USING CREATIVE WRITING TO BUILD FLUENCY AND CONFIDENCE IN NON-NATIVE ENGLISH STUDENTS' WRITING

A Sabbatical Report

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By

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Abstract

Over the last seven years, I have noticed a shift in the writing background and needs of my second language learners. The students I encounter in my classes have more oral fluency, which influences their ability to write in a formal academic manner. For a sabbatical, I am interested in exploring how to use a different approach to writing, specifically creative writing, to help students transition into formal academic writing. My sabbatical proposal is a writing project that consists of three parts connected through the common theme of creative writing. These three parts include: 1) taking creative writing classes, 2) applying what I learn to a writing project, and 3) incorporating what I learn into several one-to-two-hour teaching modules that can be used as independent lessons in the writing courses for the American Language department.

Sabbatical Proposal

My sabbatical proposal is a writing project that consists of three parts connected through the common theme of creative writing. The three parts include: 1) taking creative writing classes, 2) applying what I learn to a writing project, and 3) incorporating what I learn into teaching modules that can be used as independent lessons in the writing courses in the American Language department.

Background Information

Since arriving at Mt. San Antonio College, I have seen a noticeable shift in the student population of non-native speakers. In the 1990s, the American Language program consisted primarily of international students and adult immigrants who had lived in the U.S. for a long period of time, but had not quite mastered English. In the last survey our department conducted, nearly 50% of our students attended high school in the U.S. Their attitudes and outlook on life resembled that of a native speaker, but their linguistic ability was still very much second language. This population, known as Generation 1.5, has unique pedagogical challenges. Since these students attended high school in the U.S., they feel stigmatized when placed in an ESL classroom. Furthermore, their oral fluency, while full of grammatical errors, is comprehensible. They are much more fluent speaking than the more traditional second language learner. As a result, their writing often reflects the informal tone, language, and structure inherent in spoken speech. The challenges these students face and pose to writing instructors are unique because they do not see themselves as writers; in other words, they have not yet acquired their writing voice. These students need additional help transitioning from oral competency to writing competency.

Teaching these students formal academic writing skills has been challenging because of their reliance on their oral fluency. Their writing emulates their speaking

patterns. However, their reliance on their verbal skills also has some advantages, which can be capitalized on to help them transition into academic writing. These students come with an important set of skills such as the ability to brainstorm ideas, a high comfort level discussing a variety of topics, and experience working in groups. They are particularly apt at including personal narrative in their writing, although it is not always appropriate for a particular assignment. All of these skills are an important part of the creative writing process. Thus, I am interested in exploring how to use creative writing assignments to help students transition into formal academic writing.

My interest in exploring the relationship between creative writing and academic writing stems from a lecture I attended with Victor Villaseñor. During the Fall, 2005 semester, this renowned author spoke to Mt. SAC students and faculty about his experience as a second language learner. He shared the discomfort he experienced in his classes because of his limited English skills, and of the negative impact his English teacher had on his ability to write because his teacher valued form and mechanics over creativity. He recalled an incident when a substitute teacher validated and praised his creativity in one written assignment. Villaseñor's powerful words led me to question whether there is an alternative way to teach writing to second language students, especially those students who have attended American high schools. The American Language department's approach is to teach academic writing through grammar, structure, and organization. My sabbatical aims to investigate if using creative writing can be beneficial to students' academic writing, especially those whom I have just defined as Generation 1.5.

In trying to conceptualize the best way to approach teaching academic writing, I turned to Stephen Krashen's theory of comprehensible input ($i + 1$). According to this theoretical framework, teachers should begin teaching at a student's current skill level (i) and increase the level of difficulty to one that is slightly higher (+1) until the student

masters the higher skill level. I would apply Krashen's *i* + 1 theory by using the skills our students currently have, particularly their oral fluency, and placing it within the structure of creative writing activities to increase the level of their academic writing ability.

The main aim of this sabbatical project is to develop different modules to teach creative writing to non-native English speakers. I propose developing creative writing modules that allow students to use the strengths they have in oral fluency as well as the richness of their own life experience and transfer those skills to academic writing. However, the transference of these skills into academic writing will be the main challenge in developing these modules. Thus, I will engage in an extensive review of the literature to provide me with techniques and strategies to facilitate this transfer.

Proposed sabbatical activities including description of the nature of the activities

My sabbatical proposal is a writing project that entails three inter-related activities, which revolve around the art of creative writing.

The first part of my sabbatical project involves **taking creative writing courses**. In order to teach creative writing, I believe a person needs to be able to have a certain degree of mastery of this skill. My limited professional training in this area requires that I take additional courses to teach me the strategies and techniques that are effective for creative writing. This part of my sabbatical proposal will be beneficial to me in two ways. First, I will be placed in a student position where I will learn the same techniques I will later teach my students. By taking courses, I will be exposed to new activities, theories, and methodologies that can be adapted to fit the needs of non-native students. Second, I will be able to evaluate the effectiveness of those activities from a pedagogical standpoint and adapt them to meet the needs of my second language learners. I will take the equivalent of six semester units in both the fall and spring semesters (total 12 semester units) and will provide transcripts for all courses taken upon completion.

The second aspect of my sabbatical project involves applying what I learn in the courses to a **creative writing project**. I plan to **write in several genres**, including fiction, poetry, and personal narrative so that I can apply the techniques that I learn in the classes I take. Writing creatively will develop my personal writing skills. In addition, I will document my progress and feelings towards the writing process in an on-going journal. I will use this part of the sabbatical project to gather ideas for designing these teaching modules and to evaluate the effectiveness of the creative writing activities I would assign to my students.

The third aspect of my sabbatical project revolves around applying what I learn in the creative writing classes and what I learn in my own creative writing to classroom pedagogy. This aspect of the sabbatical proposal is the main aim of the project, and thus has several components.

1. I will engage in an extensive **review of the literature** to see the effectiveness of different kinds of creative writing activities on non-native speakers.
2. I will compile an **annotated bibliography** of the books and articles I read and make it available to members of my department.
3. I will also contact publishers and ask them to send me **books on creative writing** so that I can evaluate whether certain activities are applicable to a non-native audience.
4. Finally, I will take the knowledge I have acquired from the literature review and the material available to **develop** a minimum of seven **teaching modules**, which will be appropriate for the different writing level courses in the American Language department. The modules would focus on several different types of creative writing activities including, but not limited to narratives, dramatic writing, poetry, dialogue journals, class newsletters, letter exchanges, and critical autobiographies. The activities I develop will allow students to explore their

creative side, and incorporate their personal experience; however, students will also be learning to write within certain structures. I will be teaching essential writing principles, including the importance of clear expression, the use of metaphor, simile, image and symbol, the selection of relevant and interesting details, and narrative structure (the movement of a story/poem through time and space). While creative writing focuses on the importance of mastering writing skills, it is also necessary that students express their creative vision in a clear manner. Thus, these modules would meet the existing course objectives and would supplement the academic writing activities in these courses. They are not intended to replace the formal academic writing assignments of the American Language department. These modules would be a minimum of one hour long, but would contain enough material to extend the lesson based on student needs and teacher discretion. The modules would include the purpose, direction, handouts, assessment tools (when appropriate), and suggested application to academic writing activities. These teaching modules would be designed so that they could be inserted at any point in the semester. They will be organized in a binder and made available to members of my department.

A statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College

This sabbatical project has a great deal of value to the non-native speakers who attend Mt. San Àntonio College. By exploring their creative side, and focusing on their personal experience, they will acquire a stronger appreciation for the power of the written word. Furthermore, by placing more emphasis on content, and less on grammar and structure, students with limited English skills will feel more comfortable expressing their thoughts, ideas, and experiences in English, their second language. Once they are

able to master a sense of comfort with this foreign language, they will be able to more fully internalize the more complicated aspect of writing – grammatical accuracy and the highly structuralized organization of standard academic English used in colleges.

As a professional, I will benefit greatly from the sabbatical activities I have proposed. By having the opportunity to return to school as a student, I will be able to appreciate the experience of being a student. This will help me empathize more with the challenges our students face upon my return. Also, I will be exposed to a completely new aspect of my discipline, which will broaden my professional knowledge and abilities. Furthermore, I will be able to compile valuable information, which I will apply directly to my classroom instruction. Finally, I will have the knowledge and training necessary to be able to make a unique and significant contribution to the faculty and curriculum in the American Language department.

This sabbatical project has many benefits for the American Language department as well. First, there is currently no faculty member in this department who specializes in creative writing. By taking classes, engaging in an extensive literature review, and examining the creative writing textbooks applicable to English-as-a-Second-Language students, I will become an expert in this area for my department. The training, instruction, and practice I receive in creative writing will also prepare me to share my knowledge with my colleagues. Already, there is interest in my designing and offering professional development workshops on specific creative writing techniques. Upon completion of this sabbatical project, I will also have acquired the foundation necessary to propose and develop a one-unit course in creative writing that I can present to the department to increase our course offerings and give students more choices.

The benefit to the school is that as students progress through the American Language courses, their affective filter will be lowered, and they will develop more confidence in their writing skills because they will have learned how to express their

ideas in a creative, yet structured manner. Also, this lower affective filter will transfer to their other English and general education courses where writing is a requirement. This project is designed with the purpose of fostering students' creativity and providing them a bridge to transfer that creativity into academic writing across the curriculum.

Timeline of the Activities

Fall semester, 2007

- Literature Review
    - Read through the available literature on creative writing approaches, especially as they pertain to English-as-a-Second-Language students and Generation 1.5 students.
    - Compile annotated bibliography
- Take 6 semester units of creative writing coursework (see attachment of possible courses at local universities)
- Attend a writing conference (see attachment for description of UCLA's Writer's Fair)
- Begin creative writing project
    - **September**
        - Work on dialogue journal with creative writing instructor (on-going)
        - Write one narrative story
            - Focus on plot development
            - Include at least 2 types of figures of speech (metaphors, allusions)
    - **October**
        - Continue working on dialogue journal
        - Continue writing first narrative story
            - Look at character development
            - Focus on narrative voice
            - Look at dialogue

- **November**
  - Continue working on dialogue journal
  - Write a second narrative story from a completely different point of view (ie. male perspective)
    - Focus on plot development
    - Include at least 2 types of figures of speech (metaphors, allusions)
- **December**
  - Continue writing second narrative story
    - Look at character development
    - Focus on narrative voice
    - Look at dialogue

Spring semester, 2008

- Contact publishers
- Review text books and material that can be used to teach creative writing in an ESL classroom
- Take 6 semester units of creative writing coursework (see attachment of possible courses at local universities)
- Develop at least 7 modules of different creative writing activities that can be incorporated in the various writing courses in the American Language department (AmLa 41W, 42W, 43W)
  - **March** – Focus on class newsletters (41W) and letter exchanges (41W)
  - **April** – Focus on narratives (42W) and dialogue journals (42W)
  - **May** – Focus on poetry (43W) and dramatic writing (43W)
  - **June** – Focus on critical autobiographies (43W)

- Continue creative writing project
    - **March**
        - Write a short dramatic piece
            - Include foreshadowing and allusions throughout
    - **April**
        - Write in three different types of poetry
            - Haiku
            - Sonnets
            - Free Verse
    - **May/June**
        - Write a short autobiography (10-25 pgs.)
- Attend a writing conference (see attachment of UC Riverside's Annual Writer's Week Conference for description)

Statement of Purpose

The purpose of this sabbatical project is to explore how to use a different approach to writing, specifically creative writing, to help students transition into formal academic writing. My sabbatical proposal consists of educating myself on the craft of creative writing, applying what I learn to a writing project, and developing several one-to-two-hour teaching modules that can be used as independent lessons in the writing courses for the American Language department.

Sabbatical Report

Account of Sabbatical Activities

My sabbatical project consisted of a variety of activities, all designed to familiarize me with different creative writing strategies. There were three components, each with several different activities. The main part of my sabbatical project consisted of an educational component designed to teach me the basics of creative writing as a craft. I took creative writing courses, attended writing conferences, wrote an annotated bibliography that reviewed the literature related to creative writing and non-native speakers, and reviewed creative writing textbooks to fulfill this aspect of my sabbatical project. The second part of my sabbatical project involved applying the knowledge I gained from the educational piece to actual writing projects. I wrote in different genres as well as engaged in extensive journal writing in an effort to practice what I had been taught. The third element of my sabbatical project entailed using the knowledge I gained from the first two components to develop teaching modules that could be used to teach creative writing to non-native English speakers. Each section provided me with a different learning experience and offered different benefits. I discuss the benefits for me as a professional, for my students, and for the Mt. San Antonio College community in detail throughout the report in the appropriate section.

PART 1: EDUCATIONAL COMPONENT

Creative Writing Courses

The primary activity for this sabbatical project was to take creative writing classes. This aspect of the project was the most fulfilling and time consuming. I proposed to take a total of twelve semester units (the equivalent of eighteen quarter units). I completed six

courses at UCLA Extension and Cal Poly Pomona, both of which are on the quarter system, to fulfill this requirement. I completed a total of nineteen and a half quarter units, which is more units than I had proposed (see Appendix A, p.32 and Appendix B, p. 33 for copies of transcripts). The following is a condensed list of the courses I took to meet my sabbatical requirements (see Appendix C, p. 34 for a complete overview of courses taken and Appendix D, p. 35 for a detailed description of courses and instructors):

- **Creative Writing – Fiction, Cal Poly Pomona (4 units)**
- **Writing the Short Story, UCLA Extension (5 units)**
- **Fiction Rewrite (Editing and Revising), UCLA Extension (3 units)**
- **Creating Memorable Dialogue and Characters, UCLA Extension (3 units)**
- **Writing the Personal Essay, UCLA Extension (3 units)**
- **Finding Your Unique Voice, UCLA Extension (1.5 units)**

I had always considered myself a good writer, even in terms of my creative writing, but taking formal courses with instructors who dedicate their professional lives to writing creatively demonstrated how much I had to learn. The courses taught me valuable skills and techniques such as how to identify unnecessary repetition, the different elements that make up a good story, the importance of reading extensively, and the value of workshopping one's work. Furthermore, these classes helped me develop a more critical eye so that I can identify parts of my writing that need to be strengthened. Another important skill I learned through the classes is how to critique other people's work in a positive, constructive manner, a skill which will be useful in analyzing students' writing.

In addition to teaching me about the craft of creative writing, taking these courses had several unexpected benefits. For instance, I benefitted from being back in the classroom as a student. It has been very useful for me to see the different types of writing activities and experience first-hand how they work from a student perspective. As I

participated in activities, I always had my students in mind and thought about how they would respond to particular activities and how I can make adjustments to meet my students' language needs and learning styles. Another advantage of my being back in the classroom is that I was able to learn a great deal from the different teaching styles I encountered. My interaction with instructors gave me many issues, ideas, and concerns to consider from a student perspective, such as the importance of providing immediate feedback, making assignments clear, keeping students informed about their grade, and being more understanding when unexpected events occur in students' lives.

A second unexpected benefit of returning to the classroom as a student is that I was able to take courses in alternative formats and schedules. For the first time in my life, I took on-line courses and used Blackboard to post assignments, engage in discussion forums, provide feedback to my classmates, download assignments, and check grades. Even though I consider myself technically competent, I was initially extremely resistant to this type of instruction because I am a very traditional student. I prefer the face-to-face interaction between the teacher and students as well as between students. I was fortunate that my first instructor was highly organized and structured. She made my first on-line experience very positive. The other instructors that followed were not as structured and I saw many areas where they could have improved their teaching of the course. By the time I took one of my last classes in the spring, the teacher consulted with me repeatedly about how to design the activities on Blackboard to make them more user-friendly for the students because he knew I had taken so many on-line courses. As a result of this experience, I feel much better prepared to teach an on-line course in the future because I have some very specific ideas about what works and what does not work.

I also took an intensive four-day course as well as a weekend course that lasted upwards of ten hours a day. These courses required a great deal of concentration for an extended period of time. They also required that the teacher make the class dynamic and

provide a variety of activities to keep the class interesting and the students engaged. I was able to experience how to keep a class moving for such a long period of time in order to keep students interested. As a result of this experience, I became convinced that there is a definite benefit to offering courses in an alternative format, especially over the weekend, because they allow students the opportunity to take a class that they may not otherwise take due to a scheduling conflict. I am much better prepared to advocate for and support an alternative schedule of courses in order to reach a wider, and less traditional, student population.

I feel that this component of my sabbatical project has the most potential for benefitting non-native students for a variety of reasons. First, I have a much stronger knowledge base of the strategies and techniques of creative writing that I can share with them. Second, I have built a repertoire of creative writing activities that students can use to practice their language skills. Third, I was reminded on a very personal level of the challenges students face and how those challenges can interfere with their educational goals. Fourth, I saw from a student perspective the impact that a teacher has on his/her students' creativity, motivation, and desire to learn. All of these elements will benefit my students. Finally, one of the classes I took was with a very successful writer whose first language is not English. She shared her very personal journey of learning English and learning how to write fiction in English. As a result of several conversations with her, I am much more aware of the struggles that second language learners face when writing. I can apply that knowledge and sensitivity to my classes as I encourage my second language learners to write their stories.

Writing Conferences

As part of my education in creative writing, I attended several writing conferences. I had proposed to attend two conferences, but I actually attended the following four conferences:

- **the 22nd Annual Southern California Writer's Conference, San Diego, CA**
- **the UCLA Arts Day LA Festival, Los Angeles, CA**
- **the 2nd Annual Literary Orange Conference, Anaheim, CA**
- **Writer's Day, Mt. San Antonio College, Walnut, CA**

All four conferences provided me with an enriching experience and different perspective into the writing process.

One advantage of attending these writing conferences is that I was able to meet and interact with published authors who offered a great deal of insight into the creative and business side of creative writing. Attending writing workshops with published authors reminded me of an important fact about writing. I listened as writer's shared their writing and talked about their fears, concerns, and problems with the writing process. They made me realize that no matter how much a person writes, how long he/she has been writing, or how many books he/she has published, writing is a very personal and difficult skill. Even the most successful writers experience writer's block, commit writing/grammar errors, and have insecurities about their writing.

Another benefit of these conferences is the variety of informative workshops I was able to attend. In these workshops, I learned a myriad of strategies that I can use to teach non-native English speakers how to write creatively. The workshops I attended dealt with topics such as grounding a story within a setting, creating congruent characters, utilizing web strategies for writers (ie. blogging), discovering the writer within, learning the art and craft of storytelling, and finding the story.

This component of my sabbatical project will benefit my students because it helped strengthen and reinforce the knowledge base I developed through the courses I took. Attending conferences also inspired me to continue working on my creative writing. It gave me a new sense of confidence in my abilities as a creative writer, and it put me in contact with local authors who have been very generous with their time and resources. These contacts will help me in the future because I now have a network of people I can call upon to give special presentations to my classes. In fact, I have already scheduled for one author to come and speak at Mt. SAC in the fall. Furthermore, my students will benefit from the insight I gained into the difficulty of the writing process. As second language learners, they feel that their writing problems stem from their limited English skills. I can share very specific examples of published native speaking authors who also struggle with their writing. As it became increasingly clear, the writers who succeeded were the writers who persisted. My students will benefit from realizing that their writing will improve as long as they persist.

