to do. First of all, my preference in subjects like English, history, business law, speech, and government set the groundwork for my choice. These subject preferences intertwined with my rather staunch independence, my unrelenting stubbornness and argumentativeness, which my mother can definitely attest to, my tendency to always firmly stand up for what I

believe in, and my inner desire to help others led me to the field of law. This decision was enhanced even more about a year ago when I was called to testify in my mother's divorce trial and was able to experience the legal system first hand. I witnessed a blameless mother endure months of an agonizing divorce while a pompous, self righteous, and malicious dead-beat dad prevailed and was basically exonerated. And in the end who were the final ones to fall victim to the system? Two small, innocent, and undeserving children with very big broken hearts and hurt feelings, that's who.

³Although there is a vast spectrum of lawyers who "deal with many different areas of the law" such as corporate, tax, and patent lawyers, after personally witnessing situations like this, my attention tends to be averted more towards family law (*Occupational 101*). And although I do not want to be too close-minded in deciding on a particular field of law, I definitely know that I want to do everything in my power to positively affect the lives of defenseless families who sincerely need honest, proficient representation and protection from falling victims to ruthless crises like divorce. And what better asset to have on my side than the greatest energizing force of all society, the law.

⁴Because you most probably already know, I will spare going into great details and providing you with an elaborate definition of lawyers. Chances are, you have already developed your own idea of lawyers by viewing shows like *Perry Mason*, *L.A. Law*, and perhaps even *Night Court*. But just in case, let me briefly remind you that it is attorneys who interpret the laws which affect every aspect of society and the rulings and regulations for businesses, as well as serve as advocates in resolving disputes, all the

while adhering to a strict code of ethics (*Occupational* 101). Quite a substantial amount of responsibility for a single profession wouldn't you say? But then you might also think that there are definitely some obvious rewards of the profession that more than compensate for such a heavy load of responsibility. For instance, holding a very high status, prominent, and respected position in the community could easily comprise some of the compensation. Oh, and then we can not forget the unlimited potential that lawyers have in excelling financially. After all, when it comes to having the most perks in a job, lawyers are rated number one out of well over two hundred other careers (*Jobs* 322). But heavy responsibility, respect, and financial potential are not the sole things I desire in a career. I have several career factors that are of utmost importance to me. Therefore, I must say when it comes to fulfilling these essential factors, I stand at an uncompromising position. My occupation must cohere to my personal needs and standards in a career such as providing me with a very social environment, maintaining a challenging, fast-paced schedule, and allowing me to use my communication skills. So now come with me on my journey of research as I seek to find out whether a career in law will meet my criteria in a diligent effort to discover whether or not law is truly the right profession for me.

⁵Our first stop will be to review the environment of a career. As far as the physical aspect of the environment is concerned, I absolutely must not be made to feel like I am in solitary confinement. I do not mind at all working indoors just as long as I can at least have the luxury of having sunlight bathe my face every once in a while. Since I have been working in a credit office for nearly a year now, I have

acquired that one necessity. I have discovered that being confined to a desk all day looking out barred up windows and having the gleaming sunlight tease me is definitely not my ideal environment. And of course a social environment is definitely of top priority. I guess you can say that I thrive on interaction with people and have ever since my first day of pre-school when I got reprimanded for talking too much to my little "next-desk " neighbor. I just genuinely enjoy earnest, sincere conversation with any one who will take the time to converse with me. And if not, I will still wholeheartedly send them a friendly salutation or even just an encouraging smile. Hopefully, this simple criteria will be met.

⁶Now let's see what exactly constitutes a lawyer's environment. Quite obviously, the majority of their time is spent indoors in offices, law libraries, and courtrooms (*Occupational* 101). This is necessary to converse with clients, work on briefs, research laws and previous cases in reference to their current cases, and represent themselves and their clients in front of a judge when necessary. Although most of their time is devoted to tasks indoors, they are not confined to one certain location, and "[t]hey often travel to appear in court, conduct research, and meet with clients and colleagues" (*Jobs* 171). Also, even lawyers who are employed by other more experienced lawyers are not constantly supervised and scrutinized; therefore, they are given more liberties as to how and where to conduct their business (Crain). So you see, even lawyers are allowed to wallow in sunlight every once in a while. And

