

The

dDeveloping

eEnglish

SSkills and

kKnowledge



Program Handbook

2000 - 2001

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desk The DESK Program: An Overview¹ desk

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. Students would work on their targeted needs areas primarily through one-on-one meetings with the Program Director. Tutoring sessions were intended to help students improve their reading and writing skills while they work on actual assignments in their courses. However, while students expressed interest and enthusiasm when the DESK Program was introduced and explained in an orientation meeting and through mailed brochures, very few students used the tutoring service.

Consequently, we decided to move the point of assistance from the post-secondary institution to the secondary institution, and we began working with 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. After initial fact-finding meetings with teachers at both schools, we devised a menu of student self-advocacy, study skills, and writing workshops. The schools were asked to select workshops they felt were most appropriate for their students, and these workshops were scheduled and held in the spring semester of 1999. While all these workshops were well received, it became apparent that the greatest need and interest was in the area of English writing skills.

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 Pro-

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

gram 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.

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 a 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.

desk The DESK Program: 2000-2001 desk

The DESK Program 1999-2000 Reviewed:

In the 1999-2000 school year, I, the DESK Program Director, visited Louisiana School for the Deaf and conducted workshops for students from four English classes taught by Pat Lively, Joey Nipper and Connie Tullos. The workshops were held approximately every other week and lasted one fifty-minute class period. I conducted each workshop twice during each of my visits in back-to-back class periods. Two of the four English classes met together for each of the two workshops sessions with approximately fifteen students attending each workshop. Workshop titles included: “Beginning to Evaluate,” “Essay Introductions,” and “Working One-on-One with Students.”

The DESK Program 2000-2001:

In the 2000-2001 year, we adopted a slightly different structure based on Pat Lively’s excellent suggestion that I work with one 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 would move on to the second teacher’s class for a second nine-week period, and then on to the third teacher’s class. It was our hope that this restructuring would provide more focus and consistency of contact for the students than did the 1999-2000 format. Also, this structure would allow the classroom teachers to more easily integrate the activities generated by the DESK Program into their individual course lesson plans.

The DESK Program Handbook 2000-2001:

The handbook reflects this restructuring in that each chapter covers the content and activities of one nine-week unit. The three units present three essays each using a different pattern of development.

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. 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.

1 Unit One: The Process Essay 1

About the Process Essay:

Process analysis, which in general presents the steps or sequence of events of a procedure or activity, can be divided into two types. One type of process analysis results in a *directional* or “how-to” process essay which instructs readers how they can do the process, such as “How to Change Your Oil.” The other type of process analysis leads to an *informational* process essay which explains a process which readers will not do, such as “How a Hurricane is Formed.”

Pat Lively and I thought that the process essay, specifically the directional process essay, was a good choice for her class’s DESK writing projects since by definition the pattern of development of this type of essay dictated a sequential structure which would be relatively easy for the students to understand, generate and maintain. Thus, after students established the steps of their processes, they could concentrate on the development of vivid and detailed ideas within the established structure of their essays, a skill necessary to all types of writing situations. Also, we planned to guide students in the selection of essay topics that they were very familiar with so that they would feel confident of the content of their essays.

We also wanted to have each student write to a very specific audience, so that the students would come to see writing as a form of communication not unlike forms they may feel more comfortable with, such as talking, signing, e-mailing, writing letters, etc.

Introducing Giving Clear Instructions:

- In the first meeting with the class, if necessary briefly introduce yourself and explain the program for the benefit of new students.

- Ask the students how many of them have ever told someone how to do something.

Volunteered examples ranged from, “I once told my brother how to mow the lawn” to “I told my girlfriend how to make her boyfriend jealous.” When asked, a few students said they had written “how-to” essays before.

- Tell the students that they will be working for several weeks on writing process or “how-to” essays. Explain that each student’s goal is to explain very clearly a process he or she is an “expert” in to a specific person who isn’t. Emphasize that they will be choosing their own topics and the people to whom they will be writing.

- Without discussing the essay assignment any further at this point, tell the students that you will show them in a “non-writing way” what they will be doing in this project.

I wanted to do this exercise to introduce the concept of clearly communicating a process to an audience in a way that did not involve writing to make a connection between “everyday” instructions and the essays they would be writing. Also, I have found that demonstrations that do not rely exclusively on language, especially written language, are effective with deaf and hard of hearing students.² Additionally, I hoped this would be a fun ice-breaker so that I could establish both a rapport with the students and a tone for our work in the DESK Program.

- Put a clean write-on transparency on the overhead projector and ask the classroom teacher or another teacher to help with the demonstration.
- Positioning yourself facing the students but with your back to the volunteer, hold up a very simple drawing so that the students can see it but the volunteer can not.³ Tell the students they are going to see how well the volunteer teacher can follow directions. Explain that you will be telling the volunteer teacher how to draw the picture without telling her what the picture is.⁴
- Instruct the volunteer teacher how to draw the picture with instructions such as: “Draw a medium-sized circle in the center of the page. Now draw a small triangle at the top of the circle a little left of the center.”

Of course, the results were not only amusing, but this exercise let the students vividly see how difficult it is to give clear and precise instructions that someone else can follow. Mrs. Lively, who is hearing, and I switched places for an equally effective, if not embarrassing, demonstration.⁵ However, when we attempted to let

² Examples of these types of non-writing demonstrations are discussed in *The DESK Program Handbook* (1999-2000) in “Workshop Two” where I had students evaluate miniature chocolate bars as a way of introducing the evaluation essay and in “Workshop Six” where I had students compare or contrast name-brand and store-brand sandwich cookies.

³ It goes without saying that when a teacher using an interpreter is working with deaf and hard of hearing students, care must always be taken that all students can easily see the teacher and the interpreter. When visual aids or other people must also be seen, it often takes some adjustments in the front of the classroom. I routinely and frequently ask the students, “Can everybody see?”

⁴ See the original cat and boat drawing on page 23 for examples. Drawings using simple geometric shapes work best. Coloring books for very young children are a good source of inspiration.