Review of the Literature/Annotated Bibliography

I engaged in an extensive review of the literature available on creative writing for non-native speakers and wrote an annotated bibliography (see Appendix E, p. 39). The purpose of this activity was to get a better understanding of what other researchers and instructors have done to teach creative writing to non-native speakers. In certain genres, such as poetry, I found many articles that described various strategies. These articles were very useful as I developed the teaching modules. They also provided me with a broader context of creative writing as many articles explained the historical developments of creative writing with non-native speakers, synthesized reading and writing theories, and explained the latest cutting edge research in the field of creative writing.

However, I found that other types of creative writing were not used with non-native speakers very frequently, or they were not the subject of academic research. For instance,

it was very difficult to find articles on dramatic writing in ESL classes. The available research became more limited when I factored in college level writing. As a result, I had to expand my reading to include lower academic levels or native speakers in order to get a general sense of the research and how this type of writing could be implemented with ESL students. Nevertheless, these articles, while seemingly not relevant to the non native speaker population at Mt. San Antonio College provided clear descriptions of activities that can easily be adapted to meet the language needs of my students.

Writing the annotated bibliography was beneficial because it exposed me to many different ideas about how to teach certain types of creative writing. It also became a mental exercise in how to adapt certain activities to make them age and language appropriate for the non-native speakers at Mt. San Antonio College. One useful component many articles included is a description of problem areas that I may encounter. This information proved helpful as I was developing the creative writing modules because it helped me avoid these areas. An additional benefit of this annotative bibliography is that I now have an extensive set of articles I can turn to as I incorporate creative writing activities into my classes.

Review of Creative Writing Texts

Reviewing creative writing texts proved to be more difficult than I had anticipated because the number of creative writing books available is limited. Adding to the difficulty is the fact that none of the books I found are written with an ESL population in mind. I contacted all of the publishers' representatives that currently work with Mt. San Antonio College and received five text books for review, but none were appropriate for non-native speakers because they were too advanced and lacked specificity. Two of the books turned out to be anthologies, and had no instruction or activities to teach creative writing. I expanded my search and reviewed the text books I had used in my creative writing classes. Only one of these books could be used with non-native speakers. The other books were

not appropriate for this population because they were too theoretical, abstract, and linguistically advanced. I expanded my search a second time and purchased books on creative writing from local bookstores. These books were also not written with ESL students in mind. Instead, they were written for aspiring, professional writers. Thus, many of these books lacked activities because they were focused more on giving advice. They were also text heavy. The few activities that were included were designed with the assumption that the reader already had material written and wanted to improve it. These books are definitely not appropriate for a beginning level creative writing course (see Appendix F, p. 60 for complete list of books reviewed).

I used a variety of criteria to evaluate the creative writing books I found. First, I analyzed the level of linguistic difficulty to determine if non-native speakers would be able to understand the text. Second, I looked for activities. When I found them, I reviewed the activities for level of creativity, degree of abstraction, specificity, applicability to students' lives, and potential for advancing students' creative writing abilities. Finally, I looked at the actual information included in the book. I was interested in seeing a general overview of creative writing strategies so that students could be exposed to a variety of writing genres as opposed to a book that focused on one genre and provided very specific examples.

Non-native Mt. SAC students can benefit from this aspect of my sabbatical project because I am very familiar with the textbooks for creative writing, and I have a strong sense of the type of activities that they promote. A second positive outcome is that I was able to tease out the chapters and activities that I thought would be most appropriate for non-native speakers. Furthermore, the review of textbooks together with the annotated bibliography has given me a starting point from which to cull material for a future creative writing class for ESL students. However, this aspect of my sabbatical project confirmed my suspicion that there is a lack of resources available for ESL students who wish to express themselves creatively. Thus, non-native students need a separate creative writing textbook written with

them in mind. As a result, I realize that I must create my own activities that are appropriate for the non-native speakers at Mt. SAC because the textbooks do not meet the linguistic or creative needs of this group of students.

PART 2: APPLICATION TO A CREATIVE WRITING PROJECT

Writing in Several Genres

Thanks to this sabbatical project, I had the opportunity to apply what I learned in the creative writing classes I took, the conferences I attended, and the books and articles I reviewed to several writing projects. I wrote in different genres, including fiction in the form of short stories and chapters of a longer project, non-fiction in the form of personal essays that encompass a variety of issues that are important to me, and several poetic forms including pantoums, sestinas, and sonnets.

One of the unexpected outcomes I discovered as I wrote creatively was how connected my writing is to my emotions. I never believed artistic people when they said they had to "feel" their art or they had to "feel moved" in order to create. However, I found that this connection between creativity and emotions existed strongly for me. For instance, I worked with poetry reluctantly because in school, I never felt that I had a good grasp of poetry. I did not enjoy reading it or analyzing it. However, I know that it is an important form of creative expression, so I attempted to write poetry in order to understand its value. Because I was not excited about this type of creative writing, I dreaded it and sat for long periods of time staring at the computer. My mind would draw a blank because I was not inspired to write. In short, I experienced a strong case of writer's block. Once I found a topic that excited me or "moved me," the words came easier to me. By the time I had finished writing several different types of poems, I was surprised to find that I enjoyed writing them, especially when the guidelines were clearly delineated and explained.

Although I liked meeting the challenge that writing poetry posed for me, I personally prefer not to express myself using this type of creative form. This experience made me realize how important it is to teach students a variety of creative forms so that they can find the ones they most enjoy, and perhaps even change their opinion of forms they thought they would not enjoy. This broad exposure will contribute to their overall educational experience. For non-native speakers, I determined that the poems I worked with are too advanced. However, it is important that these students engage in some type of poetic expression. Thus, this aspect of my sabbatical project helped me realize that I need to teach simpler forms of poetry such as haikus, cinquains, and limericks to non native speakers and to provide clear, simple instructions. Hopefully, the simpler form and the clear guidelines in terms of syllabication and rhyme scheme will minimize the possible frustration students may encounter with poetry writing.

My experience writing in different genres will have many benefits for my students upon my return to the classroom. First of all, I am better prepared to teach students the different genres I experimented with, which is an ability I did not have before. Furthermore, I now understand and accept that students prefer one genre over another. Since I struggled through several difficult genres, I am prepared to explain to students the value of being able to write in multiple genres for the sake of developing their creative writing skills, which is an ability that can transfer to other academic writing. Perhaps most importantly, this experience has opened my eyes to the crippling effect of writer's block. Because I also struggled frequently through a lack of motivation and ideas, I am more empathetic to students who have difficulty expressing themselves. However, as a teacher, I must maintain certain standards in the classroom. I cannot change my expectations or requirements, and I cannot excuse a student from turning in an assignment because he/she was not motivated to write. I can, however, explain the relationship between creativity and emotion to students, encourage them to begin writing early, and provide them

with strategies to help them brainstorm ideas to overcome their writer's block. I can also share my experience with them. I have found that when I share the same struggle with students, they feel that I understand what they are going through, and that makes them much more willing to listen to my advice in other areas.

Journal Writing

Throughout my sabbatical year, I kept multiple journals where I documented my activities, feelings, experience with the activities, goals, and thoughts about the classes and conferences I attended. The first journal I kept focused on documenting my sabbatical activities. This journal became a very useful tool for me because it enabled me to reflect on my progress as I pursued both formal and informal creative writing activities. For instance, I found it very useful to document the highlights, my disappointments, and my expectations of the conferences I attended and classes I took. Together with my notes, these journal entries offer me a comprehensive reminder of all that I learned in the classes and at the conferences and what I could do differently in the future in these types of situations to get more out of them.

This journal also became a source where I was able to express my frustrations and concerns as I tried to write creatively. Some of my frustrations were aimed at the teacher, and the activities, while other comments focused on my motivation. These entries will be very helpful to me when I return to teaching because they will serve as a reminder of what students experience. I dedicated a lot of the journal to documenting my experience and reaction to the different on-line learning experiences I encountered. These notes will be invaluable for me when I am ready to teach a course on-line. They will help me address students' reservations, level of preparation (or lack of) of the students and teacher, student concerns, and the different learning styles represented in my classroom. I also wrote very specific ideas of what works well and how things could work better. For example, some on-

line instructors required us to post to the discussion forum once a week while others required us to make 3-5 postings per week. I found that the more comments we were required to post, the richer the discussion and the more I learned. However, one of the negative aspects is that some students would write one sentence and that counted as a posting. When I teach an on-line course, I will be more specific as to how long the postings need to be and give some guidelines as to the quality of the posting so that students know what my expectations are and what they need to do to meet those expectations.

Another important activity I wrote about in this journal is workshopping, which is an activity that entails students sharing their work with their peers and receiving critical feedback aimed at improving their writing. It was important that I document this experience because I plan on having students workshop their writing in the classes I teach in the fall. Now that I have had experience as a student with this writing technique, I can better address the concerns that students will undoubtedly bring up. I need to be especially careful in implementing workshopping with non-native speakers because I have used this activity in the past with very little success. I have designed handouts to help guide students through the workshop process, but their comments have not yielded the type of peer feedback I had hoped for. Before leaving for sabbatical, I had become so discouraged with peer workshops that I had stopped using them. However, having seen how powerful this tool is for learning and improving students' writing, I have a much stronger resolve to continue trying to teach my students how to use this activity effectively.

This journal also became a place where I could document ideas that I have been developing for teaching a creative writing course in the future and the types of activities that may work. One example of writing activities I experimented with can benefit lower level non-native speakers. For these students, writing a short story that focuses on narrator voice and has authentic dialogue would be very difficult. For this group of students, I

looked at creative writing projects that would require less language. I decided that they would be able to create an informational flier, a newsletter, and a picture book. I documented my experience with these activities and how I thought my students would respond to them. What was particularly interesting was the level of motivation I felt in comparison to other writing activities. Because the informational flier, newsletter, and picture book were more visually oriented (and less language based), I found myself highly motivated. It is my hope that my students will find the same degree of enthusiasm with these writing activities.

The second journal I kept was an on-line journal for one of my classes through UCLA Extension. This experience was very different because I found myself to be much more guarded with this journal since it was available to a public audience. I selected my words carefully, and I made sure my comments were worded in a way so as not to be offensive. The downside of this type of journal is that I was not able to be completely honest since it was available for others to read. Because of the reservations I felt, I do not think this is an appropriate journal to assign to students in my writing classes. It is very important for beginning writers, especially those who are learning a new language, to feel a sense of privacy when it comes to their writing, especially a journal which tends to be more personal. Thus, I will not ask students to post any journals on-line.

The third journal I kept addressed specific topics assigned by one of my creative writing instructors. I turned in this journal on a regular basis and received a grade based on how I addressed the prompts. This was a helpful journal in terms of developing my creative writing skills because for each assignment, the instructor would comment on my writing, ideas, and overall structure. I was able to incorporate his comments into future journals, which enhanced my learning experience and improved my writing. As a result of this positive experience, I plan to assign this type of journal writing to my students because I see a lot of potential for learning in this activity.

Most of the creative writing books I reviewed suggested that I keep a journal of ideas for stories, document things that I see that can be included in future stories, and keep notes of anything that may be of interest for later use in a writing project. These ideas can be as simple as a word, or full length sentences and paragraphs. I decided to follow this suggestion; thus, the fourth journal I wrote was filled with very personal narrative, which I hope to convert into a book at some future point. This type of journal writing is useful for more advanced writers, especially those who have longer projects or who work on multiple projects simultaneously. I see a value for students in this type of journal writing in terms of their academic work. I can encourage students to keep a small notebook with them so that they can write ideas as they come to them rather than trying to remember them. I would not require students turn in this type of journal, but I would definitely recommend it as an informal learning tool.

PART 3: APPLICATION TO A CREATIVING WRITING CLASSROOM

Teaching Modules

The last aspect of this sabbatical project involves developing creative writing modules that can be used with non-native speakers (see Appendices G, H, I, J, K, L, and M, pp. 62-138). I developed seven creative writing modules based on the levels of writing instruction offered through the American Language program. Before beginning to write these modules, however, I focused on evaluating the text books available on creative writing and reading scores of articles. Once I felt I had a comprehensive grasp of what was available in terms of academic support, I wrote the modules. Some activities I selected have been used more frequently in ESL classes. After reading through the literature, I was reminded of the value of these activities and decided that they were worth adapting with a creative writing slant.

The seven creative writing modules provide a broad array of writing activities. Students will write class newsletters, informal letters, narratives, dialogue journals, poems, dramatic pieces, and critical autobiographies. I selected these specific writing activities because they provide students with a variety of opportunities to engage in very different creative writing experiences and to draw upon different strengths and learning styles. Also, they are broad and flexible enough that students from different cultural backgrounds can easily find a topic on which to write.

The creative writing modules for the lower levels are deliberately simpler than the modules at the higher levels because I do not want to overwhelm lower level students with activities that were too complex. Also, the creative writing modules at the lower levels are less language intensive and allow students to use other skills, such as their visual aptitude. Nevertheless, these activities offer students a structured venue through which to express themselves creatively.

The creative writing modules at the higher levels were designed with several goals in mind. First, I wanted to expose students to different types of creative writing skills and genres. Second, it was important to challenge students linguistically so that in addition to expressing themselves creatively, they would grow in terms of their language abilities. Third, I wanted students to engage in creative writing that they would encounter once they entered the English program. Thus, students would write a dramatic piece because they will be reading plays in their English classes. It is my hope that their experience writing a dramatic piece will help them appreciate plays when they encounter them.

In order to capitalize on the different linguistic strengths students bring to the classroom, I included skills other than writing in the creative writing modules. The modules include group work, oral skills development, vocabulary activities, listening activities in addition to different types of writing. It was important not to isolate writing so that the integrative nature of language was reinforced throughout the modules. While I originally

proposed to write several one to two hour teaching modules, I had an overabundance of material to work with and did not limit myself to such short teaching modules. Instead, I wrote modules that incorporate a variety of activities and would take several class periods to complete if worked through in their entirety. The length of the activities varies and depends on how much time and depth the teacher wants to dedicate to that module. I did not indicate a time frame for each activity in order to avoid restricting the teacher.

Concluding Remarks

The different components that make up this sabbatical project each made a profound impact on my professional and creative development. As I noted throughout the report, each component has unique advantages for me, my students, and the college. On a larger scale, this sabbatical project had a great deal of professional value for me. First, it gave me the opportunity to work in a professional area of interest that I knew very little about, and that I would not otherwise have been able to explore. The formal instruction I received in creative writing together with the conferences I attended, the books I reviewed, and the articles I read all contributed to fostering in me a strong knowledge of creative writing strategies, techniques, and activities. I applied that knowledge to a series of teaching modules that encompass the entire writing curriculum in the American Language program. These teaching modules represent a small portion of the activities I am prepared to utilize in my classroom upon my return to teaching. I learned so much about the craft of creative writing, the variety of writing tools available, different activities I can use to stimulate my students' imagination, new teaching strategies, and new modes of learning (ie. on-line learning).

This sabbatical project also has advantages for the non-native students at Mt. San Antonio College because it will positively impact their language abilities. I have collected several creative writing activities that can be adapted and used with non-native speakers.

By engaging non-native students more deliberatively and consistently in creative writing activities, they will feel much more comfortable expressing themselves both orally and in writing. This sense of comfort will lower their affective filter, which in turn will result in a higher level of confidence in their writing abilities. I believe that this increase in comfort and confidence will transfer to other courses that require writing, thereby creating a bridge between non-native courses and students' ability to write across the curriculum. Another manner in which this project will benefit the students at Mt. San Antonio College is that I was reminded of what it means to be a student. Returning to the classroom as a student, I experienced on a very personal level the obstacles and challenges my students face on a daily basis. This experience has already made me more empathetic to students' needs.

Finally, this sabbatical has value to the college because now I can combine my newfound knowledge of creative writing with my background in teaching non-native English speakers. I learned through the literature review and review of the textbooks that the non-native speakers are at a distinct disadvantage when it comes to expressing themselves creatively in writing because the publishing industry does not support these efforts since they do not publish creative writing textbooks for non-native speakers. Furthermore, the research that is available is limited. Certainly, individual teachers at Mt. SAC include creative writing activities in their classroom. However, currently there is no class that focuses on teaching creative writing to non-native speakers. Given my educational background, professional experience, and new training in creative writing, I am now prepared to fill that gap.

Appendix A

Transcript from UCLA Extension

An original, official copy of this transcript is on file with Human Resources.

Appendix B

Transcript from California State Polytechnic University, Pomona

An original, official copy of this transcript is on file with Human Resources.

Appendix C

Overview of Creative Writing Courses Taken as Partial Fulfillment of Proposed Sabbatical Activities

Course Title	Instructor	Institution	Quarter Taken	Units
Creative Writing - Fiction	Dr. Donald Kraemer	Cal Poly Pomona	Fall 2007	4
Creative Writing: Short Story	Emily Rapp	UCLA Extension	Fall 2007	5
Writing the Personal Essay	Shawna Kenney	UCLA Extension	Winter 2008	3
Creating Memorable Characters and Dialogue	Noel Alumit	UCLA Extension	Winter, 2008	3
Finding Your Unique Voice: A Writing Workshop	María Amparo Escandón	UCLA Extension	Spring, 2008	1.5
Fiction Rewrite Workshop	Charles Wyatt	UCLA Extension	Spring, 2008	3

Total Units Taken: 19.5 quarter units (13 semester units)

Appendix D

Description of Creative Writing Courses Taken as Partial Fulfillment of Proposed Sabbatical Activities

Course Title: Creative Writing – Fiction

Course Description: The fundamentals of short-story writing. Exercises in plotting, characterization, dialog, description, narration, and point of view. Readings; analysis of stories, and exercises. Lectures/problem-solving.

Instructor: Since the spring of 2005, Don J. Kraemer (Professor of English and Foreign Languages) has published articles in *English Journal*, *Journal of Basic Writing*, *Journal of Teaching Writing*, *Rhetoric Review*, and *California English*; he is currently preparing work for *Journal of Advanced Composition* and *Advances in the History of Rhetoric*. In 2008, he has had the pleasure of giving talks in Strasbourg, France and New Orleans, LA. In 2008, he was awarded Outstanding Graduate Professor.

Course Title: Creative Writing: Short Story

Course Description: Available for UCLA transferable credit, this special workshop covers the key elements of fiction, including plot, characterization, setting, point-of-view, and various story development techniques, as well as publication markets. The student's goal is to complete or rewrite three stories of average length. *Enrollment limited to 15 students.*

Instructor: Emily Rapp, MFA, MA, fiction, nonfiction, and poetry writer whose stories have appeared in *Clackamas Literary Review, StoryQuarterly,* and *Silent Voices: A Creative Mosaic of Fiction*. Recipient of the Rona Jaffe Foundation Award, the James A. Michener Fellowship, a Fulbright scholarship, and the Philip Roth Residency Fellowship, Ms. Rapp also wrote the nonfiction book *Poster Child: A Memoir* (Bloomsbury USA).