Name: _____

1. Whom do you plan to interview?

2. What is this person's occupation/position?

3. How did you come to know or learn of this person?

4. Why do you think this person is a good person to interview?

5. Overall, what do you hope to learn from this interview?

6. On the back of this page, list five questions you plan to ask the person you will interview?

INTERVIEWING GUIDELINES

Determining the Proper Person to Interview

The obvious choices for this paper are 1) someone working in the field (i.e. an interior designer) or 2) someone teaching in the field (i.e. an instructor of interior design). If you or people you know do not have any "contacts" consult: the city directory in the library, professional societies, the yellow pages, a local firm, the appropriate university department or college, university organizations.

Preparing for the Interview

After determine the name of the person you want to interview, you must request the interview. You can do this either by telephone or by letter (but this may be too slow to meet your deadline).

Learn as much as possible about the person and about the company for which she works. When you contact with your interviewee, explain (1) who you are, (2) why you are contacting her, (3) why you chose her for the interview, (4) the subject of the interview, (5) that you would like to arrange an interview at her convenience, and (6) that you will allow her to review your draft if she desires.

Prepare a list of specific question to ask. The natural temptation for the untrained writer is to ask general questions rather than specific ones. "How are the benefits?" is too general. "What kind of pension plan do you participate in?" is more specific.

Conducting the Interview

1. Be pleasant, but purposeful. You are there to get information, so don't be timid about asking leading questions on the subject.
2. Use the list of questions you have prepared.
3. Let your interviewee do the talking. Don't try to impress her with you own knowledge, etc.
4. Be objective. Don't offer your opinions on the subject. You are there to get information, not to debate.
5. Some answers prompt additional questions; ask them. If you do not ask these

questions as they arise, you may forget them.

6. When the interviewee gets off the subject, be ready with a specific and direct question to get her back on track.
7. Take only memory-jogging notes that will help you recall the conversation later. Do not ask you interviewee to slow down as this imposes on her time and may make her lose her train of thought.
8. On the one hand, the use of a tape recorder may put your interviewee on edge and requires transcription of the tape. On the other hand, you can listen more intently instead of taking notes. But don't let it lure you in to getting too comfortable. Above all, ask you interviewee if she minds the use of the tape recorder.

After the Interview

Immediately after, use your memory-jogging notes to help you review and record more detailed notes. Don't put this off! No matter how good your memory is, you will forget!

Depending on whom you interview, a handwritten thank you note may be appropriate (and beneficial in establishing a future "contact").

If your interviewee has requested seeing your draft, don't forget to get it to her. Be sure to allow time for her to review it in advance of the paper deadline.

✓ Before the Interview ✓

- Make an appointment with the person you are going to interview that is convenient for him or her.**

- Dress nicely for the interview.**

- Be on time for the interview, even early.**

- Before the interview starts, thank the person you are interviewing for taking the time out of his day to let you do the interview.**

✓ During the Interview ✓

- Be pleasant, but purposeful. You are there to get information, so don't be timid about asking questions.**
- Use the list of questions you have prepared.**
- Let your interview subject do the talking. Don't try to impress him or her with your own knowledge or accomplishments.**
- Be objective. Don't offer your opinion on the subject.**
- Some answers prompt additional questions: ask them. If you do not ask these questions as they arise, you may forget them.**
- Be flexible. Don't be afraid to take "detours" in the interview.**
- However, if the interview subject gets too far off the subject, be ready with a specific and direct question to get her back on track.**
- Take only memory jogging notes that will help you recall the conversation later. Unless you are a very good note taker, you probably won't be able to get down every word.**
- For the most part, do not ask your interview subject to slow down as this imposes on her time and may make her lose the train of thought.**
- A few times during the interview, you may want to ask the interview subject to repeat an especially good quote that you want to get word-for-word. This is a compliment to the interview subject, but don't overdo it.**

✓ After the Interview ✓

- Before you leave the interview, be sure to thank the interview subject.**

- Ask your interview subject if he or she wants to see a rough draft of your paper and/or the final copy.**

- Immediately after the interview, use your memory jogging notes to help you review and record more detailed notes. Don't put this off! No matter how good your memory is you will forget.**

- Within a few days after the interview, write a handwritten thank-you note to your interview subject.**

- If your interview subject has requested seeing your draft, don't forget to get it to her. Be sure to allow time for her to review it in advance of the essay deadline.**

USING SOURCES

Paraphrase:

A **paraphrase** is when you use someone else's ideas but not that person's exact words. A paraphrase is about the same number of words as the original source. specific words.