⁵ See page 23 for one example of the results of this demonstration.

students volunteer to draw and instruct, we discovered that this works best with hearing people for the simple fact that signed instructions, either from the interpreter to a deaf student or from a deaf and signing student to another student, are often the shapes drawn “in the air.” Thus, the pictures actually became a little more accurate and the intended lesson was not as effective.

Introducing Subject:

- In beginning the discussion of choosing a subject for the process essay, tell the students that it is essential that they choose not only subjects that they *know* about but also subjects they *like*. Explain that each student must *know* his or her subject well so that the instructions will be clear and accurate, and each student must *like* or be interested in his or her subject so that the instructions will be vivid, enthusiastic, and make the readers want to try the process.
- Using the “About My Subject” checklist on an overhead projector (see page 24), read and explain each criterion.⁶

Introducing Audience:

- Discuss the concept of audience, of being conscious of writing to actual readers, even one specific reader. Ideally the above discussion of subject and the discussion of audience should occur during the same class period so that students see how important it is to consider the audience or readers when choosing a subject.
- Using the “About My Audience” checklist on an overhead projector (see page 25), read and explain each criterion.⁷

Since high school students are often somewhat unused to writing to specific readers, other than their teachers, I spent more time explaining and discussing these criteria. I found it helpful to offer several “what if” examples. For example, when considering “Who are my readers?” I asked my students how explaining the Viet Nam war to a younger sibling would be different from than explaining it to a history teacher in a class discussion. When considering “What do my readers know about my subject?”, I asked the students if it would be easier to explain how to

⁶ This sheet might also be reproduced and given to the students to use as they consider their subjects later.

⁷ This sheet might also be reproduced and given to the students to use as they consider their readers later.

send e-mail to a fellow high school student or to their parents. When considering “How can I help my readers read my writing?” I asked the students to consider what would happen if they were explaining how to bake cookies and just said, “Add some sugar” or if they didn’t present the steps in order.

Considering Subject and Audience Together:

- To conclude the discussion of subject and audience choices, use the following brief exercise to emphasize how interconnected these considerations are and how they must both be contemplated before the students decided what their process essays will be about.
- Present a list of possible “how-to” topics on the left side of the chalk board and then a choice of a “good” and “bad” audience choice. Reading each topic, ask students to choose the more appropriate audience or reader.
- After students have chosen, ask why their choices are appropriate. Answers such as “She’s too old” or “He already knows that” will reinforce the criteria discussed with the “About My Audience” checklist.
- The “Choosing a Good Audience” chart (page 26) can be reproduced and handed out as a quiz, used as an overhead transparency or transferred to the chalkboard.

If time allows I found that students enjoyed generating their own “good” and “bad” audience choices for additional topics I provided.

Beginning to Choose Process Essay Topics:

- Referring to the list of hypothetical “how-to” subjects, such as the one in “Choosing a Good Audience” chart, explain to the students that they will soon be selecting their own topics which might be similar to the ones listed.⁸ Since by now the students should have a working knowledge of process essays, briefly remind them that they will each be giving instructions to a specific reader in a series of clear, well-explained steps.
- At this point, and frequently throughout the topic selection process, stress that to be a process topic the instructions must occur in a *sequence*.

⁸ Depending on the amount of time available and the skill and interest level of the students, you may or may not wish to make a distinction between directional and informational process essays. I did not explain informational essays but instead Mrs. Lively and I tried to guide the students into choosing directional topics and frequently used the term “how-to” essay.

I explained that a topic such as “How to Choose a Friend” might actually present several things to consider or do in choosing a friend, but that those considerations or actions did not necessarily go in a step-by-step process. For example, “look for someone who has similar interests” and “look for someone who is honest” don’t necessarily follow any required order.

- After reminding students that they must choose topics that they know about and like, ask them each to take out a sheet of paper and a pen and as quickly as possible list five possible essay topics. Explain that this form of brainstorming is best done without a lot of thought, but is just meant to get the “juices flowing.”

- After giving the students about five minutes or less to list five topics, ask them to each quickly circle the topic they liked the best. Then list each student’s choice on the board (or overhead projector) in a “How to . . .” format under the heading of “Subject.” If time allows, ask each student questions about how they chose that topic or when they learned how to do this process as it gives them the opportunity to reveal areas of interest and expertise to their classmates.

- To the right of the heading “Subject,” write the heading “Audience” and tell the students that it is important for each of them to decide who will be an appropriate audience or readers for their topics. Brainstorming audience possibilities for the list of topics can be done in several ways. The following list is presented in order of least time-consuming to most:

1. In a discussion format led by the teacher, students can offer audience suggestions for the topics on the board, not necessarily for just their own.

2. Students can spend a few minutes considering an appropriate audience for their own topics and then present them to the class as the teacher lists them across from the matching topics.

3. Students can spend several minutes and generate a possible audience for each of the topics on the board and several audience choices can be put on the board for each topic.

SUBJECT

How to make breakfast
How to fish
How to use the Internet

AUDIENCE

my brother
someone who doesn’t know how
someone with friends but little money

- The students’ audience choices at this point may be rather general, such as “a person who doesn’t know how to fish.” Therefore, explain to the students that while it is certainly possible for

them to write to more than one person or a certain type of person, for this assignment they must choose *one specific person* whom they know, so that they see this process essay as “real” communication.

- At the end of this activity, tell the students that the final selection of their subject and audience will be done on their own and due for the next DESK Program session.⁹ Remind them to consider the criteria for subject and audience selection. In closing, stress that, above all, they must each choose a subject that they know about and like and a reader or audience member that they know personally.

- When the students have chosen their subjects and audiences,¹⁰ list them on the board to acquaint the entire class with their fellow students’ topics. This is important so that students will be somewhat familiar with the other students’ topics in advance of any group revision.

Determining the Steps in the Process:

The students are now ready to begin determining the steps in their selected processes. Again, this can be done during a DESK Program session or as homework.

- An effective method is to have one student tell another student the steps in the process and have the other student copy down the steps either on paper, on an overhead transparency or on to a computer disk. This reinforces the idea that writing is a form of direct communication, not too unlike signed/spoken communication.