Course Title: Writing the Personal Essay

Course Description: This course is intended to help students become comfortable and adept at writing the personal essay, a broad term that encompasses humorous essays, opinion-editorial pieces, and essay – and book-length memoir, but which always details the writer's journey through a specific experience. The course focuses on the essay as a form of narrative nonfiction in which the author also is the first-person narrator – a character with a story to tell and an opinion to share. Such elements of craft as theme, character development, detail and description, voice, pacing, scene-setting, and exposition are examined. Using in-class discussions, weekly writing assignments, critique of published personal essays, and extensive workshopping, students complete at least one personal essay (600-2,500 words) and develop material for future essays. *Enrollment limited to 15 students.*

Instructor: Shawna Kenney, MFA, author of *Imposters* and the memoir, *I Was a Teenage Dominatrix*, winner of a Firecracker Alternative Book award. Ms. Kenney's work has been published in *American Writer, LA Weekly,* and *Florida Review.* Her essays are anthologized in *My First Time: A Collection of First Punk Show Stories; Pills, Thrills, Chills, and Heartache*; and *Without a Net: The Female Experience of Growing Up Working Class.*

Course Title: Creating Memorable Characters and Dialogue

Course Description: "In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with briskly black lashes and slightly tilted at the ends." This is from the first page of *Gone With the Wind*, one of the most read novels of the 20th century, describing Scarlett O'Hara, one of the most memorable protagonists developed in the last hundred years. I firmly believe *rich*, colorful characters are what readers look for

most in beginning a story. It will be the fate and consequences of these characters that cause people to stay up reading till the early hours. This workshop is designed to create characters worth caring about or rooting for – or develop villains that cause conflict and mayhem. Through writing assignments, assigned reading, thoughtful in-class critique and fun, interactive exercises, you gain a better understanding of how to develop interesting characters and voices in a selected genre. The goal is to draft five new pages of a chapter or story. The workshop also is conducted in a safe and productive writing community that lasts beyond the four days of the studio. *Prerequisite:* At least one previous creative writing course. *Enrollment limited to 18 students.*

Instructor: Noel Alumit, author of the novels *Letters to Montgomery Clift* and the *Los Angeles Times* bestseller *Talking to the Moon* (2007). Mr. Alumit's first novel won the Stonewall Book Award (American Library Association), The Violet Quill Award (InsightOut Books), and was a fiction finalist for the PEN Literary Award and the Lambda Literary Award. His work has been published in USA Today and *The Advocate*, among others.

Course Title: Finding Your Unique Voice: A Writing Workshop

Course Description: Just as every human being has a unique personality, every writer has – potentially – a unique voice through which his/her vision may be best expressed. Designed to help beginning and established writers discover/develop that voice, this workshop includes exercises to discover personal patters of diction and imagery, dissolve blocks, recover lost memories, tap into the individual wellsprings of creativity and explore personal mythologies. Participants also study selected writers to determine what constitutes a "style" and read student works in a supportive atmosphere. Through active and playful class participation, each student learns how to listen for his/her own writing voice and let it emerge. *Enrollment limited to 22 students.*

Instructor: María Amparo Escandón, best selling bilingual fiction writer originally from Mexico whose first novel, *Esperanza's Box of Saints* (*Santitos* in Spanish), has been translated into 21 languages and made into a Sundance Festival Award-winning film produced by John Sayles. Ms. Escandón's latest novel is *Gonzáles & Daughter Trucking Co.*

Course Title: Fiction Rewrite Workshop

Course Description: You've completed a draft of a short story or novel chapter ... now what? How can you approach your work so as to "re-envision" and refine it? Which techniques are of particular concern when revising? In this course, we engage in short lectures, readings, and discussions so as to explore various approaches and techniques. During the course, each student presents one draft of a short story or novel chapter, and two revisions of that same work. *Prerequisite:* Completion of one fiction-writing workshop and of one draft of a short story or novel chapter. *Enrollment limited to 15 students.*

Instructor: Charles Wyatt, MFA, MM, fiction writer whose short fiction has appeared in *American Literary Review, The New England Review,* and *New American Writing*, among others. Mr. Wyatt is the author of *Listening to Mozart* (winner of the John Simmons Award), and the novella *The Spirit Autobiography of S. N. Jones.* His new collection of short fiction, *Swan of Tuonela*, was published by Hanging Loose Press in May 2006.

APPENDIX E

Annotated Bibliography

Allen, Lindsey. "Finding a Voice: Secondary Students Write their Stories." MinneTESOL Journal 8 (1990): 27-38.

The author describes using a variety of writing activities with an ESL beginning/intermediate reading and writing class at an urban senior high school with Hmong students. The author focuses on dialogue journal writing and narrative writing. The author describes the process whereby the class wrote a book about their personal experiences. She discusses the difficulties she encountered with this process, including teaching students how to peer edit. The intellectual value of this entry is the assumptions she includes about the whole-writing or holistic approach to writing. They are very helpful in trying to understand the philosophical and pedagogical approach to teaching creative writing. This study is pertinent to my sabbatical project because it discusses narrative writing. While the student population differs from the students I work with in terms of age and educational level, this article provides enough general guidelines where this activity could be adapted to an older group of students.

Bauer, Laura. "The Use of Literary Letters with Post-Secondary Non-Native Students." The Learning Assistance Review: The Journal of the Midwest College Learning Center Association 4.1 (1999): 33-41.

This article describes an activity where non-native students read a novel and exchanged letters based on the novel to improve their reading and writing skills. Literary letters are described as a "free form of exchange between teacher and student or student and student, based upon the shared reading of novels" (33). Students had to write letters on a weekly basis to the instructor and to a student peer, which the instructor did not read. The

students were divided into discussion teams or "literary circles." The teacher did not correct the English of the students, but did reply with questions or prods so that the students could elaborate or clarify their ideas. Some of the benefits of this activity include increasing students' reading comprehension, their ability to express themselves, students' level of trust and connection with the teacher, their cross cultural exchanges, and degree of acculturation.

Black, Joanna, and Karen Smith. "Inspired by the Poetic Moving Image." Art Education March (2008): 25-29.

In this article, the authors explore the connection between visual art and poetic forms that connect traditional forms with more contemporary visual arts and poetry. This new type of poetry is powerful because it motivates artists to challenge traditional art forms. These artists shatter traditional artistic boundaries because they merge sound, video, and text while also incorporating harmony, rhythm, and imagery. This type of poetry is appealing to a generation of students who are more visually attuned. One problem is that teachers are not as technologically prepared to engage in such cutting edge art forms. The authors discuss four poetry movements that impact the contemporary poetic world: performance poetry, visual-video performance poetry, video poetry/experimental film poetry, and poetry communities. The authors then provide a brief overview of the connection between film/video and poetry. They conclude with a call for instructors to expose their students to more contemporary, and non-traditional, types of poetry that will appeal to a new generation of students.

Bray, Eric. "Using Limericks to Help Japanese Students Improve their Pronunciation." Annual Meeting of the Japanese Association of Language Teachers. Nagoya, Japan. 1995.

The focus of this article is to discuss how using poetry, specifically limericks, can help Japanese students improve their pronunciation. The article proposes using limericks in conjunction with explicit instruction in English phonology. The author gives a general overview of the changes that have occurred in explicit phonological instruction since 1950. He also discusses in great detail the phonological problem areas of Japanese speakers. He describes a technique that addresses three suprasegmental features (stress, non-stress, stress- timed) to teach limericks. He argues that this type of poetry (limericks) is useful because it is short, it rhymes, it is easy to memorize, and has visual support (pictures) that aid in the comprehension of the poem. While this article does not deal directly with teaching students how to write poetry (ie. limericks), I thought that this article would provide a useful bridge between pronunciation instruction and a written activity.

Brisk, Maria Estela. "The Transforming Power of Critical Autobiographies." Annual Meeting of Teachers of Speaker of Other Languages. Seattle. 17-21 March 1998.

This paper discusses the value of writing personal narratives for ESL students. For instance, students can explore the factors that influenced their lives through the writing process. Other benefits include developing literacy through research, improving their reading skills, practicing writing, and participating in discussion. Students can also tap into their cultural knowledge and experience, discuss a variety of relevant issues, read for information, write and revise text, as well as think critically about their writing. Another benefit of critical autobiographies is they inform teachers and parents of the issues affecting students so that they are able to help students deal with some of the personal and academic challenges they face. The author discusses four different settings in which

critical autobiographies were used and how they impacted students, parents, and teachers. The author also discusses how situational factors affect ESL students. This article provides procedures for implementing a critical autobiography activity in class and provides a rationale for using such an activity. This article is pertinent to my sabbatical project because it deals with an activity that I will be using in my class and the author gives suggestions for tailoring activities to be age-appropriate. One drawback is that the study deals mainly with younger aged children.

Crumpler, Thomas. "The Role of Educational Drama in the Composing Processes of Young Writers." Research in Drama Education 10.3 (2005): 357-63.

Drama offers many benefits to young students as it engages them in thinking, doing, and imagining. These three skills are important when students begin to compose texts. For drama to play a central role in the composing process, the author claims that it is critical for the texts the students create to become part of the component of the dramatic work. These texts can be oral or written. The danger with separating writing until the end of the creative process is that imaginative creativity can be lost. The author explains that educational drama is valuable because it moves students across time by creating characters that exist in the past, present, and future, as well as organizations and relationships that follow a definitive dramatic sequence. As part of this creative process, students tap into their linguistic, cognitive, imaginative, and rhetorical skills. This article focused on very young children – kindergarteners. While it is an inappropriate level to compare to ESL students, the article did offer some valuable insight into the importance of weaving writing throughout the creative process and not separate it in order to minimize the loss of imaginative creativity.

Cuffe-Perez, Mary. "Story Quilt: Poems of a Place." American Libraries March (2008): 50-2.

The author discusses a type of poetry that is homegrown because it is based on the memories and experiences of the residents of a particular area. Each poem represented a "patch" on the quilt that made up the story of that town. The article documents the experience of the local library's "Story Quilt," which was the culmination of a social-history project the library undertook. This was a unique project because it was not an actual quilt, but instead a collection of poems or stories that represented the town's collective history. The people could write their own poems or provide the material for a poem. The poems were not kept in written form, but instead were performed for the entire town. The project coordinators encountered two main obstacles: getting people to see beyond their bias against poetry, and convincing people to share their stories so that they could be turned into poems. This project yielded many valuable lessons, including, the impact of having people from different generations share their experiences, the emergence of latent talent, the power of poetry to tell a story, and the importance of sense of place that exists within every person. The culmination of this project resulted in the publication of a book titled: "Story Quilt: Poems of a Place."

Dillard, Cynthia. "From Lessons of Self to Lessons of Others: Exploring the Role of Autobiography in the Process of Multicultural Learning and Teaching." Multicultural Education 4.2 (1996): 33-7.

The author explores the role that creative autobiography plays in the perspectives in multicultural teacher education settings. She defines creative autobiography as "an artistic or creative presentation of one's personal life story, presented within a class setting" (33). The author focused on students' written interpretations of their experience with the creative autobiography. She concludes that creative autobiographies have a strong impact and is

therefore a valuable teaching and learning strategy. Dillard provides a list of seven lessons that emerge from creative autobiographies. These include Lesson #1: Creative autobiographies set up the expectation of risk-taking for everyone, and lead to a sense of personal empowerments and an understanding of the conditional nature of all knowing. Lesson #2: Creative autobiographies encourage reflection on our own histories and cultures and influence our teaching and learning. Lesson #3: Creative autobiographies create important relationships between those who tell the stories, allowing us to move past our own stereotypes and generalizations about one another. Lesson #4: Both the form and the forum of creative autobiographies shape structures of support, care, and appreciation for multiple cultures. Lesson #5: Creative autobiographies help to develop the process of critique and critical questioning. Lesson #6: Creative autobiographies help to lateralize traditional power relationships and develop more trusting interactions between "teacher" and "student." Lesson #7: Creative autobiographies provide a way to extend the lessons learned in the university context to other teaching and learning contexts. For this assignment, students were allowed to use any means of expression with which they felt comfortable, including drama, visual art, poetry, music, quilting, and choral reading. The questions students focused on were: *Who am I? What important or significant people, place, events, or experiences have shaped the person I am?* The creative autobiography has several purposes, such as providing a way to understand how students have constructed themselves in particular contexts and how those constructions shape their cultural, gender, ethnic, and other personal identities. Creative autobiographies also help students move beyond stereotypes and generalizations that shape perceptions of difference because they acquire a deeper understanding of the intricacies of their personal histories and identities. Third, it provides the teacher the opportunity to learn more about his/her students, which helps him/her facilitate the learning process. Finally, creative autobiographies legitimize non-traditional ways of being literate

Eva-Wood, Amy L. "Does Feeling Come First? How Poetry Can Help Readers Broaden their Understanding of Metacognition." Journal of Adolescent and Adult Literacy 51.7 (April 2008): 564-76.

The author provides several benefits to studying poetry, especially in terms of making students aware of their metacognition. The author presents an instructional strategy that gives reader response more prominence. Poetry reading can help improve comprehension and result in more deliberate and meaningful engagement with cognitive and affective responses. The study focused on reading and responding to poetry, not writing. Students received instruction that highlighted emotional and experiential facets of poetry reading. By the end of the unit, students reported using a wider range of comprehension strategies. The author also examined how readers drew on their affective response to help them understand the poems. They divided the responses into four categories: 1) responding to key words and phrases, 2) visualizing and using the senses, 3) relating the text to personal experience, and 4) identifying with the speaker.

Frazier, Hood C. "Using Poetry to Build Classroom Communities." The Journal of the Imagination in Language Learning and Teaching. VI (2001): 54-8.

The author argues that language learning occurs when students are allowed to use their imagination, including participation in language play, which can foster a meaningful community when explored within a group setting. He advocates for the use of poetry by citing how the creative act is empowering. The author discusses the value of the "phantom" poem with reluctant writers. The phantom poem is written from someone else's point of view to a listener who is not there. He also discusses the poetic interview where students interview their classmates and present the information in a poem. The "found poem" is another type of poem discussed in this article. Found poems are "composed from words collected from sources not intended as poetry but that produce interesting effects

when juxtaposed" (56). He also discusses the "poetic fieldtrip" which enables students to explore the concept of place in poetry. He suggests using list poems, "portrait of place" poems, and empathetic poems (written from another person's point of view) to accompany the poetic fieldtrip. After writing poems, students write a reflective journal on the poetic/writing process. For each type of poem, the author provides suggestions for classroom instruction.

Gebhardt, Richard C. "Fiction Writing in Literature Classes. Rhetoric Review 7.1 (Autumn, 1988): 150-5.

The author discusses how writing narratives can help students comprehend literature. The author provides six specific activities that focus students' attention on literature while simultaneously helping them understand the nature of fiction through writing. Through these activities, students understand literary terms as concrete rather than abstract concepts. They retain this knowledge better when they apply it to their own writing. These activities also teach students to appreciate the difficult task fiction writers face in their own writing. By writing narratives, students learn originality, detail, image, and sound to improve their expository writing. Narrative writing also helps students apply nuanced meanings and irony, as well as anticipate reader's response to tone, appropriateness, and consistency of the speaker and the message. This article is useful for my sabbatical project because it explains how narrative writing can aid in the transfer of creative writing skills into academic skills, especially since it deals with college level students. However, this article focuses only on native speakers. Non-native speakers may not be able to write with as much sophistication, but with guidance and linguistically appropriate literature, students should be able to complete the activities suggested.

Greenblatt, Les, Comp. "Roses Aren't Always Red: Poetry as a Second Language." ERIC Clearinghouse on Reading, English, and Communication. (1998): <www.eric.ed.gov>.

This classroom guide provides an expansive list of different types of poems that are suitable for ESL students as well as ideas for teaching poetry to ESL students. This classroom guide also provides a list of poetry anthologies as a reference. The types of poems that this guide contains includes: limerick, haiku, cinquain, list poem, diamante, preposition poems, headline hunting poems, personal perspective poem, five sense poem, alphabet poetry, concrete poetry, definition poetry, five Ws poetry, poem sketching, "I am" poem, hero poem, blotz poem, I wish poems, news poems, contrast poems, alliteration poems, alphabet poems, countdown poems, fabrication poems, poetic form sentences, and catalogue verse. Some activities include line breaks, white spaces activity, and haiku maze.

Gross-Gluckman, Viviana. "A Look at the Use of Electronic Mail (e-mail) as a Learning Tool in the Writing Skills of Adult LEP Female Students." ERIC Clearinghouse on Reading, English, and Communication. (Dec. 1997): 47. 3 Dec. 2006 <www.eric.ed.gov>.

The author studied the writing skills progress of six female LEP students aged 30-50 years in a college level ESL class. The women in the study wrote to the researcher over a five-week period, producing an average of 25 email exchanges. The researcher found that the students produced longer emails, acquired new vocabulary, and increased the syntactical complexity of their writing. The researcher concludes that the writing skills of women with limited English language skills benefit from supervised email exchanges. This type of activity is especially valuable and practical for students who normally do not interact with native speakers because it can be available at any time and in any place. In addition, the

lack of face-to-face contact helps lower students' inhibitions in terms of their linguistic expressiveness. This study shows that email exchanges, and by extension letter exchanges, have a direct and positive impact on students' language skills.

Hadaway, Nancy. "Writing Partnerships: Teaching ESL Composition through Letter Exchanges." Creative Word Processing in the Classroom 8.1 (1990): 10-12.

A letter exchange gives students hands-on experience to expand their knowledge of writing. The author argues that "second language acquisition is facilitated when the target language is used in a natural communicative context" (as quoted in Diaz, 1986, 10). She further argues that writing instruction should focus on the students' backgrounds and needs instead of rules and structures. The benefits of the letter exchange is that it gives non-native speakers the "opportunity to write, [native speaker] role models who demonstrate and value writing, room to experiment with language and make mistakes, and a safe and secure environment in which to practice and take risks in writing" (10). Furthermore, students have "a genuine audience, a real purpose for writing, and lots of non-confrontational feedback about and response to their writing" (10). The letter exchange described in this article involves English as a Second Language students writing to students preparing to become teachers. This letter exchange benefitted both parties as each got a look into the others' lives and cultures. Also, ESL students experienced increased self-confidence while they were supported and encouraged to continue with their English learning. The author provides several suggestions for how to take material from the letters and making a lesson out of it for the entire group.

Hadaway, Nancy, L., Sylvia M. Vardell, and Terrell A. Young. "Scaffolding Oral Language Development Through Poetry for Students Learning English." The Reading Teacher 54.8 (May 2001): 796-806.