Paraphrase this passage:

High school often do not realize that when they attend college they will not have anyone to remind them to complete their assignments.

Summary:

When you **summarize**, you use someone else's ideas but not that person's exact words. A summary is a condensed version of the original source.

Summarize this passage:

College can very be challenging. It can challenge you to do well in your classes, it can challenge you to have an active social life, and it can challenge you to be a mature individual.

Direct quotations:

Direct quotations present exactly word for word someone else's ideas.

- Keep quotations as short as possible.
- Make the quotes a part of your essay. Quotations should be "attached" to your sentences, not separate sentences "stuck" in between your sentences.
- Try to include in the sentence the speaker or writer and his/her title or position. This shows the authority of the quote.
- Enclose quotations within quotation marks.

Example: Mrs. Connie Tullos, an English teacher at Louisiana School for the Deaf, states, "Students must complete their homework if they wish to pass this class."

Use this quote by Dr. Jean Rohloff, LSU English teacher, in your own sentence:

Good writing is the key to success in college.

CITING SOURCES

- Citing means that you are giving credit to the authors whose ideas or words you are using.
- You need to give enough information so that your reader can find the source on your Works Cited page and then readers look that source up.
- The basic elements of the parenthetical citation are: 1) the author's last name 2) The page number of the material used in the source.
- However, it is not necessary to repeat any information that is already provided in your essay or the "text" of your paper.

Examples

As many teachers have argued, personal responsibility is important (Rohloff 22).

Paraphrased, no information in the text.

As one teacher states, "Personal responsibility is essential" (Rohloff 22).

Quoted, no information in the text.

Dr. Rohloff feels that personal responsibility is important (22).

Paraphrased, author in the text.

Dr. Rohloff states, "Personal responsibility is essential" (22).

Quoted, author in the text.

As one writer argues, "Personal responsibility is essential" ("Writing is Good" 22).

Quoted, no author given, article title used in parenthesis.

Punctuation Pointers

As a famous teacher states, "Personal responsibility is essential" (Rohloff 22).

↑
comma (before quote)

↑ ↑ ↑
nothing nothing period

WRITING THE CAREER “HALF”

Most of you have already written the **personal paragraphs** for this essay. Remember these are the three or more paragraphs which describe what you *want* in the career you’ve chosen. (For example, a good salary, a quiet and safe environment, challenging work, etc.) These paragraphs should be fully developed with lots of detail, maybe from your experiences as a child, in high school, jobs you’ve had, etc.

Now you must start writing the **career paragraphs** for this essay. These paragraphs will show what you get in the career you’ve chosen. This is where you will use your research to support your ideas. Some information may come from common sense or what anyone would know about a job, such as that a pediatrician works with children. However, you need to find information in your research which tells how much money you can earn in your career, what the benefits might be, etc.

It is very important that the “wants” match the “gets.” If your personal paragraphs were about wanting a good salary, a quiet and safe environment, challenging work, then you must write career paragraphs about the salary, the environment and the type of challenge in the work. You may need to change a personal paragraph if you can’t find research for a career paragraph.

The assignment for _____ is to complete your three career paragraphs and bring them to class. If at all possible, please have the paragraphs typed. Also bring the personal paragraphs you already wrote, typed if possible.

We will discuss how to put the whole essay together, but if we have time I’d like to work individually with you and give you some suggestions on your paragraphs. Good luck and feel free to e-mail me with questions.

✓ Introduction Checklist ✓

- Does the intro ¶ grab our attention?
- Does the intro ¶ move from general to specific?
- Does the intro ¶ flow smoothly?
- Does the intro ¶ provide necessary background info?
- Does the intro ¶ address the audience?

✓ Body Paragraph Checklist ✓

Unity:

- Is the main point of the ¶ stated clearly in the topic sentence?
- Does all of the ¶ relate to the topic sentence?