- At this point, students and teachers should not be concerned with ordering, grouping or subordinating steps. Simply encourage the students to list everything they need to tell their readers so that the readers can do the process.

Part of a list generated by a student writing an essay on how to fish looked like this:

*check the gas
get the fishing poles
check the plug
put equipment in the boat*

⁹ The program director and classroom teacher should decide together whether work done outside of DESK Program sessions will be done during English class time with the classroom teacher or as homework due for the next DESK Program session.

¹⁰ If the students make their topic selections during a DESK Program session, do this at the end of that session when the selections are finalized. If the students select their topics as homework before the next session, do this at the beginning of the next session before moving on to “Determining the Steps of the Process.”

hook up trailer and boat to truck
take license
launch boat
put your hook on the line

Ordering and Completing the Lists:

• Prior to this activity, copy each of the students' lists on separate overhead transparencies.¹¹ Allow space between the listed items so that additions can be made.

• After placing one of the students' transparencies on the projector, first read the complete list of steps to the entire class.

• Remind the students that this listing process was done quickly and probably needs to be revised. Ask the student who wrote the list whether the steps were in the right order or if anything had been omitted.

• After giving the writer an opportunity to revise the list, open the discussion up to the entire class, asking the other students if they have any suggestions for improving the list. Make additional suggestions only after allowing ample time for student input.

• Revisions to the list can be done on the overhead by numbering the items and inserting additions between items.

Here is the revised "How to Fish" list of steps. Boldfaced steps were added in the revision process.

- 1 *check the gas*
- 3 *get the fishing poles*
- 2 *check the plug*
- 4 *get the paddle***
- 5 *put equipment in the boat*
- 6 *hook up trailer and boat to truck*
- 7 *take license*
- 8 *go to Bonaventure's on False River***
- 9 *launch boat*
- 10 *drive your boat to an area with dead trees***
- 11 *get your fishing gear ready***
- 12 *put your hook on the line*

¹¹ Students can do this as homework by hand or their lists can be printed out on the computer and photocopied onto transparencies, but these transparencies cannot be reused, of course. Lists can also be written on the chalkboard.

While this group revision process does take a significant amount of time, it makes clear to each student that his or her list must “make sense” to other readers. If time constraints and/or class size make it impossible to discuss and revise each student’s list, one or two can be used as models and students can do the revision process during regular class time or as homework.

Grouping the Items and Labeling the Groups:

Once the lists are ordered and complete, turn the class’s attention to logical grouping of the listed items.

- Explain to the students that since the goal for each of them is to write a process essay, not merely a list of steps, that it is now time to start thinking about how a process can be communicated in several paragraphs.
- Explain that they will be grouping several of their previously listed “little” steps into “big” steps and that for most of them, a “big” step will probably become a paragraph.¹²
- Because the concepts of classification and subordination are somewhat abstract, demonstrate with a simple example, such as below. Put the following list of “little” steps on the board and ask the students where they feel lines should be drawn to separate these steps.
- Then ask them if they can “label” the groups they had formed.

Results should be similar to the following:

Making a Cake:

“Little” Steps

get out the bowl
get out the beaters
get out measuring cups and spoons
get out the pan

get out and measure the flour
get out and measure the sugar
get out and measure the oil
get out and measure the flavorings



“Big” Steps

Get out the Equipment

Get the Ingredients Ready

¹² It might be necessary to briefly remind students of the purpose and characteristics of the well-written body paragraph.

**put the ingredients in the bowl
mix the ingredients with the beater**

Mix the Cake Batter

- Since this grouping and labeling requires substantial consideration, it is best for the students to work on their lists on their own. If time allows during a DESK Program session, it is helpful for the director and classroom teacher to walk around the room, monitoring the students' work and offering suggestions from time to time. Alternatively, this grouping and labeling can be done in regular class time or as homework.

Turning "Big" Step Labels into Topic Sentences:

The sample above can also be used to demonstrate that the labels they had provided for the "big" steps could be very easily "turned into" the opening, or topic, sentences of the essay's paragraphs.

- Quickly, and not too carefully, write sentences similar to the following. Intentional mistakes help students realizing drafts are not final products.
- When you are as done, read through the sentences, underlining the first words in each sentences. Ask the students why the underlined words would be helpful to a reader.

Get out the Equipment

First, you should get together the utensils and equipment you will use.

Get the Ingredients Ready

Second, you will need to get out and measure the ingredients listed in the recipe.

Mix the Cake Batter

Next, it is time to mix the cake batter.

- End this demonstration by explaining how their lists of "big" step sentences will serve as excellent outlines or guides as they begin drafting their essays and that their original lists of "little" steps would help them describe the "big" step and develop their paragraphs. Caution the students, however, that they will probably have to add to these paragraphs to make them very clear and detailed.

- After the students have completed their own grouping and labeling as described above, they can convert their own labels into topic sentences during the DESK Program session, regular class time or as homework.

Assigning the First Draft:

- Explain to the students that they will now be using their lists to draft the bodies of their process essays but that at this point they should not write introductions or conclusions.
- Ask them to keep in mind that they are each writing to a specific audience, and encourage each student to write that person's name on the top of each piece of paper used in drafting.

Since I find that high school students are sometimes hesitant to use first-person and second-person pronouns in their writing, I assured the students that since this was not an extremely formal or academic assignment, they could write "I" and "you" and call the person by name. I told them that they could even think of this assignment as a process letter if that helped them write to their readers. As a relevant example, I explained that writing situations can call for different ways of writing. In a brief example, I asked to them consider how writing to a bank loan officer asking for money would be different from writing to a parent asking for money.

- If possible, distribute a sample process essay to the students to be used in a later discussion led by the classroom teacher.

I used one written by a college freshman in one of my composition classes. However, care must be taken that such a model is not so polished and the process so complicated as to intimidate the high school students.

- The first draft of the process essay is best done for most students out of class as homework, although an in-class writing session during regular class time is also effective.
- Ask students to bring the complete body of their essays to the next DESK Program session. Have each student bring a typed draft printed out on paper and reproduced on an overhead transparency.