The authors document the importance of reading poetry aloud to students and talking openly about poetry with students in order to give them practice with words and language, which is an essential skill in language (oral) development. This study was conducted with third graders. The authors explain the changes that occurred in the ESL classroom due to the influx of immigrants in the 1980s. They explain benefits that poetry offers this particular population, especially in terms of supporting oral development. They offer many suggestions and activities to incorporate poetry into the classroom and curriculum on a daily basis. The only reference made to students writing their own poetry involved using frame sentences where most of the sentence is provided and students fill in one or two words which are missing. These frame sentences can help students compose a list poem. The authors provide strategies for sharing and responding to poems so that students take on an active role in their oral skills development.

Harklau, Linda; Kay M. Losey, and Meryl Siegal. Generation 1.5 Meets College Composition: Issues in the Teaching of Writing to U.S. Educated Learners of ESL. New Jersey: Lawrence Erlbaum Associates, Publishers, 1999.

This book focuses on college writing instruction for U.S. high school graduates. It discusses the problems non-native English speakers attending college experience in their Freshman writing courses. It also discusses classroom instruction for language minority students and ways to respond to and revise student writing for immigrant students. It also discusses making the connection from high school to college, providing university support for second language writers across the curriculum, and how immigrant students perform in an academic intensive English program. This book was useful because it compiles the

research from several different researchers, and includes qualitative and quantitative studies looking at various aspects of the writing process for Generation 1.5 students.

Heikes, Laurel, Darlene Hetland, Diane Pecoraro, Linda Willete, and Laural Olson. "Effective ESL Methods and Materials. A 'Recipe Book' Compiled by the ESL Work Group of the Minnesota Literacy Training Network." St. Paul: Minnesota State Department of Children, Families, and Learning, August 1998.

This is a resource handbook with multiple activities that ESL teachers can use at all academic and linguistic levels. The activity that most interested me was the biography poems. Students are given 8 questions they must address. Each question represents a line of the poem. The format is: 1) state first name, 2) list four positive adjectives to describe self, 3) mother (father, son, daughter) of ..., 4) lover of (list three things), 5) who feels (list three things), 6) who fears (list three things), 7) who would like to ... 8) state last name. This activity is versatile because it can be used as an icebreaker, as a follow up to a lesson on adjectives and nouns, or as a lesson on poetry.

Hess, Natalie. "Real Language through Poetry: A Formula for Meaning Making." ELT Journal 57.1 (2003): 19-25.

The author discusses using poetry to develop critical thinking and to shape language. She proposes a nine-step process that incorporates all four-language skills, allows for the integration of text with the life experiences of the students, and increases interest and involvement in the lesson. The author provides a clear description of activities that can enhance students' understanding of a poem. This article discusses analyzing poetry as opposed to students writing poetry. This article was useful because it includes creative writing activities that help students develop their writing abilities. This article is pertinent to my sabbatical project because it focuses on advanced ESL classes and includes activities

that students can benefit from. However, its main focus is analyzing as opposed to writing poetry.

Holmes, Vicki L. "Six Adult University ESL Students' Perspectives of Dialogue Journal Writing: A Multiple Case Study." Diss. U. of Nevada, Las Vegas, 1994.

This dissertation is based on the investigation of adult university ESL students' views of dialogue journal writing and how they see themselves as writers. The author uses student interviews and the dialogue journal entries as data collection tools. The author concludes that the students value writing interactively with the teachers and writing expressively about their own topics. The data reveal that students see themselves differently as writers, including seeing themselves as better thinkers and users of English.

Holmes, Vicki L., and Margaret R. Moulton. "A Contrarian View of Dialogue Journals: The Case of a Reluctant Participant." Journal of Second Language Writing 4.3 (1995): 223-51.

This article focuses on the views of a single research subject. He was chosen as the focus of this article because his negative views on dialogic journals differed so drastically from other research participants and from previous research findings. This article is pertinent to my sabbatical project because it provides an overview of the literature on dialogic journals as well as an alternative perspective on this activity, which needs to be taken into consideration.

Hughes, Herman W., Mary Kooy, and Lannie Kanevsky. "Dialogic Reflection and Journaling." Clearing House 70.4 (1997): 187-90.

This article deals with the double entry journal. Knowledge is now viewed as something that both the teacher and student create together. The double entry journal engages learners in the creation of their own knowledge, making the negotiation of meaning a socially constructed process with the instructor. The authors discuss the benefits of the double entry journal, provide follow up activities, and evaluate how students react to this activity. This article is pertinent to my sabbatical project because it provides a clear description of the double entry journal as a valuable activity that can help students make the transition from creative writing to academic skills.

Leki, Ilona. Understanding ESL Writers: A Guide for Teachers. Portsmouth: Boynton/Cook Publishers, 1992.

One of the chapters in this book deals specifically with Robert Kaplan's contrastive rhetoric. He concludes that students from different language backgrounds have different writing patterns. However, in the 1970s, other researchers realized that professional writers in English did not conform to his direct arrow diagram. Kaplan's theory led some to erroneously believe that rhetorical patterns reveal innate thought processes of other cultures. The article discusses the bias inherent in Kaplan's argument and the potential problems of applying this theory to teaching writing. The rhetorical model contradicts process-oriented ESL writing teachers because it leads to prescriptive teaching. The author also discusses the characteristics of specific groups, namely East Asian, Middle Eastern, and Europeans, and compares them to English writers. This chapter is pertinent to my sabbatical project because many ESL teachers still use Kaplan's contrastive rhetoric model to teach writing. As a result, there is an underlying racism which is transmitted to

students. By understanding the flaws in Kaplan's study and argument, I can approach teaching creative writing from a different point of view.

Nicolini, Mary. "Chatting with Letters: Developing Empathy and Critical Literacy through Writing Communities." English Journal 97.5 (2008): 76-80.

This article focuses on an exchange of anonymous letters between sophomores and seniors in high school. These letters allowed students to engage in dialogue and help them explore questions about the class in a safe, informal environment. This type of assignment is ideal for students who do not speak in class. This assignment gives students opportunities for speaking and writing, gives them an authentic purpose and audience, and provides evidence of critical literacy. The teacher had students exchange letters with students from her other classes. She formed a triad of students who exchanged letters in a folder which was kept in the classroom. The anonymous nature of the letters gave students the opportunity to express themselves freely. This assignment was highly successful because the author found evidence that the students "examin[ed] the meaning within texts, consider[ed] the purpose for the text and the composer's motives, underst[ood] that texts are not neutral, that they represent particular views and silence other points of view and influence people's ideas, emphasiz[e] multiple readings of texts, tak[e] a stance on issues, and [are] provid[ed] ...with opportunities to consider and clarify their own attitudes and values" (as quoted in "Critical Literacy").

Peters, Bradley. "Ghosts, Demons, and Chicken Bones: Dramatic Writing in the ESL Classroom." TESL Talk 16.1 (1986): 26-33.

The author describes a project which used a poem to provide the foundation for students to create a cast of characters and world in which those characters could interact. The students went through three phases of writing. Phase 1 consisted of becoming familiar with

basic writing principles including focus, classification, contrast, sequencing, physical context, and change. It was the most detailed phase as it also included characterization, composition writing, developing plot, interviewing, revising, creating alibis, developing dialogue, and organizing main ideas. Phase 2 involved students engaging in different types of writing, such as dialogue, monologue, memoir, subjective narration, and biography. Throughout this phase, students worked in groups to write, rewrite, edit, and present their material orally to the class. Due to the potential tedium of this phase, the author advises teachers to supplement these activities with grammar lessons, exposure to additional literary works (short stories, poems), videotaping, and tape-recording of students. Phase 3 entailed students making a production of the final dramatic piece. Due to limited resources, the students tape recorded their production, a decision which required that they make additional changes to their original dramatic piece to deal with the lack of visual support. The article ends with the author providing a list of benefits associated with this project.

Peyton, Joy Kreeft, ed. Students and Teachers Writing Together: Perspectives on Journal Writing. Virginia: Teachers of English to Speakers of Others Languages, Inc., 1990. The focus of this book is the impact of dialogue journal writing on ESL and deaf students. It discusses how to address concerns students express in their dialogue journals and ways to enact a student centered dialogical curriculum. Different classroom approaches to journal writing, specifically helping students transfer the writing skills they demonstrate in their personal writing to academic writing are explored. The authors address the teachers' role as a collaborator in the dialogue journal process. The authors also discuss implications for students' learning, such as how students can acquire English grammar through dialogic journal writing and the positive impact of dialogue journals on students' confidence. There are a few chapters which are not directly relevant to my teaching situation because of the

student population used, namely 6th graders and deaf students. These students have different language needs and issues from the adult college age students at Mt. SAC.

Peyton, Joy Kreeft and Pat Rigg. Poetry in the Adult ESL Classroom. ERIC National Clearinghouse for ESL Literacy Education. (Dec. 1999). 15 Jan 2008 <www/eric.edu.gov>.

This article discusses ways to select and use poetry in adult language and literacy classes and provides information about poetry collections and resources for further reading. The authors strongly advocate teaching poetry to ESL students because poetry provides many opportunities for language, content, and community building. In addition, the authors provide guidelines for choosing poems. They recommend selecting poems that are related to a single theme in order to build a knowledge base and vocabulary. By focusing on one theme, students are able to engage in theme development. The authors also provide many suggestions for where to find appropriate, theme related poems. They recommend that the class first discuss and analyze a poem and follow that up with students writing their own poem. The authors also provide suggestions for publishing the poetry.

Peyton, Joy Kreeft, and Jana Staton Eds. Writing Our Lives: Reflections on Dialogue Journal Writing with Adults Learning English. New Jersey: Prentice Hall Regents, 1991.

This anthology discusses the basic characteristics that distinguish dialogue journals from other forms of academic writing as well as the contexts in which dialogue journals can help develop students' reading and writing abilities in both their first and second language. The authors also discuss different ways of using dialogue journals and why such activities help students develop their writing skills. The emphasis of these activities is on adult ESL

learners, including illiterate and semi-literate students. The contributors focus on the potential impact of using dialogue journals with very beginning writers and the benefits of using dialogue journals to provide training for language teachers. This book is pertinent to my sabbatical project because the data and activities can be applied to the student population at Mt. SAC.

Rossiter, Marsha. "Narrative and Stories in Adult Teaching and Learning." ERIC Clearinghouse on Reading, English, and Communication. (2002): 8. 15 Nov. 2007 <www.eric.ed.gov>.

This article explores how stories and autobiographical writing promote learning. Narratives involve human meaning making, identity formation, and personal development; thus, they are powerful tools in teaching and learning. Narrative stories are effective teaching tools because they help students connect new knowledge with their personal experience. The authors list reasons why stories are effective educational tools, and discuss the value of autobiographical writing. This article is pertinent to my sabbatical project because the population is similar in age to the population at Mt. SAC. Also, the author successfully conveys the value of using such writing activities with this particular population.

Sheridan, Marion C. "Creative Language Experience in the High School." The English Journal 49.8 (Nov. 1960): 563-69.

Language experiences offer a wide variety of opportunities for creativity. The author discusses the dichotomy that exists between creative writing and expository writing. Educators cannot ignore the importance of expository writing. The author supports the creative approach as a way to develop students' critical thinking skills.

Starz, Mary. "Communicating Through Poetry in the ESL Classroom." Texas Papers in Foreign Language Education 2.1 (1995) 57-68.

This paper explores how poetry can be used to teach a variety of language functions (ie. intonation, grammar) while students engage in non-threatening communication. The author provides lesson plans as well as examples of poems written by the instructor and students. The article was written to be applicable to any age and level of ESL student. The key is the selection of the poetry. The author explores the use of poetry as an outlet for creative expression. She focuses on free form poetry, which is poetry that allows students to explore their feelings without worrying about correct grammatical structures or spelling. She also discusses how poetry can focus on word arrangement, stress, grammatical features (verbs, adjectives), form, the use of anagrams to create poetry, and using student names to write poetry (acroustic poetry).

Sun, Ping-Yun. "Using Drama and Theatre to Promote Literacy Development: Some Basic Classroom Applications." ERIC Clearinghouse on Reading, English, and Communication. (Dec. 2003): 7. 15 Nov. 2007 <www.eric.ed.gov>.

This article explains the myths of drama, highlights some strategies for using drama in the classroom, justifies the use of dramatic activities in the literacy development of children, and discusses how dramatic story reenactments promotes students' narrative competence. Dramatic activities have many benefits, including promoting vocabulary proficiency and fluency, learning to write from another person's perspective, as well as writing for various purposes and across different genres. Dramatic writing also helps students develop their decoding ability, syntax, discourse knowledge, metacognition as well as their comprehension of extended texts. This article discusses the different terminology used in theatre arts and performance studies and provides strong justification for using dramatic activities to promote language development and critical thinking skills. While this article

focuses on younger children, the benefits to language development at the early stages can be applied to beginning second language learners.

Webster, Paula Sunanon, and Toni S. Walters. "Bridges to Cultural Understanding: Using Poetry to Promote Multiethnic Awareness." Multicultural Education (Spring, 2008): 44-9.

The authors advocate using poetry to promote multiethnic awareness. They discuss poems written by multiethnic writers and provide a bibliography of poetry books that promote a multiethnic perspective. They explain several reasons for incorporating a multiethnic perspective through poetry and strategies for expanding students' interest in poetry. The authors suggest guidelines for selecting poetry and instructional activities teachers can use in a wide range of age groups so as to engage them in reading and writing. The authors give a brief overview of different books of multiethnic poetry (organized by themes) and offer suggestions on how to teach these poems. Some of these activities involve writing a poem in response to a poem studied. They also include writing prompts to help generate student discussion and facilitate students' responses to poetry.

Wu, Ruoyi, "ESL Students Writing Autobiographies: Are There Any Connections?" The Annual Meeting of the Rhetoric Society of America. Louisville 19-22 May 1994.

The author discusses the benefits of critical autobiographies for ESL students. Critical autobiographies give students the opportunity to make connections to life by writing meaningful papers. Since students write about what they care about, they are more invested and try harder to make themselves understood. Through this writing activity, students are able to make connections between self and society, one culture to another, as well as writing and life. Critical autobiographies help minimize culture shock because students can relate to their peers by sharing their stories. Another benefit of critical

autobiographies is that this type of writer centered text fosters a student centered classroom. Autobiographies are not rigid, and give students more freedom to make rhetorical choices of what to include and exclude. The author uses various theoretical frameworks, such as Friedman's concept of dual consciousness and feminist theory, to analyze autobiographies. This article is pertinent to my sabbatical project because it discusses older writers.

Wurr, Adrian J. "Language Experience Approach Revisited: The Use of Personal Narratives in Adult L2 Literacy Instruction." The Reading Matrix 2.1 (2002). The Language Experience Approach (LEA) links students' personal experience and education by using student narratives. This article provides a review of the basic LEA procedures and theories as they apply to beginning adult L2 literacy instruction. The author describes a five-step process for using LEA. Students may resist narratives because they are recorded with errors, but the author offers suggestions for adjusting this activity to meet student needs. LEA effectively deals with people illiterate in L1 and is highly adaptable to L2. The author provides several writing activities that can be used with LEA. The author also points out the problems with applying this process to L2 learners since they lack the oral and syntactic fluency necessary for a successful LEA. This article is pertinent to my sabbatical project because it can be used with college ESL students.

Appendix F

Creative Writing Books Reviewed

Barrington, Judith. Writing the Memoir: From Truth to Art. Portland: The Eighth Mountain Press, 2002.

Browne, Renni, and Dave King. Self Editing for Fiction Writers: How to Edit Yourself into Print. 2nd ed. New York: HarperCollins, 2004.

Burroway, Janet, and Elizabeth Stuckey-French. Writing Fiction: A Guide to Narrative Craft. 7th ed. New York: Pearson Longman, 2007.

Furman, Laura (ed.). The O. Henry Prize Stories 2007: The Best Stories of the Year. New York: Anchor Books, 2007.

Goodman, Richard. The Soul of Creative Writing. New Brunswick: Transaction Publishers, 2008.

Knorr, Jeff and Schell, Tim. Mooring Against the Tide: Writing Fiction and Poetry (2nd ed). New Jersey: Pearson/Prentice Hall, 2006.

LaPlante, Alice. The Making of a Story: A Norton Guide to Creative Writing. New York: W.W. Norton & Company, 2007.

Mason, David, and John Frederick Nims. Western Wind: An Introduction to Poetry. 5th ed. Boston: McGraw Hill, 2006.

Miller, Brenda, and Suzanne Paola. Tell It Slant: Writing and Shaping Creative Nonfiction. New York: McGraw Hill, 2005.

Miller, Patti. The Memoir Book. Crows Nest NSW, Australia: Allen & Unwin, 2007.

Minot, Stephen. Three Genres: The Writing of Fiction/Literary Nonfiction, Poetry, and Drama (8th ed.). New Jersey: Pearson/Prentice Hall, 2007.

Rainer, Tristine. Your Life as Story: Discovering the "New Autobiography" and Writing Memoir as Literature. New York: Jeremy P. Tarcher/Putnam, 1997.

Stone, Wilfred Packer, Nancy Huddleston, and Robert Hoopes. The Short Story: An Introduction 2nd ed. Boston: McGraw Hill, 1983.

Turchi, Peter, and Andrea Barrett (eds.). The Story Behind the Story: 26 Writers and How They Work. New York: W.W. Norton & Company, 2004.

Wilbers, Stephen. Keys to Great Writing. Cincinnati: Writer's Digest Books, 2000.

Zinsser, William (ed.). Inventing the Truth: The Art and Craft of Memoir. Boston: Mariner Books, 1998.

---. On Writing Well: The Classic Guide to Writing Nonfiction 7th ed. New York: HarperCollins, 2006.

---. Writing About Your Life: A Journey into the Past. New York: Marlowe & Company, 2004.

Appendix G

Creative Writing Teaching Module for AmLa 41W

Class Newsletters

Activity: Creating Class Newsletters

Class/Level: AmLa 41W

Background: AmLa 41 is a basic grammar and writing course for second language learners that focuses on the sentence. Since students at this level focus on the sentence, not the paragraph, it is not appropriate to expect students to use certain rhetorical devices such as topic sentence, thesis, and concluding sentence.

Rationale: Since students' language ability is limited in this class, this activity will help students practice writing simple sentences. Many of the students taking this course are first time students at Mt. San Antonio College. Therefore, they are very familiar with the troubles that first time students encounter and should have some ideas to include in the newsletter.

Purpose: To create a class newsletter that requires students to work in groups, negotiate content and meaning, and write a short informative article.

DAY 1

Step 1: Divide the class into groups of 3 or 4 students. (For a class of 30 students, there will be 7-8 groups.) Do not make groups larger as that will make it more difficult for students to come to a consensus. Groups can be assigned in a variety of manners:

- randomly

- based on their strengths (ie. a student with good writing skills, a student with strong oral skills, a student with artistic abilities, and a student with strong collaborative abilities)
- according to their linguistic background (avoid putting students who speak the same native language to maximize their use of English)

Step 2: Give students the following assignment:

Directions: This class assignment will give every one of you the opportunity to write a short article for a class newsletter. This newsletter will be given to students planning to attend Mt. San Antonio College for the first time next semester. It should contain important information that will help them adjust to life as a Mt. SAC student. However, the information you provide should not be a simple step by step process that they can get from other Mt. SAC publications, such as how to register for classes. Instead, it should provide students with information that they cannot get anywhere else. For instance, you can give advice on parking (where is the best place/time to park) to registration (how to ensure you get into the classes you want) to using the athletic facilities (what benefits can students get from using this facility). Other possible topics include explaining what the Health Center offers or why a student ID card is important.