Development:

- Is the paragraph developed with *enough* specific evidence or detail to be convincing?
- Is the paragraph developed with *the right kind* of specific evidence or detail to be convincing?



Unit Two: The Literary Analysis Essay



About the Literary Analysis Essay:¹⁹

This essay is a traditional literary analysis. One paragraph is teacher-written (see page *) as a model, one paragraph is written collaboratively by the class and one paragraph is written by the students individually. Introduction and conclusion can be written if time allows.

Kate Chopin's short story "The Story of an Hour" was chosen as the subject of this essay primarily because its unusual brevity (two pages) allows student readers to quickly and easily gain a comprehensive understanding of the story. Thus, more class time can be spent on the development of the written analysis of the story. This story is readily available as it is widely anthologized in many short story collections and available on the internet.²⁰

Introducing Basic Elements of Fiction:

- Begin this unit by defining and discussing the five basic elements of fiction in this order: point-of-view, setting, character, plot and theme.
- If the students have been introduced to these elements, try to use definitions and explanatory terms with which they are already familiar.
- If the students have not been introduced to these elements, standard definitions can be found in many high school English textbooks, short story anthologies or literary handbooks.²¹

Since the students were somewhat familiar with these terms, I presented this as a "college-level" review, explaining that I would explain these terms in the exact way and at the same pace as I do for my sophomore college-level courses. This seems to challenge the students and ensure their attention during a potentially "dry" lecture.

I worked across the chalkboard by first putting the element at the top of the board and then asking students for their own definitions. Using their input, I distilled a working

¹⁹ I must give full credit to Joey Nipper whose idea it was to assign the biography essay with the interview component.

²⁰ I am not listing individual sites as these do tend to change over time. A key word search using www.google.com will lead you to several on-line versions of this story.

²¹ For example, see Joseph F. Trimmer and C. Wade Jennings, *Fictions* (NY: Harcourt Brace College Publishers, 1998) or William Harmon, et. al., *A Handbook to Literature* (NY: Prentice Hall, 1999).

definition and then discussed various examples, real and hypothetical, of how these elements might appear in works of fiction.

This order seems to work best as it moves from more concrete and comprehensible to more abstract and difficult to grasp. It is very important to end with theme, as this is the element that students, at all levels, seem to struggle with the most.



- Distribute copies of “The Story of an Hour” and if time allows give a brief biography of Kate Chopin.

It is preferable to give students xeroxed copies of the story so that they can underline and mark the evidence they find during their analysis of the story. This encourages active reading and the use of specific textual support.

- As an assignment for next session, tell students to read the story carefully and to be prepared to discuss these elements as they appear in the story. Encourage them to mark the evidence pertaining to the elements with pencil.
- Ask them to write down the answers to the following questions:
 1. What is the point-of-view of the story? Where in the story do you find evidence of this?
 2. What is the setting of the story? Be sure to consider, time period, geographical location, social class and interior scene changes. Where in the story do you find evidence of this?
 3. What do you know about the main character(s)? Be sure to consider personality traits as well as physical traits. What evidence in the story supports your ideas?
 4. Where do the “pieces” of the plot begin and end? Be sure to consider exposition, conflict, climax and *denouement*.
 5. What is one theme of the story?

The more detailed questions in “Considering the Elements of Fiction” (page 56) might be distributed as a student guide.

- End the session assuring the students that in literary analysis there are often many “right” answers to questions such as the ones they will be answering. Explain that usually an answer is valid if there is adequate evidence from the story.

The use of the word “evidence” will be important in explaining the elements of written literary analysis, so it is advisable to use it frequently when referring to the information found in the story.



Discussing the Story:

- Across the top of the entire length of the chalkboard, write the elements of fiction.
- Beginning with point-of-view, ask the students what type of point-of-view the story used. Follow up answers by asking students to point to the evidence in the story.
- To a reasonable degree, encourage differences of opinion, but require students to be very specific in identifying the supporting evidence.

If the configuration of the classroom allows you to use the board and an overhead projector at the same time, use a transparency of the story and mark it as students identify key passages of evidence.

