

INSTRUCTOR'S RESOURCE MANUAL
to accompany

Flachmann

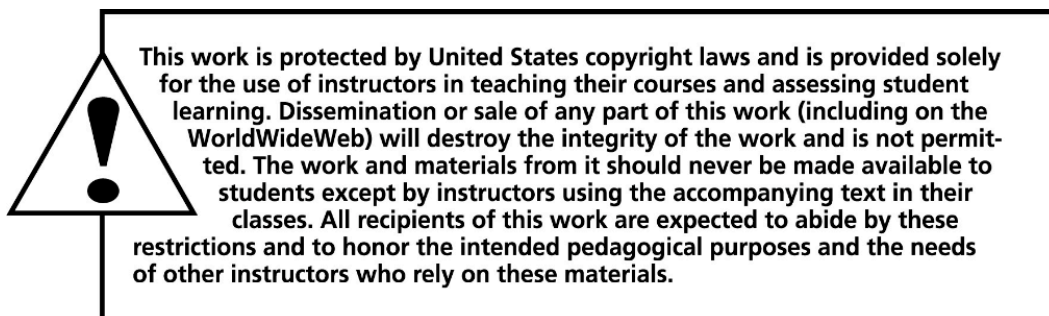
MOSAICS
Reading and Writing Essays
Sixth Edition

Kim Flachmann
California State University, Bakersfield

Lauren Martinez
California State University, Bakersfield

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Instructor's Resource Manual to accompany Flachmann, *Mosaics: Reading and Writing Essays*, Sixth Edition

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PREFACE

This resource manual is intended to help you live a better life. By that we mean it will help you prepare for and teach your classes so that you will not only use your class time as effectively as possible but will also have a life beyond the classroom that is not entirely consumed by course planning and paper grading.

To help you achieve this goal, our manual is divided into three sections: **I: Getting Ready to Teach**, which includes specific time-saving information for preparing your classes; **II: Additional Practices and Assignments**, which is filled with teaching ideas and more exercises for each section of the student book; and **III: Reference Material**, which provides some additional useful resources for your teaching.

Here is a more specific outline of each section:

I: Getting Ready to Teach contains five parts that will help you prepare for your writing classes:

Part I is a statement of purpose for the *Mosaics* series.

Part II gives you some guidelines for defining your role in relation to your students.

Part III offers answers to frequently asked questions, ideas for classroom management, and methods for handling the paper load in a typical writing class.

Part IV suggests several specific ways of organizing the material in *Mosaics* to achieve your various course goals.

Part V explains the useful supplementary material that accompanies *Mosaics*.

II: Additional Practices and Assignments provides suggested teaching strategies, journal assignments, and more practice for each segment of the text.

III: Reference Material contains resources that you can include in teaching your writing course(s), such as readability levels for the professional essays, grading guidelines for marking essays, correlations between *Mosaics* and the Florida and Texas standardized tests in English, answers to the additional exercises in this resource manual, and suggestions for additional reading.

Our intention in this *Instructor's Resource Manual* is to give you concrete guidelines for using your time with your students as efficiently as possible. In its own way, this manual will help you achieve your course objectives and make your teaching life effective and profitable. With the time-saving strategies we offer here, we believe you will not only enjoy your classes more but also increase the time you have for yourself and your personal life.

ACKNOWLEDGMENTS

We are deeply indebted to our students, who have taught us a great deal about writing and about the teaching of writing. They continually help us assess and reassess what we do in the classroom and why we do it.

Our special thanks go to Brooke Hughes, Randi Brummett-DeLeon, Cheryl Smith, Li'i Pearl, Monique Idoux, Matt Woodman, Victoria Bockman, Thomas Board, and Misty Kuykendall for helping us create a manual that will be useful to faculty members from different parts of the country with divergent instructional needs. For personal and moral support, we thank Michael Flachmann and Paul Martinez.

We are also grateful to Pearson's Matthew Wright, senior acquisitions editor for Developmental English; to Megan Galvin, senior marketing manager for English; to Andrea Dykstra, assistant editor of Developmental English; to Kristen Pechtoll, administrative assistant for Developmental English; to Cyndy Taylor, supplements editor; to Donna Campion, senior supplements editor; to Eric Stano, editor-in-chief of Developmental English; to Joe Opiela, publisher. They all provided important guidance and inspiration throughout this entire project. This series would not be as complete as it is without their creative insights and constant support.