Revising the Body of the Process Essays:

Since most of these students had participated in the DESK Program the previous year, it was not necessary to do a complete presentation of the characteristics of a

good body paragraph. I did show and briefly review the criteria on the “Body Paragraph Checklist” (page 27).¹³

- Since the students’ paragraph beginnings, or topic sentences, have been drafted and discussed earlier, spend most of the session discussing how to make the content of individual paragraphs more clear, detailed, and interesting.
- Place one student’s transparency on the projector and ask that student to remind the class of the process topic and the reader.
- Discussing a paragraph at a time, analyze one or two body paragraphs from each student’s essay. Elicit suggestions, first from the writer and then the rest of the class, as to how the writer could develop a paragraph more fully and in doing so make the step described both clear and interesting.
- Using an overhead transparency marker, make brief comments in the margin as suggestions were made. Encourage each student to also make notes on the typed copy of the essay as his or her essay is discussed.
- At the end of the session, return the transparencies to the students and ask them to revise their essays before the next session.

Find the Purpose—the Thesis Statement:

- Begin by telling the students that with the bodies of their essays drafted, they are now ready to “invite” their readers into their essays with introductions.
- As a way to (re)introduce the concept of thesis statements, write the following chart on the chalkboard and ask the students to reproduce it on paper and to write their essay topics and readers on the appropriate blank lines, leaving the “Why” blank incomplete:

WHAT? (Your topic) ➡ TO WHOM (Your reader) ➡ WHY? (Your purpose)

¹³ See “Workshop Four: Revising the Evaluation Essay,” *The DESK Program Handbook* (1999-2000), 14-17.

- Ask the class to consider the following questions:

Why *should* your reader read your essay?
Why do you want your reader to read your essay?
How will reading your essay affect your reader?

- Then ask each student to complete the following sentence:

I want (reader's name) to read my essay about how to (topic) because

- When they are done, put their responses on the board.
- Explain that when they have completed these sentence, they have answered the question “Why” and have thus stated their purposes in writing the essay. Ask them to each write their purpose on the “What ➔ To Whom ➔ Why” chart.
- Further explain that communicating that purpose in the essay will give each of their essays a point, or a reason, an argument, an angle—what we call a thesis statement.

Considering the Introduction:¹⁴

Since most of these students had participated in the DESK Program the previous year, it was not necessary to do a complete presentation of the characteristics of a good introductory paragraph. I did show and briefly review the criteria on the “Introduction Checklist” (page 28).

- Tell the students that since they now have a sense of their essays’ purposes, they now have to make sure that they grab their readers’ attention in their opening statements and *lead* them to their purposes which were stated in their thesis statements. Stress that it is especially important that each writer “talk” to his or her audience in the introduction.
- Ask the students to each bring an introductory paragraph which includes a purpose or thesis statement for the next session. Have each student bring a typed draft printed out on paper and reproduced on an overhead transparency.

Revising the Introduction to the Process Essay:

- In doing group revision of the introductions, follow much the same procedure as in working on the revision of the body of the essays. However, with only one paragraph per student, more time can be spent on this step with references to the introduction criteria.

¹⁴ For a more complete discussion of essay introductions, see “Workshop Five: Essay Introductions,” *The DESK Program Handbook* (1999-2000), 18-25.

Following are the examples of the students' introductory paragraphs:

Hey, wake up sleepy head! It's time to go fishing. If you want to eat a delicious fish dinner, then let's go. The fish are probably jumping in the boat at False River now. If you follow my instructions, you will catch fish easily and quickly.

Diamond, do you want me to fall in love with you? I will show you how to write a poem. You can learn poetry because it's easy to write and it's a good way to express your feelings. What if you try telling me about your feelings? It's important to let me know what you're feeling inside. I hope you will be please to learn how to write a poem.

Hey, do know how to shock your friends? Then you have to listen to what I will teach you about a fantastic card trick. Are you ready? Then get where you feel comfortable, girl.

Are you tired of having to pay for long conversations on the TTY? I know that some deaf people have to pay dreadful bills for the TTY, but you can learn how to use AOL. People who have AOL don't have to pay high bills every month! I'm enthusiastic about AOL because it's an easy and cheap way to communicate with friends.

Troy, do you want to impress your date? Then you have to learn how to make breakfast for your girlfriend. Don't worry; cooking is easy! I will teach you how to make an egg sandwich for your girlfriend's breakfast.

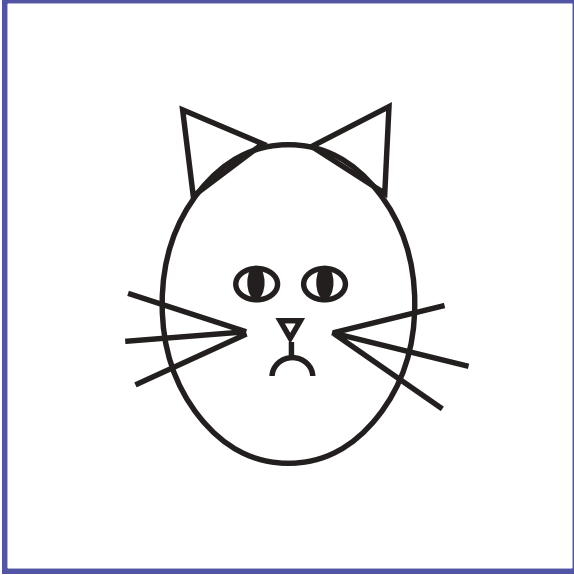
Completing the Process Essay:

- Several subsequent class periods can be spent putting the pieces of the essay together, adding brief conclusions, revising and editing.