- Place several of the students’ themes on the board. Discuss them one by one, asking other class members if they agree or disagree with the themes.
- Students often have trouble recognizing that a theme must be a full statement, not merely a word or phrase. Students also have difficulty understanding that a theme expresses a universal truth about the condition of being human and needs to be expressed in terms that are not specific to the story. If these seem to be problems they are having, introduce “Topic, Theme, Thesis” (page 57) either as an overhead transparency or as a handout. However, discuss only topic and theme at this point. (Explain that it is not necessary to know the story referred to in order to understand the concepts.)
- If time allows, revise one or two of the student themes.



Connecting Theme and Thesis:

- Explain that in college literature classes, instructors might present a list of possible topics for an assigned essay or they may require that students create their own topics.
- Tell the students that since some sections of this essay will be written as a group, you will provide both the topic and the thesis to allow the essay be better unified.
- Explain that for future literary analysis essay, it is important that they fully understand the connection between the theme, the essay topic and the thesis.
- Return to “Topic, Theme, Thesis” (page 57). Review topic and theme and then discuss the thesis section.²²

It might be necessary to distinguish between “topic” as is used on this page—the subject of the story—and an essay “topic” or writing prompt or assignment.

- Explain that since theme and thesis are so important to a successful literary analysis essay, you will present a step-by-step process for each.
- Place “Finding a Theme” (page 59) on the overhead projector and discuss each of the points. Remind students that there always more than one “right” theme.
- Explain that a successful thesis for a literary essay usually includes the story’s theme.
- Place “Making a Thesis” (page 60) on the overhead projector and discuss each of the points.



Presenting the Paper Topic and Thesis:

- Explain that since this essay will be written, in part, collaboratively, you will be giving not only the paper topic but also the thesis.
- Put “From Paper Topic to Thesis” (page 61) on the overhead transparency and discuss how the paper topic is asking that the thesis or argument make a connection between some part of the story and the theme.
- Point to the thesis and ask student how it “matches” the pieces or answers the questions in the paper topic.

²² The quiz on page 58 can be used to reinforce these terms.

Balancing Evidence and Interpretation:

- Explain to the students that before they begin analyzing the story in a literary analysis essay, it is important that they understand that literary analysis is made up of a balance of “interpretation” (or their ideas about the story) and “evidence” (or the details from the story that support their ideas).
- Present the “Balancing Interpretation and Evidence” overhead transparency (pages 62 & 63)) and go through it in class as time allows.
- Make connections to this balance as it occurs in literary analysis and as it occurs in other types of writing (such as persuasive essays) where it was essential that they support their ideas with proof.

Since this is such an important essential ingredient of literary analysis essays, it is important that students understand the difference between “interpretation” and “evidence” and grasp the importance of this balance. It is probably best to go through this as in class with the overhead transparency and then distribute as a handout and ask students to study this before the next session.



The Teacher-Written Paragraph:

- Begin this session with a review of the “Balancing Interpretation and Evidence” handout, asking students if they have questions or need further explanation.
- Put the blank interpretation and evidence chart on the overhead projector (page 64). Explain to student that this chart can be used to take notes prior to writing. Explain how the thesis will supporting points which will each require at least one paragraph and that each of these points must contain this important balance.
- Explain that as they use this chart to brainstorm and plan their essays, they may at times have ideas or interpretations before they have evidence or, on the other hand, they may find significant evidence but not know how to interpret write away. Assure students that they do not need to fill this chart out in an particular order, but that using this will keep them focused on thesis and plan of their essay.
- Put the chart for the 2nd paragraph of the essay on the overhead transparency (page 65). Explain that you are “giving” them one of the body paragraphs of this essay so that they will have a model to use for the other paragraphs.

- Talk through the details of this chart, making connections not only between evidence and interpretation, but also back to the paragraph’s topic sentence and the thesis.



- After discussing the chart of notes for the teacher-written paragraph, present the completed paragraph on the overhead projector (page 66). As necessary, move back and forth from the chart and the paragraph to show the students how the notes are easily transformed into sentences.

Be sure to make the students see that they are free to put evidence and interpretation in separate or joined sentences and that a rigid order need not be maintained.

I have tried to make the distinctions clear with font changes, but for the purposes of this handbook they were necessarily done in one color. These changes could be made more visible with color changes as well.



The Collaborative Paragraph:

- Put the following sentence on the board or overhead projector. Tell students that this will be the topic sentence of a paragraph that the class will write together.