We also want to thank the following individuals and publishers for giving us permission to print material that has appeared previously in other sources:

"Multiple Intelligences and Your Students," adapted from Carol Carter, Joyce Bishop, and Sarah Lyman Kravits (*Keys to Success*, Prentice Hall, 2001) and based on Howard Gardner's *Frames of Mind: The Theory of Multiple Intelligences*, 1983, and David Lazear's *Seven Pathways of Learning*, 1994.

Kathleen Hudson, "Basic Interview Format," from a workshop by Kathleen Hudson, Schreiver College, Kerrville, Texas.

National Institute of Education, "Students' Perceptions of Themselves as Writers," *Research in the Effective Teaching of Writing, Final Report*, NIE-G-91-0011, July 1986.

James Peck, "Learning Style Preference Form." Reprinted with permission of James Peck, LD Specialist, West Valley College, Saratoga, CA.

Kim Flachmann

Lauren Martinez

Developmental Writing Student Supplements

Q: Would your students benefit from additional exercises that offer both practice and application of basic writing skills, with direct links to additional online practice at MyWritingLab.com?

**The Pearson Lab Manual for Developing Writers (Sentences 0-205-63409-5/
Paragraphs 0-205-69341-5/ Essays: 0-205-69340-7)**

This three-volume workbook is an ideal supplement for any developmental writing sequence. References direct students to Pearson's MyWritingLab, the marketing-leading online practice system, for even more practice.

- **Volume A: Sentences (0-205-63409-5)**

At this level, exercises and applications of grammar, punctuation and mechanics stress rules rather than simply skill and drill. There are many composing exercises that apply sentence skills explained in the students' primary textbook.

- **Volume B: Paragraphs (0-205-69341-5) & Volume C: Essays (0-205-69340-7)**

The exercises encourage students to apply key concepts covered in most writing classes—i.e. topic sentences, thesis statements, coherence, unity, levels of development. *Analysis* exercises give further illustration of concepts explained in class and in the primary textbook; *Building* exercises give students the “raw materials” to develop paragraphs and/or essays along the various modes. Revision prompts encourage students to look at specific key elements of their own writing and assess whether they have met the needs of their reading audience.

Q: Would your students benefit from having real student essays and quality student models?

The Pearson Student Essays Booklet (0-205-60544-3)

This brief booklet of student models includes two essays from each of the nine modes. It also includes an essay that showcases the writing process from beginning to end, crystallizing the importance of revision for all writers.

Q: Are your students visual learners? Would they benefit from exercises and writing prompts surrounding various images from everyday life, art, career, education?

Pearson Visual Writing Guide for Developing Writers by Ileen L. Linden (0-205-61984-3)

The Pearson Visual Writing Guide for Developing Writers is a thematic supplement designed to stimulate reading comprehension through an authentic perspective of visual imagery. Each assignment challenges the learner to think beyond the text to the image, expanding their worldview as they navigate through complex or unfamiliar issues. This approach teaches deconstruction, a problem-based strategy that reveals important social and cultural interrelationships across the curriculum. Instructors will find this a practical guide for assignments directed toward journaling, reflection, argumentative essay writing and more.

Q: Do you require your students to have a portfolio? Would a daily/monthly/yearly planner help them to get organized?

The Pearson Student Planner (0-205-66301-X)

This unique supplement provides students with a space to plan, think about, and present their work. In addition to the yearly planner, this portfolio includes an assessing/organizing area, daily planner for students including daily, weekly, and monthly calendars, and a useful links page.

Q: Do you require your students to keep a writing journal, and would students benefit from prompts and exercises within the journal to help guide their writing? Would a planner included directly in this journal help keep them organized through the semester?

The Pearson Writer's Journal and Student Planner by Mimi Markus (0-205-64665-4)

This supplement gives students a place to explore their own writing in the writer's journal section while also giving them space to stay organized in the student planner section. The journal portion of the supplement guides students' writing through prewriting strategies, suggested themes for their journal writing, and sample student entries. In the planner section, students can use the monthly, weekly, and daily calendars to effectively manage their time and their course assignments.

Q: Would your students benefit from seeing how writing is relevant to a range of careers?

Applying English to Your Career by Deborah Davis (0-131-92115-0)

This supplement includes a brief page of instruction on 25 key writing skills, followed by practice exercises in these skills that focus on seven specific career fields.

Q: Would you like help in providing your students with more grammar and mechanics exercises?

Eighty Practices by Maxine Hairston Emerita (0-673-53422-7)

A collection of ten-item exercises that provide additional practice for specific grammatical usage problems, such as comma splices, capitalization, and pronouns.