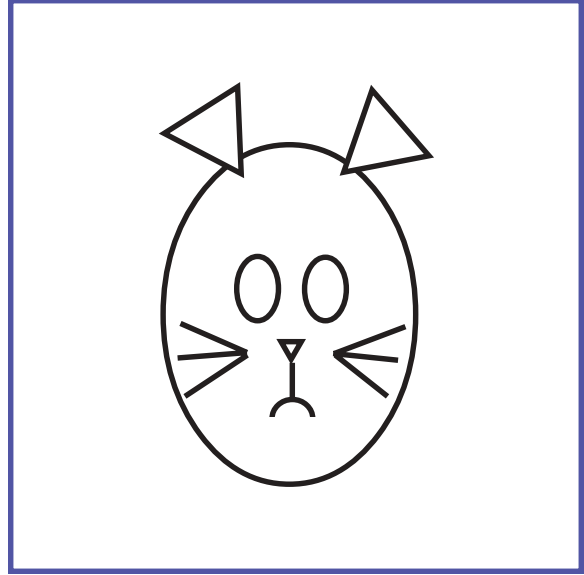
During these sessions, Mrs. Lively and I frequently worked one-on-one with students as they worked at their desks or at computer terminals.¹⁵ Occasionally, we put students in pairs to work on revision and editing.

- When the essays are complete, give each student a final copy of every other student's essay.

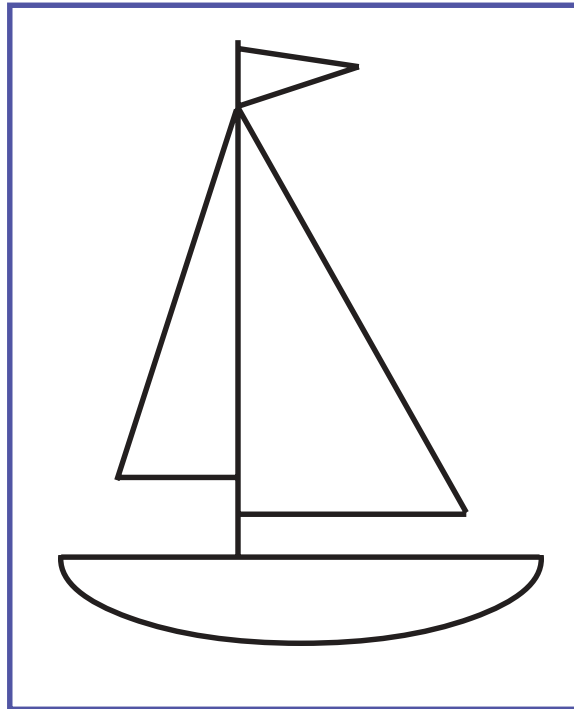
¹⁵ For a complete discussion of using computers in one-on one conferencing, see "Workshop Nine: Working One-on-One with Students," *The DESK Program Handbook* (1999-2000), 42-45.



The original cat drawing.



The volunteer artist's version.



Sample drawing.

✓ About My Subject ✓

- Is my subject interesting to me?
- What do I know about my subject? Is it enough?
- What is important about my subject?
- What is interesting about my subject?
- Is my subject the right “size” for the assignment?

✓ About My Audience ✓

- Who are my readers? Age, sex, education?
- What do my readers know about my subject?
- Are my readers interested in my subject?
- How can I interest my readers in my subject?
- What will my readers expect when they read my writing?
- How can help my readers read my writing?

Choosing a Good Audience

SUBJECT

A GOOD AUDIENCE?

“A” OR “B”

How to get a date for the Prom	a high school girl	your grandmother
How to bake a cake	a chef	a newly wed
How to choose a skateboard	your father	your best friend
How to change a tire	a new driver	a mechanic
How to divide fractions	your math teacher	a student failing math

✓ Body Paragraph Checklist ✓

Unity:

- Is the main point of the paragraph stated clearly in the topic sentence?
- Does all of the paragraph 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?

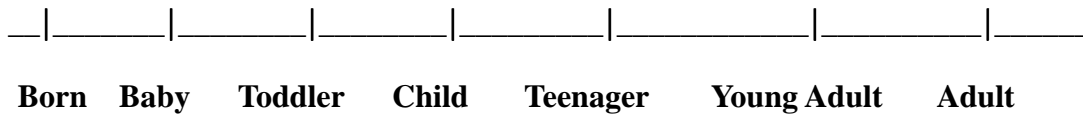
✓ Introduction Checklist ✓

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

- Continue by explaining that since they would each be writing about a person’s life, they have to stop to consider how lives “happen.”
- After drawing a long horizontal line on the board, ask the class what is the first event of a person’s life.

The students chuckled at the simplicity of the question and several students answered, “A person is born.”

- When you have received a similar answer, write “Birth” below the left end of the line and proceed to ask, “What’s next?” Continue until what becomes a life time line is complete:



Considering Questions:

- With the life stages under the time line, ask the class what kind of questions they would ask someone regarding their birth. As the students give suggestions, write these down on the board under the word “Born.”

Some of the questions were:

- When were you born?*
- Where were you born?*
- Who are your parents?*
- How big were you when you were born?*

- Continue through several of the life stages.
- Conclude by informing the class that while these are rather general questions, they offer an idea of what kind of questions they will use in their interviews.

Choosing the Biographical Subject:

- Students should be given a few days to consider their biographical subjects and asked to complete the “Starting the Biography”¹⁷ sheet (page 34) as a homework assignment.

¹⁷ Joey Nipper created this sheet for his students.

Studying a Mock Interview:

To help the students prepare for their interviews, Mr. Nipper conducted and videotaped a mock interview with a student who was not a member of the class. You can create your own videotape and with your own transcript or conduct a videotaped interview using our transcript as a script. Even without a videotaped mock interview, studying our transcript will be helpful.

- Prior to viewing the videotape, give the students a list of the original questions and then a transcript of the interview (page 35).¹⁸
- Point out that during the interview additional questions were asked. Call these “detour” questions and explain that these questions will probably occur to them quite naturally during their interviews.
- Also explain that in the far right column of the transcript are the answers written in the form of notes quickly jotted down during the interview.

Conducting the Interview:

- Since the students’ interviews might be conducted at different times during the next few weeks, at this point etiquette and procedural suggestions for conducting interviews should be discussed. Present the checklists “Before the Interview” (page 36), “During the Interview” (page 37), and “After the Interview” (page 38) on the overhead projector and discuss in class.
- If time allows, mock interview can be held during class to illustrate the “During the Interview” suggestions.
- After this discussion, give each student copies of these three checklists.

From Interview to Essay:

“From Interview to Essay” (pages 39-40) presents five steps and checklists that the students are to follow to transform their interview notes into biography essays. While a brief overview of the all the steps was done in one session, not all of these steps were done during one DESK Program session.