The first stage of Mrs. Mallard’s grief is one of shock.

- Distribute blank interpretation and evidence charts.
- Tell students to write the topic sentence in the appropriate box on their charts.
- As in-class work or an out-of-class assignment, tell students to fill in the interpretation and evidence boxes “under” this topic sentence.



- Reproduce a blank interpretation and evidence chart on the chalkboard. Ask student volunteers to read their interpretation and evidence pairs while you fill them in on the chart.

How you do this will depend on the configuration of the class room and the equipment you have available. For most class rooms it is easiest to take the notes on a section of the chalkboard and then write the paragraph on the overhead projector with the notes on the chalkboard still visible.

- When the chart is completed ask students how the interpretation and evidence pairs should be ordered in the paragraph. Mark the chart with the appropriate numbers.
- Write the topic sentence on the top of a blank overhead projector.
- Ask students to construct sentences for the interpretation-evidence pairs.

Their various ways the collaborative writing can be done. You can assign individuals or pairs of students interpretation-evidence pairs and have them work at their desks to construct the sentences. If the students are experience writers, they may be able to create sentences more “off-the-cuff.”

It is important at this point to refrain from too much editing or criticism in order to “demystify” literary analysis. If the paragraph that emerges is rather rough, you could copy the paragraph to paper and distribute it to the students for an out-of-class editing project.

Below are the notes and paragraph that the students wrote:

Evidence	Interpretation
3. (how) cries with wild abandonment	couldn't take it all in at once
1. She heard it differently than other women, frozen	different, more sensitive
2. (when) cries “at once”	shows her surprised reaction
4. (where) in her sister's arms (maybe skip)	acts on instinct
5. “storm” of grief	all the emotions that were spent

The first stage of Mrs. Mallard's grief is one of shock. We see the first sign of her

shock when she doesn't become paralyzed like other women. This shows she is more sensitive and reacts more strongly to bad news. She cries "at once," she is expressing her (extremely, amazing, suddenly) surprising reaction. She cries in "wild abandonment" because she just could not take it all in at once. At the end of this stage of shock, when the "storm" of grief was finished, it is clear that these feelings were over and she was entering a new stage of grief.



Writing the Individual Paragraphs:

- Write the following sentence on the board, explaining to the students that this is the topic sentence for the third and final body paragraph of the essay.

Mrs. Mallard's third stage of grief is one of acceptance.

- Instruct students that they will be writing the last body paragraph of the literary analysis essay on their own.
- Make available to the students additional copies of the blank interpretation and evidence chart (page 64).

How you break down this assignment will depend on the skill level of the students and the amount of time you have for the completion of this essay. For example, you may wish to assign the note taking on the chart and the drafting and revising of the paragraph as separate assignments and have students do much of the work in class so you can advise and monitor their work. Or you may wish to simply assign the paragraph, including note taking and drafting, as an out-of-class assignment.



Completing the Essay:

Again, the skill level of the students and your time constraints will determine how and if the essay is completed. You might spend several class days reviewing the characteristics of introductions and conclusions. These paragraphs might be written individually, by small groups or by the class collaboratively.

If time does not permit the completion of the introduction and conclusion, a brief discussion of what these paragraphs might include provide adequate closure to the assignment. Be sure to make references to other introductions and conclusions they have written, and assure the students that even without these paragraphs they have gained the essential skills of literary analysis by writing the body paragraphs of the essay.

- Distribute a copy of the entire essay (the class-written first paragraph, the teacher-written second paragraph, and the individually written third paragraph) to each student.



Considering the Elements of Fiction²³

Plot:

- Does the plot depend on chance or coincidence, or does it grow out of the personalities of the characters?
- Are any later incidents foreshadowed early in the story?
- Are the episodes presented in chronological order? If not, why not?
- Does the climax indicate a change in a situation or a change in a character? How dramatic is this change? Or is there no change at all?

Character:

- Are the characters believable?
- Are they stereotypes?
- Do they suggest real people, or abstract qualities?
- Is there one protagonist or are there several?
- Does the story have an antagonist?
- How does the author tell you about the main character--through description of physical appearance, actions, thoughts, and emotions, or through contrast with a minor character?
- Does the main character change in the course of the story? If so, how? Why?