Step 3: Have students work in groups and brainstorm possible topics. They should agree on 3-5 topics that they think should be included in the newsletter.

Step 4: Each group will present their topics to the class. The teacher will write each topic on the board. As each group presents, the rest of the class will write down only the topics that they think should be included in the newsletter on a piece of paper.

Step 5: Once all of the groups have presented, have a class discussion to decide which topics will be included in the newsletter. At this point, it is necessary to eliminate some of the topics. You can either take a vote and eliminate the topics that received the fewest votes, or you can have a class discussion where students explain their reasons for not wanting to include certain topics. Make sure that there are enough topics so that each group has one or two to work with (7-16 topics).

Step 6: Once the topics have been narrowed down, assign topics to students randomly.

Step 7: Have students meet again to come up with a plan on what they are going to do to get information on their topic. Some decisions they need to make include:

- What offices do they need to visit?
- Which group member is going to visit these offices?
- Who do they need to meet with to get the necessary information?
- What questions do they need to ask the people they meet?

Every student should have at least one assignment to complete before the next class meeting.

DAY 2

Step 1: Each group meets individually to report on their progress. They need to share the information they collected with their other group members. The teacher will walk around the room and sit with the groups to ask questions they may not have thought of and to give more guidance.

Step 2: Once all of the students have given a progress report, each group will write the information they collected into sentences.

Step 3: By the end of the class, each group should have written 10 sentences for the article they want to include in the class newsletter. Each group will turn these sentences in to the teacher who will comment on them and return them during the next class meeting.

DAY 3

Step 1: The teacher returns the draft containing 10 sentences to each group so that they can review the teacher's comments and decide what further action is necessary. Some groups will need to collect more information, while other groups will need to edit for too much information. During the first half of the class, students will rewrite this assignment and incorporate the comments the teacher made. They should add more information to this assignment so that it now contains 15 sentences.

Step 2: Students will participate in peer editing during the second half of the class. They will trade their sentences with another group. When they receive sentences to peer review, they will need to make two types of comments:

1) Is the advice included accurate? Is it complete? What other information on this topic would they like to read?
2) Are the sentences grammatically accurate? Students will circle the errors they find, but not correct them.

Step 3: For homework, each group will meet outside of class and revise their sentences. Also, students will select one graphic to represent their topic.

DAY 4

Step 1: Give each group a stack of blank note cards. Have each group write one sentence per card. They will organize the sentences so that they are in a logical order and they flow smoothly. To achieve this goal, they will move the note cards around to place the sentences in group according to topic. Then, they will place the more general sentence before the specific sentence. The teacher will circulate during this activity to help students.

Step 2: Students will rewrite their sentences so that they are in logical order.

DAY 5

Step 1: Students will turn in the final draft of their article in electronic form and a hard copy.

Step 2: Each student will write an evaluation of their group members (see p. 67). They will grade their fellow group members' participation on a scale of 1-5 with 5 being the highest. Each grade will need to be accompanied by a 1-2 sentence explanation of why the student received that grade. The teacher will take the average of all of the evaluations and incorporate that score into the "Group Work" category of the grading rubric. The teacher will grade the hard copy and return it the following day (see "Newsletter Article Grading Rubric" p. 68).

Step 3: The teacher will format all of the articles into a Publisher newsletter document. She will include the graphics that students submitted.

Step 4: The teacher will print the newsletter and distribute to the class.

Group Participation Grading Rubric

Name of Group Member: _____

This group member deserves a grade of (circle one):

A (5 pts.) B (4 pts.) C (3 pts.) D (2 pts.) F (1 pt.)

I gave my classmate this grade because _____

_____

_____.

Student Signature: _____

Newsletter Article Grading Rubric

Student Name: _____

Categories	Point Value
Sentence Clarity • The sentences are written in a grammatically correct manner. • The sentences make logical sense. • There is a variety of type of sentences.	10
Completeness of Article • The article provides useful information. • The article addresses important aspects of the topic.	10
Group Work • The group met and collaborated on the project. • The group worked effectively to collect the necessary information. • The group members gave this person _____ pts. for group work.	10
Draft 1 • The students met the length requirement. • This draft reflects an effort to find the necessary information.	5

Draft 2 • The students incorporated teacher's comments. • The students added valuable information.	5
Final Draft • The students incorporated their peers' comments. • The students added valuable information. • The sentences flow in a logical order.	10
	Total Points: 50

Appendix H

Creative Writing Teaching Module for AmLa 41W

Letter Exchanges

Activity: Letter Exchanges

Class/Level: AmLa 41W

Background: AmLa 41 is a basic grammar and writing course for second language learners that focuses on the sentence level.

Rationale: Many of the students taking this course are recent immigrants or international students. They desire interaction with native speakers in order to practice their language skills. Since students' language ability is limited in this class, this activity will help students practice writing simple sentences in an authentic situation with native speakers. The emphasis will be on communication not grammatical accuracy.

Purpose: To help students practice their written language skills and learn about the American culture.

Frequency: This is an on-going activity that will occur throughout the semester on a weekly basis.

NOTE: This activity requires some advance set up. The instructor can contact TESL Masters program coordinators at local universities and explain that he/she wants to set up a letter exchange for his/her non-native speakers with TESOL graduate students (see sample letter, p. 73).

WEEK 1

Step 1: Provide the second language students the following directions:

Directions to AmLa 41 Students: This semester, you have the opportunity to communicate with another student about many different topics. You have been randomly assigned to write to a graduate student at Cal Poly Pomona. This student is studying to be an ESL teacher.

Each week, you will be given a different question that you will answer in an email letter that you send to your writing partner. Your partner will answer your letter via email during that week. Your partner will not make any grammatical corrections to your letters, even if you ask him/her for grammatical help. The purpose of this activity is to help you practice your writing and to help the graduate student understand the writing level of beginning ESL students.

You are only required to answer the writing question at the beginning of the week, but you can exchange more email letters. Make sure to send a copy of all your email exchanges to the following addresses in order to get credit:

Graduate student email: _____

AmLa 41 teacher email: _____

TESOL teacher email: _____

Step 2: Provide the graduate students with the following directions:

Directions to Graduate Students: This semester, you have the opportunity to communicate with a second language student about many different topics. You have been randomly assigned to write to a second language learner at Mt. San Antonio College. This student is in the beginning level writing class.

Each week, your partner will be given a different question that he/she will answer in an email letter that he/she will send to you. You will answer your partner's letter via email during that week. You can respond by sharing your views on the topic, asking questions of the students, or addressing the topic itself, but do not make any overt grammatical corrections to his/her letters, even if he/she asks for grammatical help. The purpose of this activity is to help them practice their writing and to help you understand the writing level of beginning ESL students.

You are only required to answer your partner's email letter once during the week, but you can exchange more email letters. Make sure to send a copy of all your email exchanges to the following addresses in order to get credit:

Second Language Learner's student email: _____

TESOL teacher email: _____

AmLa 41 teacher email: _____

Step 3: Write the first topic on the board: ***Discuss one of your goals for your future.***
(For additional topics, see "Possible Letter Exchange Topics" handout, p. 75.)

Step 4: For homework, the second language students will write a one page email letter to their partner addressing the topic assigned in class.

Step 5: For homework, the graduate student will answer their partner's email letter.

WEEK 2

Step 1: The graduate students should have answered their partner's letter. For homework, the second language students can write a response to their partner's letter or they can address the new writing prompt for the week.

Sample Introductory Letter

Dear Sir or Madam:

My name is _____ and I am an instructor at Mt. San Antonio College. I am currently teaching American Language (AmLa) 41, which is a basic grammar and writing course for second language learners that focuses on the sentence level.

I am writing to you because I would like to set up an email letter exchange program with the graduate students in your TESOL program. I believe that our students have a great deal to learn from each other and that this activity can be highly beneficial to both groups. The purpose of this activity is to help my students practice their written language skills and learn about the American culture. The TESOL graduate students can benefit by being exposed to second language learners' writing. In particular, your students may be interested in seeing the type of errors beginning writers commit and the difficulties they have expressing themselves. This exposure will better prepare your students to meet the challenges of being second language instructors.

The email letter exchange would work in the following manner. I would assign specific topics to my students to address in an email to one of your graduate students. The graduate students would reply in one of several ways. They can share their views on the topic, ask questions of the students, or address the topic themselves, but they should not make any overt grammatical corrections. The second language learner then has the choice to either respond to their partner's email letter or begin a new letter with a new topic. The topics will be assigned on a weekly basis beginning in the third week of our semester and ending the week before finals. Thus, a total of thirteen email letters will be exchanged between my students and your students. Both you and I will be copied on all email exchanges that occur between students in order to monitor the exchange and to give proper credit.

Email letter exchanges between second language learners and native speakers have proven to be very effective in the past. It is my hope that you will be able to encourage your students to participate and include this activity in your syllabus for next semester.

If you have any questions, or would like to discuss this activity in more detail, please do not hesitate to contact me. You can reach me via email at _____ or by phone at (909) 594-5611, ext. _____. Thank you so much for considering this request.

Sincerely,

NAME OF PROFESSOR

Professor, Mt. San Antonio College

Possible Letter Exchange Topics

1) Describe the best moment of your most recent vacation.
2) Describe your educational background.
3) Write about an experience you had learning English. It can be a positive or negative experience.
4) What do you think is the most difficult part of being a college student?
5) Discuss one of your goals for your future.
6) Write about one of your favorite childhood memories.
7) If you could change one thing about your personality, what would it be and why?
8) What advice would you give to someone who plans to attend Mt. SAC next semester?
9) Describe your country.
10) Describe one of the scariest moments of your life.
11) What kind of child were you?
12) Describe one room in your house (or former house).
13) Describe a situation in which you had a conflict (or fight, argument) with someone else. What happened and how did you solve this problem?
14) What do you think are some of the most common reasons students drop out of college? Explain your answer.
15) When do you think is the best time (in life) to get married? Explain your answer.
16) In your opinion, what is the most important invention of the 20th century? Explain your answer.
17) In your opinion, who is the most important person of the 20th century. Explain your answer.
18) Describe two of your friends.
19) Describe your dream vacation.

20) What advice would you give students who are planning to take this class next semester?

Appendix I

Creative Writing Teaching Module for AmLa 42W

Narratives

Activity: Writing Fictional Narratives

Class/Level: AmLa 42W

Background: AmLa 42 is an intermediate grammar and writing course for second language learners that focuses on the sentence level and introduces the paragraph.

Rationale: Students at this level have a higher ability to express themselves than students in 41W. They often want to tell stories. This activity will give them the opportunity to tell a story and to learn about different creative writing tools.

Purpose: To teach students about different creative writing tools (point of view, details, dialogue, and character development).

DAY 1

Step 1: Write the following sentence on the board: "It was my birthday and all I could remember was the accident."

Step 2: Provide students with the following instructions:

Directions: For this assignment, you will write a fictional story that begins with "It was my birthday and all I could remember was the accident." A fictional story is usually not true. It may be based partly on a true event, but the majority of the story is made up from the writer's imagination. You can decide what type of accident you will describe. You can write about a car accident, a hunting accident, a bicycle accident, or any other type of accident. One thing to keep in mind is that you will be sharing your work with your classmates in a small group and as an entire class, so make sure you write about something you feel comfortable sharing.

Step 3: Give students 15 mins. at the end of class to write 10-15 sentences on this topic.

Step 4: For homework, ask students to write two complete, double-spaced typed pages detailing the accident and to bring it to the following class meeting.

DAY 2

Step 1: Review the handout titled "Narrative Writing Terminology" located on p. 82. Discuss point of view and the different examples provided.

Step 2: Place students in groups of three.

Step 3: Students will read each others' work and focus on point of view. They will address the following questions:

a) Does the writer stay with one point of view, or does he/she go into different points of view?

b) Does first person narrative work well with this particular story?

c) How does the feel and tone of the writing change if the story is told from third person point of view?

Step 4: For homework, students will change their narrative to second person AND third person, but keep one draft in first person. Students may add more information as necessary or make other changes to their narrative. They will bring in a draft of their story written in second person and another draft written in third person.

DAY 3

Step 1: Students will work in their groups and read each others' second drafts. As a group, they must agree on which point of view works best for that particular story and author. If the writer does not agree with the group's assessment, he/she must explain to the group why he/she prefers a certain point of view. The group can disagree with him/her and provide reasons why they prefer a different point

of view. The group, including the author, must agree on which point of view will be the adopted for the remainder of this writing activity.

Step 2: Review the handout titled "Narrative Writing Terminology" and focus on details.

Step 3: Students will read the two paragraphs under "Details" and identify all of the specific details in their group.

Step 4: Review answers as a class and discuss.

Step 5: Students will reread each others' work and focus on the details. They will place stars next to areas where more detail is needed and place questions marks next to the areas where the detail is unclear or confusing. They will also offer students suggestions on where to add details that focus on different senses such as sound, touch, and smell.

Step 6: For homework, students will edit the draft with the point of view agreed upon by the group. They will add (or delete) the details necessary to enhance the sensory experience they are creating. They must add three new details - one that focuses on smell, one on sound, and the third one on touch. Students may add more information as necessary or make other changes to their narrative.

Step 7: Students will turn in this draft of their narrative to the teacher who will comment on point of view and details.

DAY 4

Step 1: The teacher will return the drafts to the students and give them time in class to read through all of the comments. The teacher will circulate around the room to answer any questions.

Step 2: Review the handout on "Narrative Writing Terminology" and focus on dialogue.

Step 3: In groups, students will highlight all of the dialogue in the example provided.

Step 4: Review answers as a class and discuss effectiveness of dialogue.

Step 5: Students will work in pairs with a person who has not read their narrative before. This will give students a new perspective on their narrative.

Step 6: Students will read their partner's third draft and place a star next to every line that can be converted from narration or description to dialogue.

Step 7: For homework, students will add at least 5-7 lines of dialogue or exchange between characters at three different points in the narrative (for a total of 15-21 lines of dialogue).

DAY 5

Step 1: Students will go through their partner's narrative and answer the following questions:

1) Is the dialogue clear and easy to understand?
2) Does the dialogue sound real or authentic? In other words, is this something this character would actually say?
3) Is there any unnecessary explanation in the dialogue?

Step 2: Review the handout on "Narrative Writing Terminology" and focus on character development.

Step 3: Students will work in their writing groups to look at the character development in their narrative. They will first look at the appearance of the main and secondary characters. They will place a star next to the description that provides enough detail so as to form a visual image in the reader's mind. They will place a question mark in the margin next to the passage that needs more detail in terms of appearance.

Step 4: Students will read through the draft a second time and focus on action. They will underline vocabulary that reflects strong and effective action; they will circle vocabulary that needs to be strengthened so that the action is stronger.

Step 5: For homework, students will edit their drafts to improve character development. This will be the final edit, so the draft they turn in will be the final one. The final draft should be 3-5 pages, typed, double spaced.

DAY 6 & 7

Step 1: The students will read their narratives out loud to the class. Half of the class will read their final draft to the entire group on each day. Time will be allotted after each reading to give each writer positive feedback only.

Step 2: After each student reads his/her narrative, the rest of the class will fill out the Student Feedback Rubric on p. 88 and give it to the student who has just read their narrative. The reader will end up with nearly 30 written peer comments.

Creative Writing Terminology

Point of View

Point of view concerns the relationship among writer, characters, and reader. Point of view answers the following questions: *Who speaks? To whom? In what form?*

The story can be told from different perspectives, mainly:

- in third person – "She walked out into the harsh sunlight."

  This ship was not rolling, it was calm, but as hot and stifling as a bath-house; it was not only hard to speak but even hard to listen. Gusev hugged his knees, laid his head on them and thought of his home. Good heavens, what a relief it was to think of snow and cold in that stifling heat! ("Gusev" by Anton Chekhov as quoted in Burroway and Stuckey-French, 329).

- in second person – "You walked out into the harsh sunlight."

  If you want to know more particularly how Mary looked, ten to one you will see a face like hers in the crowded street tomorrow, if you are there on the watch: she will not be among those daughters of Zion who are haughty, and walk with stretched-out necks and wanton eyes, mincing as they go. Let all those pass, and fix your eyes on some small plump brownish person of firm but quiet carriage, who looks about her, but does not suppose that anybody is looking at her (Browne and King 44).

- in first person – "I walked out into the harsh sunlight."

  I never did think I'd see the day when I was thankful for the oak. I certainly wasn't thankful this last autumn when I stood with my rake in the middle of the scraggly patches of grass that pass for the front lawn and cursed the leaves that, I swear, multiplied like loaves and fishes on their

way to the ground. Come autumn, I'll probably stand and curse the tree again (Brown & King, 41-42).

From the reader's perspective, the author tells third and second person stories; in contrast, the character tells first person stories (Burroway and Stuckey-French 296-7).

Details

Details are an important part of writing because they give your writing life and make your writing more vivid and memorable. According to William Stunk, Jr., "the surest way to arouse and hold the attention of the reader is by being specific, definite, and concrete" (as quoted in Burroway and Stuckey-French 26).

Read the following passage. Does it arouse and hold your attention? Identify any details you consider to be "specific, definite, and concrete."

Debbie was a very stubborn and completely independent person and was always doing things her way despite her parents' efforts to get her to conform. Her father was an executive in a dress manufacturing company and was able to afford his family all the luxuries and comforts of life. But Debbie was completely indifferent to her family's affluence (Burroway & Stuckey-French 27).

Burroway and Stuckey-French define a detail as "'definite' and 'concrete' when it appeals to the senses. It should be seen, heard, smelled, tasted, or touched" (26). They further explain that "a detail is *concrete* if it appeals to the five senses; it is *significant* if it also conveys an idea or a judgment or both" (27).

Read the following passage. Identify all of the specific details. Once you have identified them, decide to which sense they appeal.

It was a narrow room, with a rather high ceiling, and crowded from floor to ceiling with goodies. There were rows and rows of hams and sausages of all shapes and colors – white, yellow, red and black; fat and lean and round and long – rows

of canned preserves, cocoa and tea, bright translucent glass bottles of honey, marmalade and jam.

I stood enchanted, straining my ears and breathing in the delightful atmosphere and the mixed fragrance of chocolate and smoked fish and earthy truffles. I spoke into the silence, saying: "Good day" in quite a loud voice; I can still remember how my strained, unnatural tones died away in the stillness. No one answered. And my mouth literally began to water like a spring. One quick, noiseless step and I was beside one of the laden tables. I made one rapturous grab into the nearest glass urn, filled as it chanced with chocolate creams, slipped a fistful into my coat pocket, then reached the door, and in the next second was safely round the corner (Thomas Mann, "Confessions of Felix Krull, Confidence Man" as quoted in Burroway & Stuckey-French 26).