¹⁸ While this interview, or a similar one, could be videotaped, this transcript could be reproduced on an overhead transparency and discussed without the video. It would also be effective to have two students, or a teacher and student, reenact the interview before the class.

Depending on time constraints, class size and the skill level of the class, these activities can be done during DESK Program sessions, during regular class time, as assigned homework, or in any combination. However, I suggest that prior to doing or assigning any step that specific checklist should be reviewed with the entire class and then distributed for individual use.

Since the checklists themselves are self-explanatory of what was done, below I offer only additional explanations and suggestions.

Step 1: Reviewing Notes:

- Here stress that since their notes will be very abbreviated and not grammatical, they should be edited *very soon* after their interviews.

Step 3: Turning Notes into Sentences:

- While more advanced students might be able to skip this step and begin writing the essay from their notes, you may use the transcript from the mock interview (this one or your own) to illustrate how notes lead to sentences. On pages 41 and 42 (“Turning Notes into Sentences”), the transcript is presented and the sentences are placed in text boxes.

Step 4: Reordering and Grouping (Paragraphs) and Reordering Answers:

- Although students might reorder and group of their interview answers whether they are in note or sentence form equally well, you can present this step with two overhead transparencies, again drawing from the videotaped mock interview and its transcript. See “Reordering Answers” (page 43) and “Grouping Answers (Paragraphs)” (page 44).

Step 5: Turning Notes (or Sentences) into Paragraphs:

- Although most students will not complete steps 4 and 5 during the same class period, presenting the checklists for both these steps on the overhead projector and discussing them together will give students a clearer vision of how they are moving toward the final product, the first draft of their biography essay. See Turning Notes (or Sentences) into Paragraphs (page 45).
- Here reviewing all the mock interview pages at one time might be effective in preventing students from feeling “bogged down” with individual tasks and give them a sense of their progress toward completed biographies.

Completing the Biography Essay:

- Several subsequent class periods can be spent revising and editing the biography essays.

Since the students seemed to exhibit a tendency to merely record dry facts, we especially encouraged the students to be vivid and detailed in their writing. During these sessions, Mr. Nipper and I frequently worked one-on-one with students as they worked at their desks or at computer terminals. Occasionally, we put students in pairs or small groups to work on revision and editing.

- When the essays were complete, give each student a final copy of every other student's essay.

Biography Assignment

Your Name _____

Today's Date _____

Starting the Biography:

Whom do I admire? *(Type the person's full name here.)*

Why do I admire this person? *(Type your paragraph here.)*

Interview Questions: *(Type each question here, numbering each one as you go.)*

Mock Interview Transcript

Original Questions + “Detour” Questions

Answer Notes

1. Where were you born?

New Orleans

2. How many siblings do you have?

One, Richie

Is Richie older or younger?

20 (Ryan 17)

3. Were your parents strict with you?

yes, strict

How were they strict?

had to stay home if bad

4. What do your parents do for a living?

Dad post office night shift
Mom housewife

Did you ever want to work at the Post Office, too? What about now?

when little, Ryan wanted to, but now he's not sure

5. Did you ever fight with your siblings?

not fight seriously, just argue

What did you argue about?

argue about things they wanted same things

6. How do you view your childhood?

he thought himself
mischievous
enjoyed childhood
curious asked questions
parents deaf signed ASL
and travel with family

✓ 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.**

✓ From Interview to Essay ✓

Step 1: Review your Notes

- Read through each question and the notes you took for each answer.
- If the notes are especially unclear in any places, edit them to make them clear. Do not take time now to write complete sentences or to fix spelling and grammar.

Step 2: Mark off Major Sections

- Mark off and label the major sections.
- Do this by making bold lines between the sections and labeling them with words such as “Childhood,” “Teenage Years,” etc.

Step 3: Turning Notes into Sentences

- Rewrite your notes into complete sentences.
- Don’t worry too much about grammar and spelling at this point.
- Don’t worry at all about make the sentences “flow” from one to another.

Step 4: Reordering and Grouping (paragraphs) Answers

- Take one major section at a time.
- You may want to copy this document to a new document and delete the questions so you are just reading the answers either in sentences or in note form.
- Reread (questions and) answers and see if a few seem to “go together.” You can indicate this by putting additional spaces between groups on your computer screen or drawing lines if you have the answers printed out.
- Decide if the order of the answers needs to be changed. You can do this by cutting and pasting on your computer or using arrows on paper.
- Keep in mind that soon these sentences or notes will be paragraphs.

Step 5: Turning Notes (or Sentences) into Paragraphs

- Write your groups of answers (sentences or notes) in paragraph form.
- Do this rather quickly; don’t worry about errors at this point.
- When you are done, take each paragraph at a time and check it to be sure it is:

Unified: Be sure to use a clear topic sentence at the beginning which expresses the main point of that paragraph.

Developed: Be sure to use enough detail and examples to “show” your ideas.

Coherent: Be sure that the ideas of your sentences “flow,” that they smoothly and logically follow one another.

Turning Notes into Sentences

QUESTION

ANSWER

1. Where were you born?

New Orleans

Ryan was born in New Orleans.

2. How many siblings to you have?

One, Richie

Is Richie older or younger?

20 (Ryan 17)

He has one older brother who is 20 years old. Ryan is 17 years old.

3. Were your parents strict with you?

yes strict

How were they strict?

had to stay home if bad

Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home.

4. What do your parents do for a living?

Dad post office night shift
Mom housewife

Did you ever want to work at the Post Office, too? What about now?

when little, Ryan wanted to post office too, but now he's not sure

Ryan wanted to work at the Post Office when he was little, but now he is not so sure.

5. Did you ever fight with your siblings?

not fight seriously, just argue

What did you argue about?

*argue about things
they wanted the same things*

Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.

6. How do you view your childhood?

he thought himself
mischievous
enjoyed childhood
curious asked questions
parents deaf signed ASL
and travel with family

Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Reordering Answers

- 1 Ryan was born in New Orleans.
- 2 He has one older brother who is 20 years old. Ryan is 17 years old.
- 4 Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home.
- 3 When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.
- 5 Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.
- 6 Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Grouping Answers (Paragraphs)

- 1 Ryan was born in New Orleans.