Setting:

- How does the setting influence the plot and the characters?
- Does it help to suggest or develop the meaning of the story?

Point of View:

- How does the point of view shape the theme?
- Would the story change if told from a different viewpoint?
- In first-person narration, can you trust the narrator?

Theme:

- Does the story's title help explain its meaning?
- Can you find a suggestion of the theme in passages of dialogue or description?
- Are certain symbols or repetitions of images important in revealing the author's intent in the story?

²³Charters, Ann, *The Story and Its Writer*, fourth edition (Boston: Bedford Books of St. Martin's Press, 1995) 1623.

Topic, Theme, Thesis

It is important to keep these terms distinct in discussing and writing about literature, especially in the formation of an argument or thesis for your essay answers. (Examples are from Hawthorne's "Young Goodman Brown.")

Topic

Definition: A subject treated or presented by a literary work. A work can have more than one topic; some will be more dominant than others.

Example: Human sympathy

Theme

Definition: A central or dominating idea in a literary work. A work can have more than one theme. Although in an informal discussion of a work we may use interchangeably "topic" and "theme," in actuality a theme is a statement about the work and should be expressed as a complete sentence with a subject and verb.

Example: (One theme found in "Young Goodman Brown" is that) A lack of human sympathy results in isolation.

Thesis

Definition: The (Your) central idea of a piece of writing, in this case a work of literary interpretation or analysis. The thesis should make its point by relating some aspect (symbolism, setting, etc.) of the work to its theme or to the meaning of the whole.

Example:

(aspect of the work) Through the three stages of Young Goodman Brown's character development, the authors shows that

(theme) **a lack of human sympathy results in isolation.**

Topic, Theme, Thesis Quiz

Indicate whether the following words, phrases, and sentences are topics, themes or thesis statements.

1. Topic/Theme/Thesis "Sexual satisfaction is important."
 2. Topic/Theme/Thesis "Adolescent anxiety."
 3. Topic/Theme/Thesis "Women's roles."
 4. Topic/Theme/Thesis "Character development in this story illustrates that maturity comes from self-sacrifice."
 5. Topic/Theme/Thesis "Unconfessed guilt is psychologically harmful."
 6. Topic/Theme/Thesis "Three key scenes in this story reveal how important communication is in marriage."
-

Answers:

1. Theme
2. Topic
3. Topic
4. Thesis
5. Theme
6. Thesis

Finding the Theme

1. The theme is like a moral, but not so pat or preachy.

2. Perhaps start with a cliché and revise it.

"Make hay while the sun shines" could mean "Humans should seize the opportunities life gives them."

3. Look for what the author reveals about the behavior of humans, the conduct of society, the human condition

4. The theme should be worded in terms that apply to our lives, not in terms of the specific characters and actions of the story:

"The lack of forgiveness results in human isolation" not "Young Goodman Brown is isolated because he doesn't forgive."

Making a Thesis

1. In general, devise a thesis that makes its point by relating some aspect of the work to its theme, i.e., to the meaning of the whole.

aspect	The use of symbolism shows
theme	that human dignity is essential.

2. Do not merely repeat the paper topic.

Topic: Discuss the use of symbolism in "A Clean, Well- Lighted Place."

Bad Thesis: The author uses symbolism in "A Clean, Well-Lighted Place."

From Paper Topic to Thesis

Paper Topic

aspect of the story

By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story,

theme

argue what "The Story of an Hour" says about the stages of grief.



Thesis

aspect of the story

By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story,

theme

we can see that the process of human grief often consists of shock, profound sadness, and then acceptance.

Balancing Evidence and Interpretation

All literary analysis, for both short answers and longer essays, requires, above all, a balance between evidence, the support you find in the text, and interpretation, your ideas about the text. This balance is necessary to avoid two common and *deadly* errors: excessive plot summary and unsupported generalizations.

To understand the seriousness of these errors, realize that an essay which consistently falls into one or both of these traps will never make above a "C" and will most likely not make a passing grade. (Although the following examples are assuming a paper topic on Hawthorne's "Young Goodman Brown," familiarity with this story is not necessary to understand these concepts.)