Dialogue

Speech is a very important part of narrative because it represents an effort to bring the characters' inside world (thoughts, feelings) to the outside world. Dialogue involves an exchange between two or more characters and "contains the possibility of discovery or decision, and therefore of dramatic action." Dialogue is included inside direct quotation marks (Burroway and Stuckey-French 86). Description or narration is not placed inside quotation marks. For example,

Miguel García kept his eyes on Adelina, and she kept her eyes on him. She looked at every part of his face: his long pointed nose, his almond-shaped eyes, his mouth that curved like a bow, the deep grooves etched on the corners of his mouth and on his forehead, his short gray hair.

"Please, sit down," he said. Adelina nodded and sank back into the old couch. She felt herself sink more and more, as if the couch had turned into a black hole that was sucking her in.

"I've prayed for this moment for a long time," Miguel said as he sat down on a chair. "For all of these years I've felt as if I've been living in darkness."

"It must be so hard for you," Adelina said. "Not knowing who you are, where you came from, or the people you loved and who loved you."

"That has been the hardest part. To not know who I left behind. Who was depending on me."

"Detective Gonzales said you see things in your head. Fragments of memories, perhaps?" Adelina said.

Miguel nodded. "It happens mostly when I'm asleep. I see a woman brushing her long black hair while she talks to me, but I can't hear what she says. I see a little girl who sits on my lap, asking me to tell her a story. I see hills, green fields, sometimes I'm bathing in a river. Sometimes I see an old woman. But they feel as if they are just dreams" (Across a Hundred Mountains by Reyna Grande, 171-172).

With a highlighter, mark all of the dialogue in the passage above.

Character Development

A story is only as successful as the characters it develops because your reader will identify (or not) with the characters. This identification will motivate the reader to continue reading (or to stop). Readers must find characters interesting and believable, and your readers must care about what happens to your characters. You can bring your characters to life through their appearance, action, and dialogue. Your goal is to create

a character that feels like it is alive in the reader's mind (Burroway & Stuckey-French 81).

When you describe a character's appearance, you are providing specific details about features such as shapes, style, clothing, and objects. All of these elements can make a statement about your character's political, religious, social, and intellectual views. Read the following passages and focus on the appearance of the character.

> *She just slid up to the curb out front in her silver BMW sedan (leased), driving super slow with Vivaldi or something like that blasting out of the slightly open windows so all those poor women with all those kids and shopping bags from the 99-cent store hunching away from the wind and snow at the bus stop could stare at her. Now she's opening the door, slowly, stabbing a little black umbrella out into the air so she won't get her precious hair wet. She's on her cell phone. Wait, take two: She's on her itsy-bitsy cell phone. It gets smaller every time I see her. Or maybe she gets bigger, I can't tell. Girl loves her food.*
>
> *I doubt she's even talking to anyone, just wants it stuck on her ear so everyone around here can go, oh, wow, look at that! What a rich [lady]!*
>
> *But that's not the worst part. She's got a fur coat on. That's the worst part. A big, thick, long, white fur coat. Knowing Usnavys, I would bet the Neiman Marcus tag is still attached inside so she can take it back tomorrow and get all that money back on her poor abused credit card.*
>
> *[…] Now she's taking her Tiffany chain out, aiming the lock button at the car, triggering the little alarm whistle. […] A couple of neighborhood [kids] walk by in their Timberland boots and puffy parkas and stare at her long enough to turn their heads right around on their thick necks.*
>
> *[…] She holds one leather-gloved hand up to me, as if stopping traffic, and I notice the tiny Fendi handbag dangling from her arm. She has this*

choreographed, I think, for full effect. As she tiptoes toward me, I notice she's wearing sharp little Blahnik pumps – in this snow! And I don't mean sharp as in "fashionable," I mean sharp as in "could poke your eyes out" (Alisa Valdes-Rodriguez, The Dirty Girls Social Club 12-14).

Underline all of the details that tell you something about the characters' appearance. What does the appearance of the people in this passage tell you about them? What information do the details about appearance reveal about the people's values, financial situation, or lifestyle?

Action is also a very important part of character development. The main character must be able to cause an action and to be changed by it. Action can include a discovery or a realization. Action can also include restraint, or the decision to do nothing. Whatever the action is, it should build toward tension (Burroway and Stuckey-French 85).

Reread the passage above. It contains a lot of subtle, or not obvious, action. With a highlighter, mark all of the action that you find. What does the action, or lack of action, tell you about the characters?

Student Feedback Rubric

Character Development as reflected in:

Appearance	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Action	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Point of View	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Details	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Dialogue	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**

Comments: _____

_____

_____

_____

_____

_____

_____

Appendix J

Creative Writing Teaching Module for AmLa 42W

Dialogue Journals

Activity: Dialogue Journals

Class/Level: AmLa 42W

Background: AmLa 42 is an intermediate grammar and writing course for second language learners that focuses on the sentence level and introduces the paragraph.

Rationale: In a process oriented writing course, students have the opportunity to write multiple drafts and incorporate the comments teachers make. Dialogue journals support this process oriented approach. Since dialogue journals are on-going, they give the student the opportunity to write, receive feedback, and incorporate those comments to improve their writing and become more critical thinkers. The student will have the opportunity to decide how long he/she wants to work on a particular topic.

Purpose: To increase students' comfort with writing by participating in an exchange of informal journals with the teacher. This activity is also aimed at improving students' level of confidence with their writing by giving them a forum where they can document their ideas and receive feedback and guidance without the pressure of receiving a letter grade.

Frequency: This is an on-going activity that will occur throughout the semester on a weekly basis.

DAY 1

Step 1: On the first day of class each week, the teacher will write a prompt on the board (see Dialogue Journal Writing Prompts handout p. 91).

Step 2: The students will write the prompt on a sheet of paper.

Step 3: Students will write silently for 10 minutes on the prompt and turn it in.

Step 4: The teacher will respond to the students' journal by writing comments in the margin. These comments can ask for more information, help students make a connection with something discussed in class, or offer encouragement.

Step 5: The teacher will not assign a letter grade, but instead will document the completion of these journals with a simple check for completing the assignment, a check plus for doing excellent work, and a check minus if the work shows minimal effort.

DAY 2

Step 1: The teacher will return the journals to the students.

Step 2: For the next journal assignment, students have the option of responding to the new prompt written on the board, or continuing to write on the prompt most recently returned to them so that they can address the teacher's comments.

Dialogue Journal Writing Prompts

1. What is something you dislike about yourself?
2. What is the best advice you have ever received?
3. What would happen if there were no television? Why would this be good? Bad?
4. What would happen if animals could talk? What are some of the questions you would like to ask animals?
5. What do you think someone your age can do to help reduce the amount of pollution in our environment?
6. What do you think makes a good friend?
7. What TV or movie star would you like to invite to your birthday party? Explain why.
8. What are you afraid of? Why?
9. What would you do to entertain your family without spending any money?
10. How did you feel the first day you started classes at Mt. SAC?
11. I wish I could be like.... This person is special because....
12. I wish there were a law that said..... This would be a good law because....
13. I wish I could forget the time I ..... because....
14. Describe the best teacher you ever had.
15. When it might hurt their feelings, how do you feel about telling your friends the truth?
16. Which quality best describes your life--exciting, organized, dull--and why?
17. Which place would you most like to visit--Africa, China, Alaska--why?
18. Who do you talk to when you have a problem?
19. Who or what has had a strong influence in your life?
20. What do you think about a man staying home to care for the house and children while his wife goes to work?

Appendix K

Creative Writing Teaching Module for AmLa 43W

Poetry

Activity: Poetry

Class/Level: AmLa 43W

Background: AmLa 43 is an advanced grammar and writing class for second language learners that focuses on the paragraph and introduces the essay. It is equivalent to English 67.

Rationale: Since AmLa 43 is the most advanced writing course offered, the students are much more linguistically sophisticated. They are able to express themselves more clearly and they are ready to experiment more with language. AmLa 43 is also the last course in the writing sequence before students begin taking English courses. Thus, students need to be exposed to more linguistically challenging writing assignments. Poetry is an ideal creative writing activity because it can be tailored to be very simple and then become progressively more difficult. Also, since students will begin taking English courses, they need to begin familiarizing themselves with poetic terminology so that they have some background when they are exposed to it in more depth in the English courses.

Purpose: To introduce students to basic poetic patterns and devices so that they can write simple poetry.

DAY 1

Step 1: Introduce the idea of poetry by asking students where they hear or see different types of poetry. Some possible answers include songs, commercials (radio and TV), magazine ads, children's rhymes, etc. Make the connection that poems exist throughout our daily lives.

Step 2: Have students write their name vertically on a piece of paper.

Step 3: The students need to think about themselves and their qualities. Some questions they can consider include: How do other people see them (the student)? Are they kind, generous, or ambitious? Are there other qualities that describe them? Next to each letter of their name, students will write an adjective that begins with that letter to describe themselves. Provide an example on the board using your own name.

For instance, a person named "Rachel" might write:

Realistic

Ambitious

Clever

Helpful

Elegant

Lovable

Step 4: Once students have written the adjectives next to each letter in their name, they will trade with one other student.

Step 5: Students will proofread their partner's poem to make sure that all of the words used are adjectives.

Step 6: Students will make corrections as necessary and turn in to the instructor.

Step 7: As students work on their poems, put the following definition on the board:

"The acrostic is a poem where the first letter of each line forms a word when it is read downward"

(http://volweb.utk.edu/school/bedford/harrisms/acrossti.htm)

Once all of the poems are turned in, the instructor can review the definition of an acrostic poem and explain that students have just written their first poem - an acrostic poem.

Step 8: As students learn about the different types of poems and different poetic devices, they will be adding the information to a Dictionary of Poetic Terminology handout (see p. 104).

Step 9: The teacher will type up each student poem into a template for making bookmarks. The teacher can add some color and simple graphics to make a bookmark for each student. The bookmarks should be printed on cardstock paper, in color ink, and laminated.

DAY 2

Step 1: The teacher will give students their personalized bookmarks.

Step 2: Give students two or three stanzas from a contemporary song. The following is an example from "Every Breath You Take" by The Police (1983).

Every breath you take and every move you make
Every bond you break, every step you take
I'll be watchin' you

Every single day and every word you say
Every game you play, every night you stay
I'll be watchin' you

Oh, can't you see
You belong to me
How my poor heart aches
With every step you take

In groups of 3 or 4, have students identify elements they think make these lyrics poetic. They can look at rhyme scheme, repetition, syllable count, number of stanzas. Allow students to discover these elements on their own.

Step 3: As a class, discuss the different elements they discovered. Write their comments on the board and give the elements the proper name. Make a connection between the elements they have identified and more formal poetry. Explain that the second type of poetry they will be studying is the haiku.

Step 4: Give students some examples of haikus. In pairs, students will count the number of syllables for each line and the number of lines.

Haiku #1

"The Rose" by Donna Brock

The red blossom bends
and drips its dew to the ground.
Like a tear it falls.

Haiku #2

"A Rainbow" by Donna Brock

Curving up, then down.
Meeting blue sky and green earth
Melding sun and rain.

Step 5: Review the number of syllables and lines that students counted. The answers should match. If they do not, then quickly review and count the syllables as a class.

Step 6: Give students a formal definition of haiku. Given the international population of ESL students, they may already be familiar with this type of poetry, but they will still need an overview to ensure that they all understand this poetic form. One possible definition is:

"Haiku is a poetic form and a type of poetry from the Japanese culture. Haiku combines form, content, and language in a meaningful, yet compact form. Haiku poets write about everyday things. Many themes include nature, feelings, or experiences. Usually they use simple words and grammar. The most common form for Haiku is three short lines. The first line usually contains five (5) syllables,

the second line seven (7) syllables, and the third line contains five (5) syllables. Haiku does not rhyme. A Haiku must 'paint' a mental image in the reader's mind. This is the challenge of Haiku - to put the poem's meaning and imagery in the reader's mind in ONLY 17 syllables over just three (3) lines of poetry!"

(http://volweb.utk.edu/school/bedford/harrisms/haiku.htm)

Step 7: Students will add the definition of the new terminology to their "Dictionary of Poetic Terminology" handout.

Step 8: Students will practice writing haikus. They will complete the following incomplete haiku by filling in the seven syllable line:

Green elms in the woods

_____

Standing tall and proud

Step 9: Review the different answers students come up with and compare the differences.

Step 10: Next, the students can fill in the two five syllable lines of the following incomplete haiku. This step requires that they come up with the topic on their own.

_____

The petals bend to the earth

_____

Step 11: Review different answers students come up with and compare the differences.

Step 12: Now that students have had some practice with writing parts of haiku poems, they can write their own haiku. Distribute pictures of different nature scenes that

you previously selected and cut from magazines. Students will take one picture and write a haiku for that scene. Remind students to use language that is descriptive and that incorporates the five senses. This part of the lesson will be completed for homework. This activity should not be done under time pressure as it may stifle students' creativity. Students also should have access to resources such as dictionaries and thesauruses.

DAY 3

Step 1: Divide the class into groups of no more than 4 students.

Step 2: Once students are in their group, they will show their group their picture and read their haiku to their group members. As each group member reads, the other group members are responsible for keeping count of the syllables.

Step 3: After each group member has finished reading their haiku, the group members must inform the reader whether their haiku met the syllable requirements. If they did not, then they can give the student suggestions for changing their haiku.

Step 4: Students turn in their haikus with their picture to the instructor.

Step 5: The teacher will type up each student haiku into a booklet to be distributed at the end of the semester.

DAY 4

Step 1: Introduce the concept of couplets to students.

"A couplet is a pair of lines of poetry that are usually rhymed. There are many ways to write different types of couplets. Couplets can also be used to 'build' other poems" (http://volweb.utk.edu/school/bedford/harrisms/couplet.htm)

Step 2: Students will add this definition to their "Dictionary of Poetic Terminology" handout.

Step 3: Write the following couplets on the board:

"If turkeys **gobble**, do Pilgrims **squabble**?"

"If cars go **zoom**, exhaust smoke will **plume**!"

"If the phone **rings**, hope then still **clings**."

As a class, identify rhyming patterns.

Step 4: Divide class into pairs and have them complete the following couplet:

"If the ball's in your court, . . ."

Step 5: Write the phrase "If the ball's in your court, . . ." on the board. Ask students to share with the class how they completed the phrase. Write their answers in a vertical fashion next to the first line of this couplet so that students can see all of the different endings they came up with.

Step 6: With their partner, students will write five original couplets.

Step 7: Once the students turn in their couplets, the teacher can write a few of them on the board anonymously to share with the class.

Step 8: The teacher will type up the students' couplets into the booklet to be distributed at the end of the semester.

DAY 5

Step 1: Write the following limerick on the board without identifying what type of poetic form it is.

A flea and a fly in a flue

Were caught, so what could they do?

Said the fly, "Let us flee."

"Let us fly," said the flea.

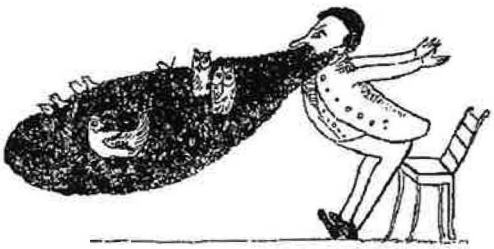
So they flew through a flaw in the flue.

-Anonymous

Step 2: Read it out loud and emphasize the syllabication. To make it clearer, you may clap your hands as you read it and emphasize the stressed syllables. Circle the stressed syllables in the limerick.

Step 3: Divide the class into groups of 4. Change the groups from the previous day. Give students the following limericks without identifying the type of poetic form they are reading. Edward Lear has several limericks that are appropriate for college age students and many are accompanied by pictures to help students understand the meaning of the limerick. In selecting the limerick, take care to avoid those with outdated vocabulary and expressions.

Limerick #1



There was an Old Man with a beard,

Who said, 'It is just as I feared!

Two Owls and a Hen,

Four Larks and a Wren,

Have all built their nests in my beard!'

Limerick #2

There was an Old Man on a hill,

Who seldom, if ever, stood still;

He ran up and down,

In his Grandmother's gown,

Which adorned that Old Man on a hill.

Limerick #3

There was an Old Person of Chili,

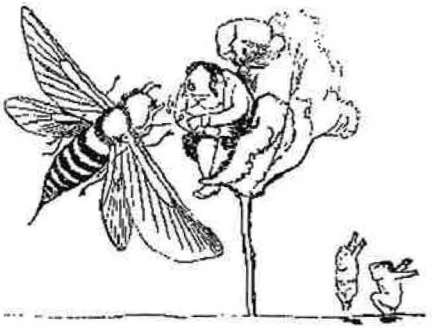
Whose conduct was painful and silly,

He sat on the stairs,

Eating apples and pears,

That imprudent Old Person of Chili.

Limerick #4



There was an Old Man in a tree,

Who was horribly bored by a Bee;

When they said, 'Does it buzz?'

He replied, 'Yes, it does!'

'It's a regular brute of a Bee!'

These limericks were found on http://www.nonsenselit.org/Lear/BoN/bon010.html

Step 4: In their groups, each student will read their limerick out loud to their group. After each limerick, students will circle the stressed syllables.

Step 5: As a class, discuss what patterns they noticed in the poems (limericks) they read. Ask them if they know what this type of poetic form is called. Give student a definition.

"A limerick is a five-line poem written with one couplet and one triplet. A couplet is a two-line rhymed poem; a triplet is a three-line rhymed poem. The rhyme pattern is a a b b a with lines 1, 2 and 5 containing 3 beats and rhyming, and lines 3 and 4 having two beats and rhyming. Limericks are meant to be funny. The last line of a good limerick contains the PUNCH LINE or 'heart of the joke'" (http://volweb.utk.edu/school/bedford/harrisms/limerick.htm)

Step 6: Students will add this definition to their "Dictionary of Poetic Terminology" handout.

Step 7: Have students complete the following incomplete limericks as a whole class activity:

There once was a pauper named Meg
Who accidentally broke her _____.
She slipped on the _____.
Not once, but thrice
Take no pity on her, I _____.

Step 8: Students will complete the limerick practice handout (see p. 107-108).

Step 9: Review the limerick handout as a class.

Step 10: For homework, students will write an original limerick.

Step 11: The teacher will type up each student limerick into a booklet to be distributed at the end of the semester.

DAY 6

Step 1: Put students in groups of 3 and have them analyze the following two poems in terms of the number of lines, rhyme scheme, and syllabication:

"The Tyger" by William Blake	"The Mountain" by Donna Brock
Tyger! Tyger! burning bright	The mountain frames the sky
In the forests of the night,	As a shadow of an eagle flies by.
What immortal hand or eye	With clouds hanging at its edge
Could frame thy fearful symmetry?	A climber proves his courage on its rocky ledge.

Step 2: Ask the groups to share their findings. Write their comments on the board.