 - 2 He has one older brother who is 20 years old. Ryan is 17 years old.

 - 3 When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.
-
-
- 4 Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home.

 - 5 Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.
-
-
- 6 He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Turning Notes (or Sentences) into Paragraphs

Ryan born in New Orleans. He has one older brother who is 20 years old. Ryan is 17 years old. When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.

Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home. Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.

Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

3 Unit Three: The Classification-Division Essay 3

About the Classification-Division Essay:

Classification and division are two closely related methods of analysis that not only help us make sense of our world on a daily basis, but are useful strategies used in many forms of writing. Classification is a type of analysis in which similar items are grouped or arranged according to type or kind. Division takes one unit or concept and breaks it down into its component parts.

Connie Tullos and I thought that the classification-division essay would lend itself well to being written collaboratively by the five members of her English class as their DESK writing project. While completely collaborative writing is difficult for novice writers, here each student would be assigned the task of analyzing one of the groups or pieces of the selected subject, which would probably result in one paragraph or small section per student. Putting these essay parts together in a cohesive essay in this type of semi-collaborative project helps students learn many writing skills, such as how to establish coherence within and between the paragraphs of an essay, how to maintain unity of voice and tone, and how to consistently address an audience.

Introducing Classification and Division:

- Begin by asking the students what it means to analyze something.¹⁹ Various answers might be: “look at it,” “take it apart,” “figure it out.”
- Then ask the students if they have ever analyzed anything in school or in their daily lives. Typical answers will be: “I analyzed a cell under a microscope in biology,” “I analyzed a story in literature,” and “I analyzed my car’s engine to fix it.”
- Affirming that these are all valid kinds of analysis, explain that they will be doing a form of analysis for the DESK Program writing project, but that first they need to know the difference between two types of analysis: *classification* and *division*.
- Begin with *division* since its name is more clearly linked to its meaning. After giving the students a brief definition, such as “dividing a thing into its parts,” ask them how they would *divide* a department store into its parts. If the word “parts” doesn’t immediately prompt answers, the word “departments” will. As students volunteer various departments, you can sketch a diagram like the following on the board:

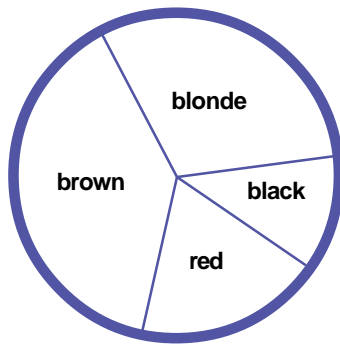
¹⁹ Another effective opening to this discussion might be to ask students to consider the origins of the sign for “analyze” since it so clearly illustrates the action of taking apart and looking into.

A Department Store



A standard pie graph is also visually effective in defining this type of analysis:

Colors of Hair



- Continue by telling the students that *classification* is a similar form analysis. However, in classification many things are arranged in groups because the items in each group shared certain characteristics.

HIGH SCHOOL ACTIVITIES

football
basketball
track
baseball

dances
parties
club meetings

classes
studying
tests



**Sports
Activities**

**Social
Activities**

**Academic
Activities**

Choosing the Classification-Division Subject:

So that more time could be spent on the writing and revision of the essay, I gave the students a “jump start” in selecting a topic by choosing the writing situation or prompt for their group. I wrote on the board:

TO WHOM (audience): New Students at LSD High School

WHY? (purpose): To make them feel more comfortable

HOW? (method): Classification or Division

- At this point it is not necessary to explain “audience” and “purpose.” However, the above information or similar information will be adequate to begin a brainstorming session about the chosen classification or division subject.²⁰

Since several students had come to the high school as new students, they contributed significantly to the discussion. The class eventually decided, with some input from me, to write a somewhat humorous analysis of the different types of social groups or cliques of students. Each of the five students in the class chose to write on a group that he or she belonged to, such as athletes, serious students, flirts, etc.

Drafting the “Pieces”:

- After the students select the essay topic and choose their individual “pieces,” discuss what information will need to be in each of their pieces.
- Stress that although this is a group writing effort, they are striving to make the essay “read” as if it has been written by one person. Briefly mention they will accomplish that by making all the paragraphs contain similar elements or types of information and that later in the revision process they will connect their pieces with transitions between their paragraphs.
- In assigning the rough draft as homework, tell the students that although they might each choose to write more than one paragraph later, for the first draft they should each write one paragraph. For now, resist the inclination to tell them what information to include in their paragraphs and in what order to present it.
- Ask that each student bring a copy of his or her paragraph on paper and on an overhead transparency.

²⁰ Although I helped the students arrive at a topic that could be divided among the class members, it isn’t necessary that a strong distinction be made between classification and division at this point.

Reading the Rough Draft:

- Begin this session by reading through each of the students' paragraphs on the overhead projector. Each time you finish one student's paragraph, ask the class to tell you what their "favorite" sentences are in that paragraph. Invariably, the chosen sentences are the ones that are the most vivid and detailed. Continually stress that this is the kind of writing that will really catch the readers' attention.²¹

Coherence Within Paragraphs:

- Remind the students that while their paragraphs represent a good first draft, they now have to work on making the essay "read" as if it were written by one person by making all the paragraphs contain similar elements or types of information.

- Present on an overhead transparency "Making Two Paragraphs 'Match'" (see page 52).²² If time allows, it is more effective to cover the right column which identifies the paragraph elements and let the students "discover" why the paragraphs' internal structures seem similar.

- In returning to their rough drafts, explain that while their paragraphs shouldn't completely mimic each other, they will need to have some basic similarities.

- Using the strongest and most comprehensive student paragraph as an example, ask the class to identify the basic pieces of information it contains. Jot these down on the transparency in the margin of the paragraph.