Error #1: Too Much Evidence = Plot Summary

"At the end of the story, when Young Goodman Brown goes to the church, he cannot listen to the congregation's singing or the minister's preaching. During the night, he shrinks from his wife. Consequently when he dies, his family is unable to put anything positive on his tombstone."

Explanation: This paragraph contains lots of examples or "evidence" from the story, but there is no attempt to "interpret" or explain what these things mean in light of a thesis. This paragraph merely summarizes the plot or retells a portion of the story; it does not analyze the story.

Error #2: Too Much Interpretation = Vague, Unsupported Generalizations

"Ultimately Young Goodman Brown is unable to come to terms with human flaws and failures. He cannot accept the notion that other people may have made mistakes or even committed sins. The result of this lack of sympathy or forgiveness is a life of bitterness and isolation."

Explanation: This paragraph makes statements that may in fact be true and may be supportive of the thesis/theme, but none of these "interpretations" are supported by any examples or "evidence" from the text. (This could work as a concluding paragraph.)

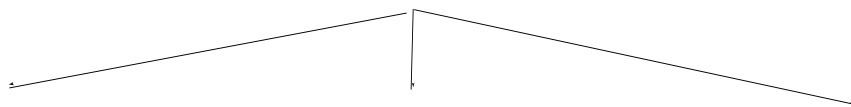
Correct Balance of Evidence and Interpretation

"Ultimately, Young Goodman Brown is unable to come to terms with human flaws and failures. This is clear at the end of the story, when Young Goodman Brown goes to the church and he cannot listen to the congregation's singing or the minister's preaching. In fact, during the night, he shrinks from his wife--**further evidence that Brown cannot accept the notion that other people may have made mistakes or even committed sins. The result of this lack of sympathy or forgiveness is a life of bitterness and isolation** to the degree that when Young Goodman Brown dies, his family is unable to put anything positive on his tombstone.

Explanation: Notice the almost equal distribution between interpretive ideas (in boldface) and evidence from the story to support those ideas. Notice too how the paragraph's first or topic sentence is an interpretation. In a complete essay, this sentence would be clearly tied to and supportive of the thesis. We know what the writer wants us to think about the story; we know the writer's opinion or interpretation. We also have enough "proof" from the story that the writer's interpretation is convincing or at least plausible.

Interpretation & Evidence Chart

THESIS



TOPIC SENTENCE

TOPIC SENTENCE

TOPIC SENTENCE

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EVIDENCE + INTERP.

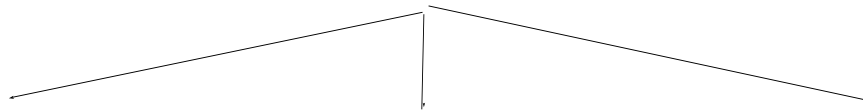
EVIDENCE + INTERP.

EVIDENCE + INTERP.

Interpretation & Evidence Chart for Paragraph 2

THESIS

By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story, we can see that the process of human grief often consists of shock, profound sadness, and then acceptance.



TOPIC SENTENCE TOPIC SENTENCE TOPIC SENTENCE

	After the initial shock of her husband's death, Mrs. Mallard enters a stage of profound and sincere grief.	
--	--	--

EVIDENCE + INTERP. EVIDENCE + INTERP. EVIDENCE + INTERP.

		sinks into chair exhausted	news has affected her a lot		
		motionless, sobs	deep grief, can't control		
		stares blankly out window	overtaken by sadness		

Body Paragraph 2

TOPIC SENTENCE	AFTER THE INITIAL SHOCK OF HER HUSBAND'S DEATH, MRS. MALLARD ENTERS A STAGE OF PROFOUND AND SINCERE GRIEF.
Evidence	When Mrs. Mallard sinks into her chair in her room physically and emotionally exhausted, it is clear that
<i>Interpretation</i>	<i>the news of Mr. Mallard's death has affected her deeply.</i>
Evidence	She sits in the chair motionless except for an occasional involuntary, almost childlike sob.
<i>Interpretation</i>	<i>This seems to indicate that her grief is deep and her expression of it is somewhat beyond her control.</i>
<i>Interpretation</i>	<i>In fact, so overtaken by sadness is Mrs. Mallard that she</i>
Evidence	stares quite unconsciously at the scene outside her window.