Step 3: Explain to students that they just analyzed a *quatrain*. Provide the following definition:

"The word quatrain comes from Latin and French words meaning 'four.' The quatrain is a very popular form of poetry that contains four lines" (http://volweb.utk.edu/school/bedford/harrisms/quatrain.htm).

Point out that a quatrain is formed by two rhyming couplets and that it follows a rhyming pattern called a a b b. The first line rhymes with the second and the third line rhymes with the fourth line. Other quatrain patterns are: a b a b, a b b a, and a b c b.

Step 4: Students will add this definition to their "Dictionary of Poetic Terminology" handout.

Step 5: Students will reread the quatrains and determine which rhyming scheme is used.

Step 6: Have students select a theme that is important to them. They will brainstorm as many associations that the theme conjures up for them. They should have at least three descriptive words and phrases for their theme.

Step 7: With the brainstorming information they have, they should write two couplets that represent their theme.

Step 8: Students will share their quatrain with their group. Their group members will analyze it for rhyme scheme, syllabication, and overall vividness of the quatrain.

Step 9: Students will take their quatrain home to edit and revise. They should take their peers' comments into consideration, but they are not required to incorporate those comments.

Step 10: Students will turn in their quatrain in the following class meeting.

Step 11: The teacher will type up each student quatrain into a booklet to be distributed at the end of the semester.

The ideas in this poetry module were adapted and modified from the following internet resources:

http://volweb.utk.edu/school/bedford/harrisms/quatrain.htm

http://volweb.utk.edu/school/bedford/harrisms/limerick.htm

http://volweb.utk.edu/school/bedford/harrisms/couplet.htm

http://volweb.utk.edu/school/bedford/harrisms/haiku.htm

http://volweb.utk.edu/school/bedford/harrisms/acrossti.htm

Dictionary of Poetic Terminology

Acrostic poem

Definition: _____

_____

_____

_____

Example: _____

_____

Couplet

Definition: _____

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_____

_____

Example: _____

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Haiku

Definition: _____

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Example: _____

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Limerick

Definition: _____

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Example: _____

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Quatrain

Definition: _____

_____

_____

_____

Example: _____

_____

Repetition

Definition: _____

_____

_____

_____

Example:_____

_____

Rhyme Scheme

Definition: _____

_____

_____

_____

Example:_____

_____

Stanza

Definition: _____

_____

_____

_____

Example:_____

_____

Syllabication (Syllable Count)

Definition: _____

_____

_____

_____

Example:_____

_____

Limerick Practice Handout

Directions: Read the following limericks written by children. Fill in the blank spaces with words that rhyme with the other words in the poem.

There was a small boy from Maine
Who couldn't remember his _____.
His friends thought him dumb
When he sucked on his _____
So he left town on a train.
by Luis (9) and Lezly (9)

There was an old man from _____
Who liked to fight bulls in the rain
But one day he _____
And no one could tell
That he was in very bad _____.
by Javier (9) and Steven (9)

There was an old woman from _____
Who liked to drive cars in the _____
But one day she crashed
Which made a big _____
And then she was hit by a train.
by Ismael (9) and Edgar D. (10)

There was a small boy from our school
Who really thought himself _____.
The girls thought him _____
And a rather nice _____
But we think that he was a fool.
by Jesse (10) and Christopher (9)

There once was a man from the _____
Who didn't know what he should eat
So rather than _____
He said, "This is boring!"
And wondered why he couldn't _____.
by Andrea T. (9) and Joanna (9)

There once was a man from the _____
Who didn't know what he should do
So rather than _____
He fell on his _____
When he heard the monkey say boo!
by Andrea J. (10)

There was an old woman from space
Who liked to drive cars in a _____
But one day she _____
And got a bad rash
And that was the end of her _____.
by Stephanie (9) and Rubi (9)

There once was a man from France
Who didn't know what he should _____
So rather than move
He sat on his _____
And wondered why he couldn't _____.
by Deyanira (9) and Sarai (9)

There was a short man from _____
Who didn't like the _____
So one day he _____
But forgot a shoelace
Then he tripped and was in very bad pain.
by Edgar L. (10) and Rick (10)

There was a small boy from our school
Who didn't know how to be cool
He wore disco _____
While trying to _____
And then picked his nose with a _____.
by Norman (10) and Steve (9)

The limericks on this handout can be found at: http://members.aol.com/pwalter530/limericks.html

Appendix L

Creative Writing Teaching Module for AmLa 43W

Dramatic Writing

Activity: Dramatic Writing

Class/Level: AmLa 43W

Background: AmLa 43 is an advanced grammar and writing class for second language learners that focuses on the paragraph and introduces the essay. It is equivalent to English 67.

Rationale: Since AmLa 43 is the most advanced writing course in the AmLa writing curriculum, students are ready for more complex writing activities. This dramatic writing activity will give students the opportunity to make a connection between poetry (what they read) and their ability to create something original. Moreover, it will introduce them to dramas, a genre they will be exposed to further as they take English courses.

Purpose: Students will write a 15 minute drama. They will work in groups to enhance their writing skills while creating an original dramatic piece. Students will also develop critical thinking skills through the application of key analytical terminology.

DAY 1

Step 1: Distribute "Throwing a Surprise Party?" for the class to read (see transcript p. 118).

Step 2: In groups of 3, students will identify how this dramatic piece differs from other types of writing they have encountered. They will identify key elements of the play such as characters, plot, conflict, climax, dialogue, and stage directions.

Step 3: As a class, discuss the different elements they discovered. Write their comments on the board, but do not give the elements the proper name yet.

Step 4: Assign roles to students in the class. Have them act out the dramatic piece as they read their part out loud to the class.

Step 5: Give students a few more minutes in their groups to see if they noticed any more dramatic elements after "performing" the piece.

Step 6: Write the additional information on the board, and give all of those elements their proper name.

Step 7: Distribute "Elements of Drama" handout (see p. 121). Review the information.

Step 8: In groups, have students apply the terminology in the "Elements of Drama" handout to the play "Throwing a Surprise Party?"

Step 9: Review answers as a class. Discuss the different opinions students may have.

DAY 2

Step 1: Divide class into groups of three.

Step 2: Give students a copy of Edgar Allen Poe's "Annabel Lee" (see p. 122). The poem will be read several times in order to provide students with multiple opportunities to hear it out loud and to hear it read differently. These multiple readings will hopefully emphasize different aspects of the poem and give students a broader understanding of the poem.

Step 2a: Students will read Edgar Allen Poe's "Annabel Lee" quietly to themselves.

Step 2b: The teacher will ask six different students to read one paragraph of the poem out loud to the class.

Step 2c: The teacher will repeat step 2b, but ask six new students to read one paragraph from the poem out loud to the class.

Step 2d: The teacher will read the entire poem out loud to the class.

Step 3: Students will brainstorm ideas after reading Edgar Allen Poe's "Annabel Lee." They will engage in a class discussion in which love is the central topic. Students will address questions such as "What is true love?" "Is there such a thing as true love?" "What other literary examples exist that describe this type of love?"

They will also engage in a literary analysis where they identify the tone of the poem, the central conflict, and the main characters involved. Also, difficult vocabulary (ie. maiden, seraph, kinsman, sepulchre) will be discussed, especially in terms of placing this poem in the appropriate setting (time period).

Step 4: As students learn new vocabulary related to dramatic writing, they will fill out a Dictionary of Key Terminology handout (see p. 124).

Step 5: In their groups, students will engage in a *criticism of the literature* by answering several questions. This task will help them understand the categories of perception for this poem and give them a better sense of the main characters.

1) **Focus:** How old do you think Annabel Lee is? What do you think she looks like? What kind of behavior does she engage in? Now think about the narrator. What name would you give the narrator of this poem? How old do you think he is? What do you think he looks like? What kind of behavior do you think he engages in?
2) **Classification:** What kind of person do you think Annabel Lee is? Who or what can you compare her to? What is the narrator like? Who or what can you compare him to?
3) **Contrast:** What makes Annabel Lee different from other people you know? What makes the narrator different from other people you know?
4) **Sequence:** What do you think happened before the events described in this poem? What do you think happened after the events of this poem?

5) **Physical Context:** Describe the place where Annabel Lee lives? What do you think her "kingdom by the sea" looks like? What do you think the narrator's home looks like?

6) **Change:** How do you feel about Annabel Lee? How do you feel about the narrator? How do you feel about Annabel Lee's kinsmen? How do the narrator's words affect the way you feel about these people?

Step 6: For homework, students will write a one page description for each of the potential characters: Annabel Lee, the narrator, and Annabel Lee's kinsmen. The description should include physical appearance, behaviors, idiosyncrasies, and major actions.

DAY 3

Step 1: The poem "Annabel Lee" will be re-read in order to provide students with another opportunity to hear it out loud. Since they have had more time to think about the characters and to write about them, a re-reading may highlight different information.

Step 1a: The teacher will ask six different students to read one paragraph of the poem out loud to the class.

Step 1b: The teacher will read the entire poem out loud to the class.

Step 2: Have students get into their groups.

Step 3: Students share each others' descriptions of the characters. As students discuss the characters, they can ask each other why they came up with that image or perception. Students should be taking notes so that they can add information to their character profiles.

Step 4: Students will be divided into four different groups composed of seven students each: 1) the Annabel Lee group, 2) the narrator group, 3) the kinsman group,

4) additional (made-up) secondary characters group (including best friend Melinda, police, and other characters as the groups deem necessary). The actual number of groups can be modified to fit the size of the class.

Step 5: Within each group, students will be assigned a number from 1-7.

Step 6: The students will reshuffle their groups so that students assigned #1 from the Annabel Lee, the narrator, the kinsman, and the secondary characters group will all sit together. Students assigned #2 from the Annabel Lee, the narrator, the kinsman, and the secondary characters group will all sit together, and so on. There will be 7 groups, each one containing a person representing Annabel Lee, the narrator, the kinsmen, and secondary characters. This group is their writing group for the remainder of this activity.

Step 7: Explain to students that they will write an original 15 minute dramatic piece using these characters (Annabel Lee, the narrator, the kinsmen, and additional secondary characters). They will address this writing prompt:

> *Annabel Lee's best friend, Melinda, does not believe that she died from the chill in the wind. In fact, Melinda believes that Annabel Lee was murdered, but she does not have enough proof. She goes to the police to share her suspicions with them, and the police agree to investigate. Write a play or dramatic piece in which the events surrounding Annabel Lee's murder are described.*

Step 8: For homework, each student will use the notes they generated from their group work (Day 3, Step 3) to write a two page double spaced description of the role their character(s) (as determined by their group assignment in Day 3, Step 4) play in the murder of Annabel Lee. Hence, if students were assigned to the narrator group in Day 3, Step 4, they will write a two page description of how the narrator fits into the murder of Annabel Lee.

DAY 4

Step 1: Students reassemble in their groups from Day 3. They will share their two page description of their character's role in the murder of Annabel Lee.

Step 2: Students will discuss each group member's contribution. They will ask questions if clarification is needed, and make recommendations for additional details to be included in the description.

Step 3: Students will work on the character details handout (see p. 126) to write down some preliminary ideas.

Step 4: Students will come up with an informal plot line that they will describe more fully in the final version of their dramatic piece. As part of that plot line, the group needs to decide on the murderer, his/her motive, the alibis of the other characters, and a timeline of events (see p. 127). Since students will limit their drama to 15 minutes, they do not need to go into too much depth.

Step 5: Discuss conflict, climax, and resolution (see handout p. 123).

Step 6: Students will divide their plot line and timeline into three parts: the beginning (set up), the middle (climax/conflict), and the end (resolution). They will list all of the key events that belong to that part of their drama (see p. 128).

Step 7: For homework, students will write the first part of the dramatic piece. In this first section, they will focus on 1) introducing the main characters, 2) setting up the situation, and 3) the actual murder (although not necessarily the events leading up to the murder). Students will need to work collaboratively outside of class. Place special emphasis on the fact that 95% of their drama should be in dialogue form, not narrative, descriptive, or explanatory. This draft should contain a minimum of four difference stage directions.

DAY 5

Step 1: Students will bring in a draft of the first section of their drama. They will trade drafts with another group.

Step 2: Students will read a draft of another group's dramatic piece and focus on whether the events make sense and if the details of the events hold their interest.

Step 3: Students will work on the second part of their dramatic piece. They will focus on the conflict between the characters that eventually leads to the murder. This work can entail group discussion, preliminary writing, or internet research.

Step 4: For homework, students will finish writing this section of their dramatic story. This draft should contain a minimum of four difference stage directions.

DAY 6

Step 1: Students will bring in a draft of the second section of their drama. They will trade drafts with the same group that read their first section.

Step 2: Students will read a draft of another group's dramatic piece and focus their comments on whether the events make sense and if the details of the events hold their interest. They will also comment on whether the events from the first section flow logically into the second section. Where there is confusion, students will place a question mark in the margin and write a question that focuses the author's attention on the confusion.

Step 3: Students will work on the third part of their dramatic piece. They will provide the resolution to the murder, reveal the murderer, and explain the motive. This work can entail group discussion, preliminary writing, or internet research.

Step 4: For homework, students will finish writing the third part of their 15 minute drama. This draft should contain a minimum of four difference stage directions.

DAY 7

Step 1: Students will bring in a draft of the third and final section of their drama. They will trade drafts with the same group that read their first and second section.

Step 2: Students will read a draft of another group's dramatic piece and focus on whether the events make sense and if the details of the events hold their interest. They will also comment on whether the events from the first and second section flow logically into the third section. Where there is confusion, students will place a question mark in the margin and write a question that focuses the author's attention on the confusion.

Step 3: For homework, each group will revise to their dramatic piece and incorporate as many comments from their groups as they deem necessary.

DAY 8

Step 1: The students will turn in a revised version of their dramatic piece to the instructor, together with copies of previous drafts and the worksheets. The teacher will review this draft and comment on whether the sections flow together, if the events make sense, the overall structure and content of their dramatic piece, and the inclusion of the main elements of a drama.

DAY 9

Step 1: The students will receive the comments from the teacher.

Step 2: For homework, students will make the final revisions to their dramatic piece. They will also practice acting out their dramatic piece.

DAY 10 & 11

Step 1: Turn in final draft to the teacher.

Step 2: The students will perform their dramatic piece in front of the class. Half of the class will perform their final draft to the entire group on each day. Time will be allotted after each reading to give each group positive feedback only.

Step 3: After each group performs their dramatic piece, the rest of the class will fill out the Feedback Rubric on p. 129 and give it to the group who has just performed their dramatic piece. The group will end up with over 20 written peer comments.

Sample Dramatic Piece

"Throwing a Surprise Party?"

Charles, a millionaire, is leading a little expedition out to the back-country of Alaska to shoot some fashion photographs. They're staying at a lodge at the edge of a lake.

It's night and his wife Maggy asks him to go downstairs to the kitchen and fix her a late-night snack. The house is dark and silent and as he walks to the kitchen through the dark with his lantern it's a little scary. He finishes preparing a sandwich for his wife and heads back to the room. He pushes a door open when... a HUGE BEAR ROARS. He falls backwards. The bear rips off his costume. It's his photographer Richard Gere.

Photographer: Surprise!!!

Everyone: Surprise!!! Whoo!!! (clapping)

(His wife and the photographer run to him to help him up)

Photographer and wife: Are you all right? Are you all right?

Photographer: Jesus, I'm sorry (covering his mouth as he laughs) I'm so sorry.

(His wife and the photographer help him up and his wife hugs him.)

Wife: Are you ok?

Charles: Oh...Oh... (out of breath) I'm fine.

Wife: You sure?

Everyone: (singing) Happy birthday to you... Happy birthday dear Charles, happy birthday to you.

Wife: I'll never forget this. Come on. (leads him to the sofa)

Photographer: Some champagne for Charles. Blow out the candle, Charles. Can I have your attention, please? May I have your attention for a moment, please? Can I get serious for a moment? Charles, thank you for your good nature, your intelligence, your

generosity,...ah..., forgive us for this charade... and in short, happy birthday.

Everyone: Happy birthday. Happy birthday, Charles.

Charles: Thank you.

Photographer: (Raising his glass in a toast) To a good companion, a good friend, and a good sport.

Wife: And a very brave man.

Other person 1: Here, here.

(His wife hands him a present.)

Charles Thank you...ah...right

(He unwraps the present. It's a pocket watch.)

Charles: Oh, Maggy that's beautiful.

Wife: There's an engraving inside.

Other person 2: What's it say, Charles? What's it say?

Charles: (Reading the engraving) It says, ah, "To my beloved husband on his birthday from the luckiest woman in the world."

Everyone: Ah...Oh...

Charles: This is a superb present. Thank you. (kisses his wife)

Wife: May you wear it in good health.

(Everyone claps. The photographer hands him another present.)

Photographer: Here you go, here you go, you birthday boy, you.

(Charles opens the present.)

Other person 1: Ooo! What is it?

(Charles holds up a jackknife.)

Other person 2: Ohhh! Ooo! Look at that!

Other person 1: Ha, ha, ha. It's beautiful.

Other person 2: Give him a coin. Got to give the donor a coin, old superstition.

Charles: Ah yes! Thank you.

Other person 1: Give him a coin?

Charles: Well, if someone gives you a knife, you should give him a coin in return or it cuts the friendship.

Photographer: Chao...It's getting late. Work day tomorrow. Let's pack it in.

(One-by-one everyone wishes him a happy birthday and shakes his hand or gives him a kiss and a hug.)

Charles: Thanks, thanks...

This dramatic piece can be found on

http://www.geocities.com/SoHo/Square/3472/edge.html

Elements of the Dramatic Piece
Key Terminology

Character: a person described in a story and those qualities in that person that cause him/her to choose one action and reject another.

Climax: the moment when the problem finally becomes clear and the rest of the action (consequences or outcome) cannot be stopped.

Conflict: what happens when two characters both want the same thing, but they both can not have the same thing.

Dialogue: everything we find out about the characters has to be expressed in dramatic action, primarily speech. Dialogue should be interesting and entertaining.

Ending: how things turn out.

Inciting Incident: what causes the plot (or events in the story) to begin to occur.

Plot: the ordered events in a story.

Setting: where the story is located in time and place.

adapted from "Everything but the Words: A Dramatic Writing Primer for Gamers" by Hal Barwood, LucasArts Entertainment Company

www.gamasutra.com/features/gdcarchive/2000/barwood.doc

Annabel Lee by Edgar Allen Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of ANNABEL LEE;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love-
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsman came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me-
Yes!- that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we-
Of many far wiser than we-
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling- my darling- my life and my bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.