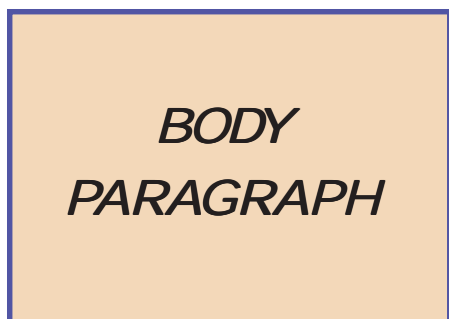
To prevent hurt feelings, I explained that most of their paragraphs contained most of this information, but that to "save time" we would use this one paragraph as a model for the others.

- Before the students begin to revise their paragraphs, distribute a copy of a similar diagram of the student paragraph used above to serve as a guide in their revisions.²³

²¹ Depending on the writing experience and skill level of the class, as well as time constraints, it might be useful to discuss or review the characteristics of a good body paragraph at this time. See page 22.

²² As a note of explanation on this page, the Quad is a somewhat famous feature of Louisiana State University's campus. I explain that the Quad is a popular gathering place, and high school students enjoy this inside look at college life.

²³ Thanks to Connie Tullos for devising the diagram.



- ← name of student writer
name of social group
- ← description of writer: appearance,
activities, traits
- ← description of others: appearance,
activities, traits
- ← paragraph close

- Tell the students to each bring the typed paragraph printed out on paper and reproduced on an overhead transparency (both single-spaced).

Putting the “Pieces” Together:

After the students have revised their body paragraphs, it is time to turn their attention to ordering the paragraphs.

- Before beginning this session, make sure that each student has copies of all the essay’s paragraphs.
- Begin by asking the students whether they feel the readers should learn about the pieces or groups of their analysis in any particular order.

For example, in our essay about different social groups at the school, I asked did we want to present the more academically serious side of the student body first or did we want to show the more “fun” characteristics first?

- As you discuss the order of the paragraphs, tell the students to move the copies of their paragraphs on the tops of their desks to try out different plans while you do the same with the overhead transparencies.²⁴

Although our chosen topic and audience did not dictate a particular order, discussing the order gave them another opportunity to consider audience and choosing the order gave them the another opportunity to make the essay their own.

- Turning to transitions between the paragraphs, begin asking the students what a transition was. After an adequate definition was offered, ask the class how transitions help readers. Responses will include, “Transitions help the readers know where they are in the essay” and “Transitions make the essay smoother and easier to read.”

²⁴ Have the students “trim” the excess paper away for each paragraph so that they will be able to fit several paragraphs on the desktops at one time.

- Next, discuss what some possible transitions *words* might be. Since these came relatively easily to the students, especially ordinal words, you might suggest that they consider some possible transition *phrases* to make their writing more “sophisticated.” As suggestions are made, jot them down on the overhead transparencies of the paragraphs.

Writing the Introduction:²⁵

As I have noted in Unit One, most of these students had participated in the DESK Program the previous year. Therefore, I did not do a complete presentation of the characteristics of a good introductory paragraph. I did show and briefly review the criteria on the “Introduction Checklist” (page 28).

- Stress that since they now have a sense of their essay’s purpose, they have to make sure that they grab their readers’ attention in their opening statement and *lead* them to that purpose in the form of a thesis statement. Stress that it is especially important that they “talk” to their audiences in the introduction.
- Referring back to the audience and purpose (see page 48), ask the students to each bring an introductory paragraph which includes a purpose or thesis statement for the next session. Tell each student to bring a typed draft printed out on paper and reproduced on an overhead transparency.

- During this session, read through all of the individual introductory paragraphs.

Since the semester was fast coming to a close, I decided to let the students vote on the best introduction and we used that to begin the group essay. With more time, the best features of several of the introductions could be identified and used to form a “composite” introduction.

Completing the Classification-Division Essay:

- Several subsequent class periods can be spent adding a brief conclusion and revising and editing each student’s body paragraph.

During these sessions, I frequently worked one-on-one with students as they worked at their desks.

- When the essays were complete, give each student a final copy of the entire essay.

²⁵ For a more complete discussion of essay introductions, see “Workshop Five: Essay Introductions,” The DESK Program Handbook (1999-2000), 18-25.

Making Two Paragraphs “Match”

The first type of female student you can find sitting in the Quad is the Quad Nerd. You can spot this type of Quad-o-phile a mile away by her “nerdy” appearance. She will be wearing a freshly ironed white blouse, with the top button buttoned of course, a modestly full and long skirt, and “sensible” walking shoes. Her hair will be neatly styled in a bun on top of her head or into a french braid; either of those styles are perfect for storing an extra pencil. Glasses are her only jewelry. If you can’t spot her by her clothes, then you’ll be able to spot her by her activity: studying! She will have a book open on her lap, with a notebook to her side so she can jot down important insights from her reading. On her other side will be a dictionary and calculator for those emergency word searches or computations. Concentrating on her work, she will look neither to the left nor the right, and if another students does dare to interrupt her studying to ask what time it is or to say “hi,” the female nerd will grunt a brief reply without looking up. Approach the female Quad Nerd with caution! This kind of studious behavior might be contagious!

number
name
appearance
clothes

hair

accessories

activity

social interaction

paragraph close

The second type of female student you might encounter in the Quad is the “Quad Jock.” This specimen is also easy to detect from her appearance. She will be sporting a t-shirt with the name of the last 10K run she participated in and a pair of bike shorts. Her fitness ensemble will be completed by her incredibly new and incredibly expensive running shoes—no K-mart shoes for this gal! Her hair will be either stuffed hastily under a baseball cap or quickly pulled into a pony tail. Either way, stray hairs will abound. A water bottle and sports walkman are standard accessories. Her Quad-sitting activity is also easy to spot, mostly because she will not be sitting, at least not for long. Ms. Quad Jock, who will only be in the Quad to catch her breath between her various athletic activities, will occupy her time doing various stretches. If she does sit down, it will be to monitor her resting heart rate. While she is not by nature anti-social, this type of student’s interaction will mostly be with other fitness buffs and will consist of comparing running times, tennis scores, and bench press amounts. Be careful of engaging the female Quad Jock in conversation; she might sweat on you!

transition, number
name
appearance
clothes

hair

transition
accessories
activity

social interaction

paragraph close