Key Dramatic Writing Terminology

Alibi

Definition: _____

_____

_____

_____

Central Conflict

Definition: _____

_____

_____

_____

Climax

Definition: _____

_____

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_____

Main Characters

Definition: _____

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Motive

Definition: _____

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Resolution

Definition: _____

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Plot Line

Definition: _____

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Set Up

Definition: _____

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Setting

Definition: _____

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_____

_____

Tone

Definition: _____

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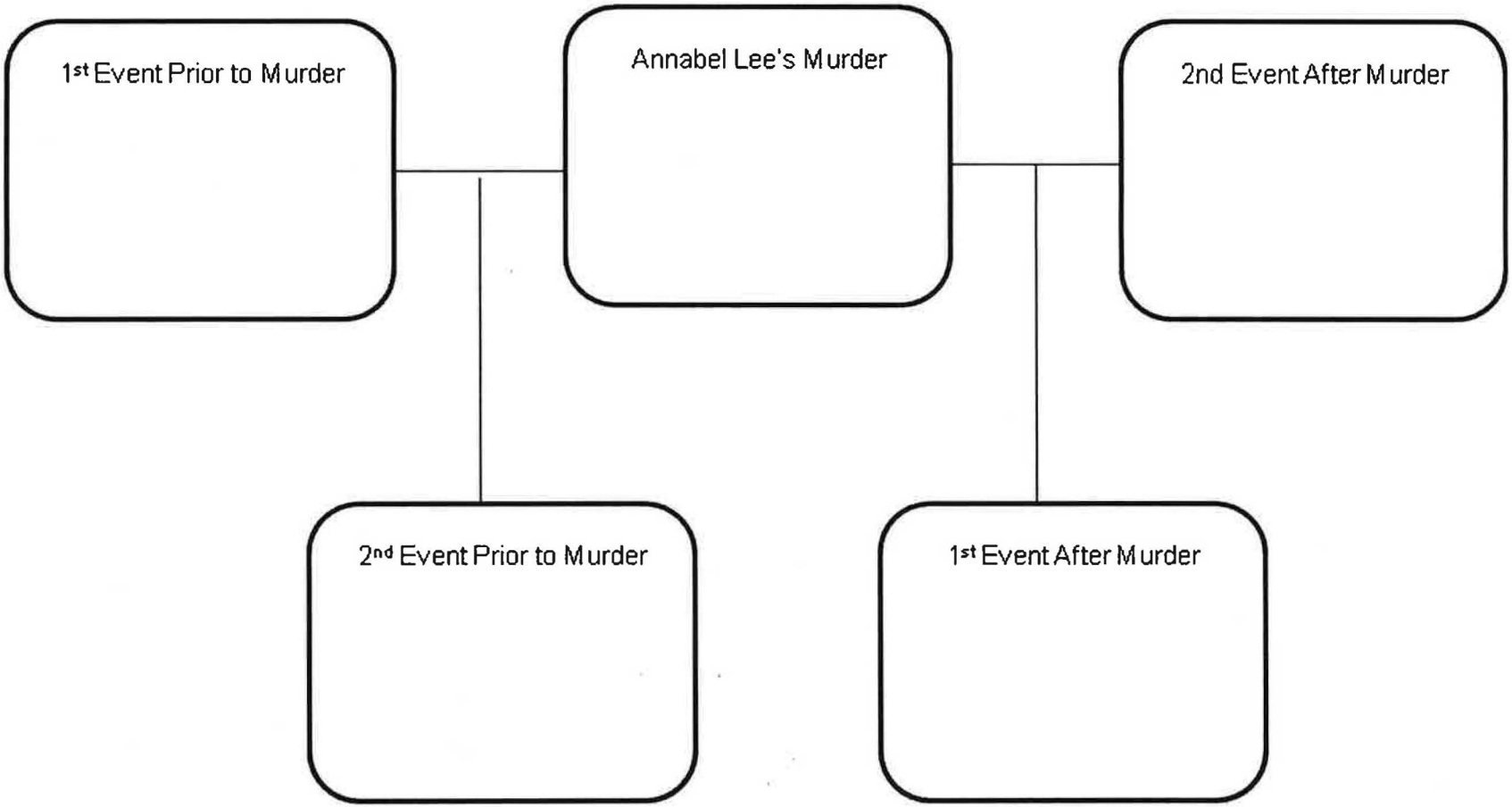
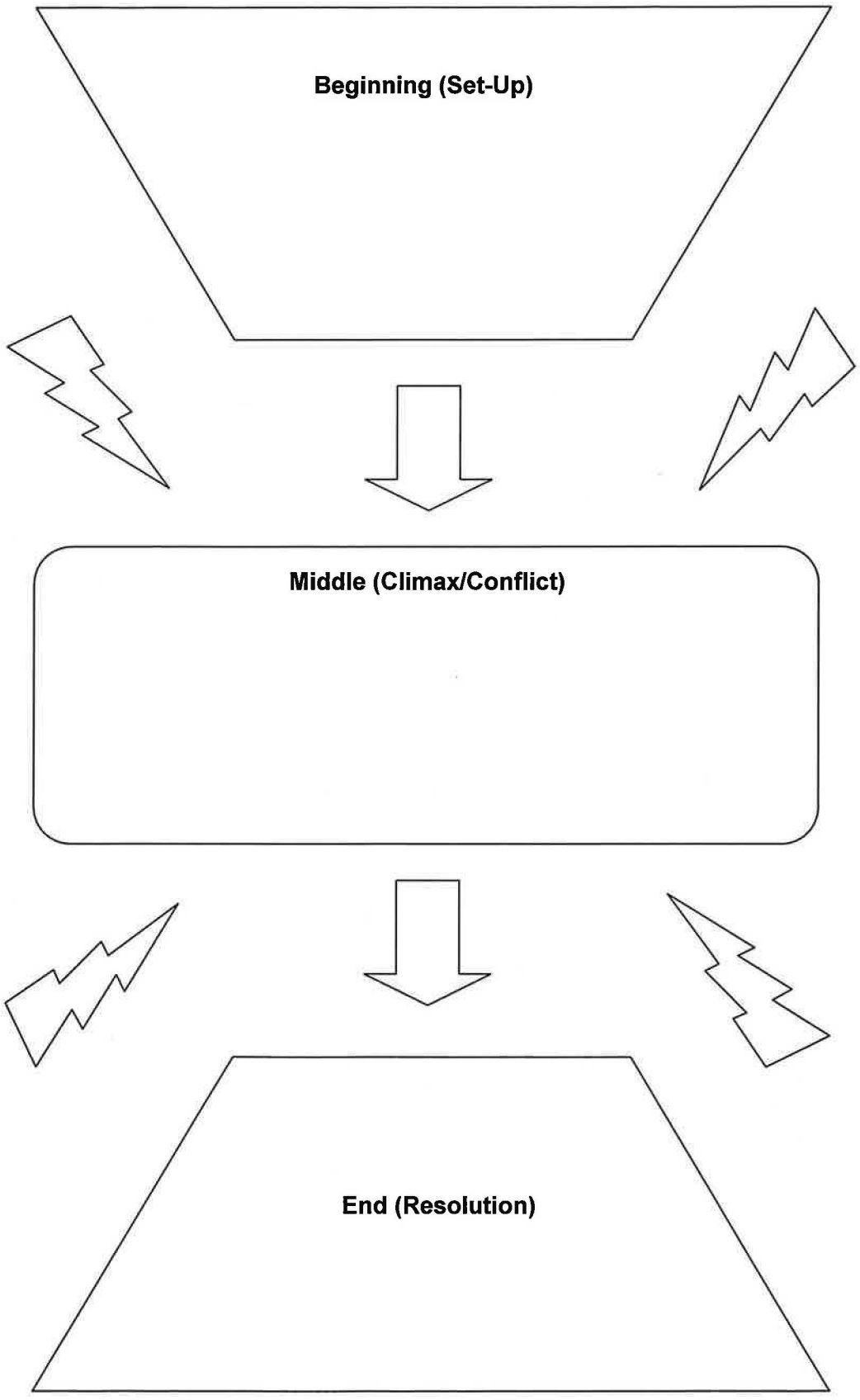
Character Details

	Relationship to Annabel Lee	Alibi	Motive	Important Events
Narrator				
Kinsmen				
Secondary Characters				

Timeline of Events in Annabel Lee's Murder



Timeline of Specific Events in Drama



Student Feedback Rubric

Plot Line as reflected in:

Set Up	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Climax/ Conflict	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Resolution	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Character Development	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**
Dialogue	**5 (A)**	**4 (B)**	**3 (C)**	**2 (D)**	**1 (F)**

Comments: _____

_____

_____

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_____

What did you like most about this dramatic piece? _____

_____

_____

_____

Appendix M

Creative Writing Teaching Module for AmLa 43W

Critical Autobiographies

Activity: Critical Autobiographies

Class/Level: AmLa 43W

Background: AmLa 43 is an advanced grammar and writing class for second language learners that focuses on the paragraph and introduces the essay. It is equivalent to English 67.

Rationale: This creative writing activity is more structured than the other writing activities included in this sabbatical project. As a writing assignment, it will require students to engage in more critical thinking about their lives and to follow certain writing conventions. Students at this level are capable of writing in a more structured mode since AmLa 43 teaches them the elements of the paragraph and introduces them to the essay model. Explicit instruction on introductions and conclusions is not necessary in this module because they will have been covered in AmLa 43.

Purpose: To explore the impact of language on students' lives and to write a structured critical autobiography.

DAY 1

Step 1: Introduction to critical autobiography. Explain to students what a critical autobiography is. One possible definition is:

*A **critical autobiography** consists of reflecting on your personal history in order to carefully evaluate events in your own life and their impact on your personality. When looking at who you are and what you know, you must be critical and make judgments about how that has influenced you. Critical autobiographies are normally organized by theme or issues. Authors of critical autobiographies take*

a recurring theme such as education, religion, social class, gender, family, race/ethnicity, language, or life challenges and analyze how that theme or issue has impacted their life.

(**NOTE:** The information contained in this definition has been adapted from the following web pages: http://facweb.furman.edu/~glipscomb/criticalautobiography.htm and http://majorsmatter.net/schools/edauto.htm)

Step 2: Give students the direction for this assignment.

Directions: *You will write a critical autobiography that focuses on how language has impacted your life. You can start anywhere and end anywhere. In other words, you do not need to start at the beginning and include every small event. Instead, focus on the more significant events. You decide if you wish to discuss learning your first language or a second language.*

As you reflect on your language experience, you will find that different elements such as family and school will play a role in your language experience. In these cases, it is easy to lose focus and to begin writing on the impact of family or school on you and forget to discuss language. It is important that you stay focused on language.

Step 3: Students will write a journal entry where they address 4-5 of the following questions. This activity should help them identify more details and memories:

1. What is your earliest memory of language?
2. Do you have any positive memories related to language? What are they?
3. Do you have any negative memories related to language? What are they?
4. When you were learning English, what feelings do you recall?

5. What have been some of the challenges you have encountered learning English?
6. What are some of the benefits or challenges you have encountered as a result of being bilingual?
7. How has your family supported (or not supported) your efforts to become bilingual?
8. Who are some of the people who have made an impact (positive or negative) on your language learning experience?

Step 4: For homework, students will create a timeline of the most important events in their lives related to language (see p. 135). They can have as many events as they wish; however, their final critical autobiography will focus on 3-5 events.

Students will also read pp. 9-32 of Richard Rodríguez's Hunger of Memory. This section is an example of a critical autobiography that focuses on the impact of language on the author.

DAY 2

Step 1: Students will bring their timeline and journal entry to class so that they can begin to synthesize their information. By the end of this lesson, they should have 2-4 significant moments identified.

Step 2: In groups of three, students will answer the questions from Day 1, Step 3 using the text Hunger of Memory by Richard Rodríguez. These questions are aimed at helping students see how someone else has approached writing a critical autobiography that focuses on language.

Step 3: Students will begin writing the first draft of their autobiography. They will write a minimum of three paragraphs that describe the really important events related to

language learning. They need to be careful to avoid presenting a long list of details and facts. They should also not go into too much detail on any one event. At this point, they are just describing the event; they are not discussing the impact the event had on their lives.

Step 4: For homework, students will write three paragraphs that discuss the impact the events they have already described had on their lives. This step requires more reflection and critical thinking.

NOTE: In the following class meeting, this first draft will be peer revised so students should avoid writing anything that can identify them and that they do not want others to know.

DAY 3

Step 1: Students will bring in an anonymous draft of their critical autobiography. The teacher will collect the autobiographies and distribute them to another student in the class. The student will focus on content, not grammar. Specifically, the peer reviewer will evaluate the anonymous draft to see if:

1) the events are described with sufficient detail

2) the student adequately describes the impact the events had on his/her life

Step 2: The student will write a letter with commentary that 1) highlights the positive aspects and 2) offers suggestions for improving the writing (see Student Commentary handout, p. 136).

Step 3: The teacher will return the autobiographies to their author.

Step 4: For homework, the students will review their peer's comments and incorporate as many of these comments as necessary in a second draft. Also, the student will add an introductory paragraph that introduces the topic, invites the reader to continue reading, and states the issue clearly.

DAY 4

Step 1: The student will bring a second draft of the autobiography (2-4 pgs. long) and turn it in to the teacher for an ungraded review.

Step 2: For homework, each student will interview one person who played a significant role in their language learning experience. They will ask them 5-8 questions about what they remember about their [the students'] language learning experience.

DAY 5

Step 1: The teacher will hold a writing conference with each of the students and discuss the strengths of the critical autobiography and the weaknesses. Where there are weaknesses, the teacher will offer suggestions for improving the writing.

Step 2: For homework, students will write a third draft and incorporate as many of the teacher's suggestions as they deem necessary. They will also add details based on their interviews with significant people. Finally, they will write a conclusion which pulls the entire piece together and ends on a powerful note.

DAY 6

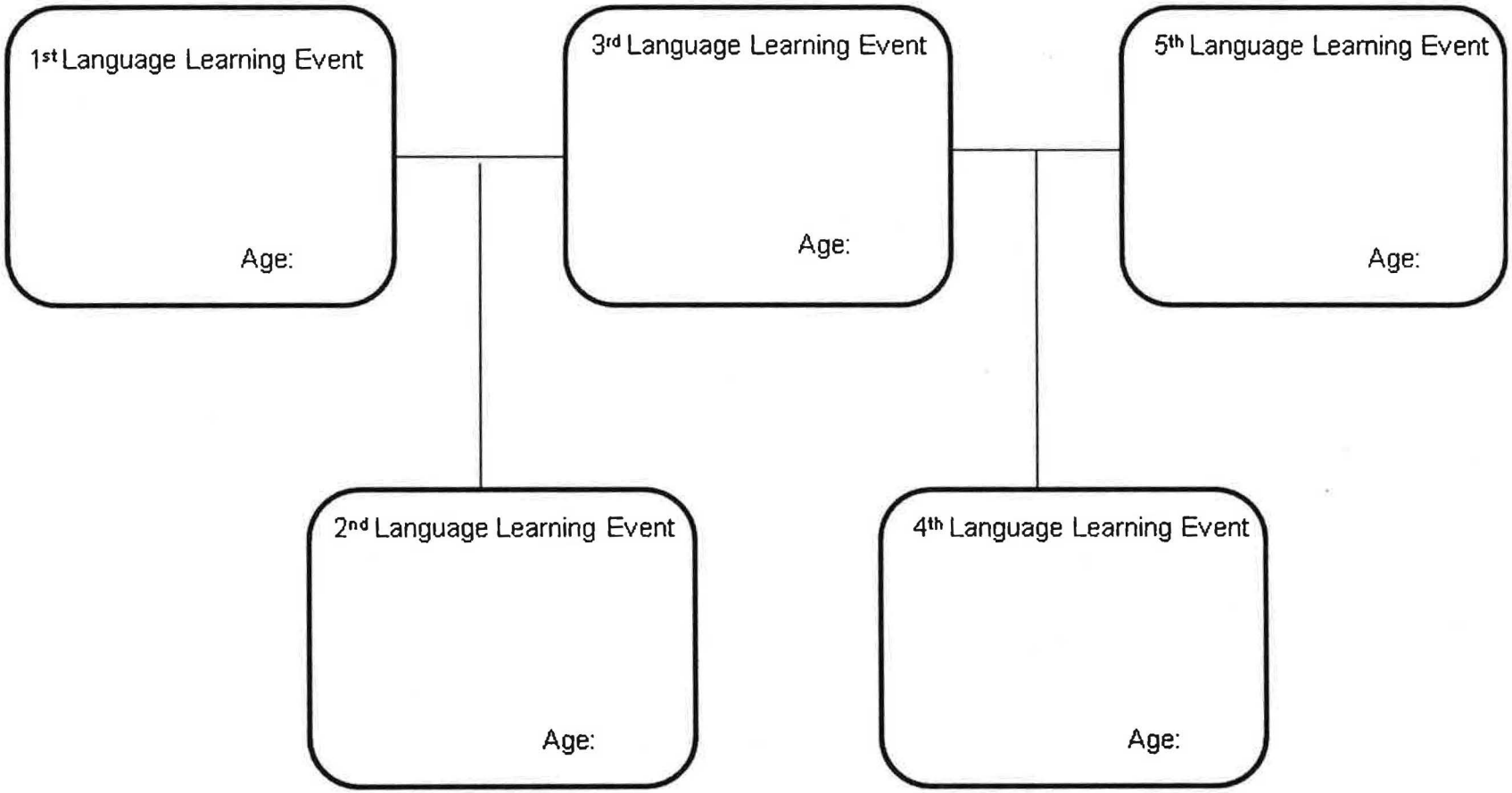
Step 1: Students will bring in a third anonymous draft (3-5 pgs. long) of their critical autobiography. The teacher will once again distribute to another student in the class. This student will read the autobiography and comment on the content. They can use the peer editing worksheet (p. 137) to evaluate the autobiography.

Step 2: For homework, students will incorporate as many comments as they deem necessary.

DAY 7

Step 1: Students will turn in the final draft to the teacher.

Timeline of Events in my Language Learning Experience



Student Commentary

Name of Author: _____

What I liked most (the positive aspects) about your paragraphs is _____

_____

_____

_____

_____

_____

_____

I think you can improve your critical autobiography in the following manner:

1.

2.

3.

Peer Reviewer Signature: _____

Peer Editing Worksheet

Ideas and Content

1) Are there any details, testimony, evidence, examples, or information that the student can add to make his/her critical autobiography more convincing?
2) Are there areas where the student can improve the presentation of information?
3) Does the student need to strengthen the connections between ideas, examples and illustrations?

Organization

1) Does each section of the autobiography do what it is meant to do?
    - Is the introduction inviting?
    - Does it state the issue clearly?
    - Does the conclusion pull together the whole piece?
    - Does it end with some power?
2) Does the student need to build smoother and clearer transitions and bridges between sections of the paper as well as between the ideas being explored?

Word Choice

1) Does the student need to substitute weak words with stronger words? Circle those words.
2) Does the student repeat the same words? Circle those words.

Sentence Fluency

1) Does the student need more variety in the length and type of sentence? Can he/she combine some short sentences? Can he/she replace clauses with phrases?
2) Does the student need to change the words within sentences to clarify meaning?

This activity was adapted and modified from the following websites:

http://www.fno.org/bio/QUEST.HTM

http://www.fno.org/bio/SYN.HTM

http://www.fno.org/bio/STORY.HTM

http://www.fno.org/bio/TRAITS.HTM