The Pearson Grammar Workbook, 2/e by Jeanette Adkins (0-131-94771-0)

This workbook is a comprehensive source of instruction for students who need additional grammar, punctuation, and mechanics assistance. Covering such topics as subject-verb agreement, conjunctions, modifiers, capital letters, and vocabulary, each chapter provides helpful explanations, examples, and exercises.

The Pearson ESL Workbook, 2/e by Susan Miller and Karen Standridge (0-131-94759-1)

This workbook is divided into seven major units, each of which provides thorough explanations and exercises in the most challenging grammar topics for non-native speakers of English. Topics include nouns, articles, verbs, modifiers, pronouns, prepositions, and sentence structure.

Q: Do you have your students evaluate their peers' work? Would you like them to have an evaluation guide to help them review for their work and the work of their classmates?

What Every Student Should Know About Practicing Peer Review (0-321-44848-0)

Michelle Trim

Q: Do you have your students work in groups? Would you like them to have a guide to maximize the group work?

Learning Together: An Introduction to Collaborative Learning by Tori Haring-Smith (0-673-46848-8)

This brief guide to the fundamentals of collaborative learning teaches students how to work effectively in groups.

Q: Would you like help in providing your students with more editing exercises?

- **Print: Pearson Editing Exercises (Student / 0-205-66618-3, Instructor Answer Key / 0-205-66617-5)**

The Editing Exercises booklet contains fifty one-page editing paragraphs that provide students with opportunities to learn how to recognize and correct the most common types of sentence, grammar, and mechanical errors in context. Embedding the errors within the context of informative paragraphs rather than using discrete sentence exercises simulates a more natural writing situation, allowing students to draw upon their intuitive knowledge of structure and syntax, as well as specific information from class instruction. The booklet makes an ideal supplement to any grammar, sentence, or writing text. Various editing topics can be assigned to coordinate with class lessons, or they may be assigned individually based on problems observed in students' writing. Students may also complete selected exercises as an enrichment activity, either on their own or in collaboration with other students. Additionally, the variety of topics in the paragraphs themselves can also be used as springboards for discussion or journaling, or as models for writing assignments if desired.

- **Online: MyWritingLab APPLY exercises**

Get students reviewing and responding to students' paragraphs. Go to www.mywritinglab.com for more information.

Q: Would you like help in providing your students with more writing assignment topics?

100 Things to Write About Ron Koertge (0-673-98239-4)

This brief book contains over 100 individual writing assignments, on a variety of topics and in a wide range of formats, from expressive to analytical writing.

Q: Do you assign a research paper? Would students benefit from brief guides explaining specific aspects of research?

What Every Student Should Know About Researching Online (0-321-44531-7)

David Munger / Shireen Campbell

What Every Student Should Know About Citing Sources with APA Documentation
(0-205-49923-6)

Chalon E. Anderson / Amy T. Carrell / Jimmy L. Widdifield, Jr.

What Every Student Should Know About Citing Sources with MLA Documentation
(0-321-44737-9)

Michael Greer

What Every Student Should Know About Avoiding Plagiarism (0-321-44689-5)

Linda Stern

Q: Do you require a dictionary or stress the need of owning a dictionary?

The New American Webster Handy College Dictionary, 3/e (0-451-18166-2)

A paperback reference text with more than 100,000 entries.

Q: Do you require and/or suggest a thesaurus?

The Oxford Essential Thesaurus (0-425-16421-7)

From Oxford University Press, renowned for quality educational and reference works, comes this concise, easy-to-use thesaurus - the essential tool for finding just the right word for every occasion. The 528 page book includes 175,000 synonyms in a simple A-to-Z format, more than 10,000 entries, extensive word choices, example sentences and phrases, and guidance on usage, punctuation, and more in exclusive "Writers Toolkit."

Q: Do you require a dictionary and/or thesaurus?

The Oxford American Desk Dictionary and Thesaurus, 2/e (0-425-18068-9)

From the Oxford University Press and Berkley Publishing Group comes this one-of-a-kind reference book that combines both of the essential language tools—dictionary and thesaurus—in a single, integrated A-to-Z volume. The 1,024 page book offers more than 150,000 entries, definitions, and synonyms so you can find the right word every time, as well as appendices of valuable quick-reference information including: signs and symbols, weights and measures, presidents of the U.S., U.S. states and capitals, and more.

Penguin Discount Novel Program

In cooperation with Penguin Putnam, Inc., Pearson is proud to offer a variety of Penguin paperbacks at a significant discount when packaged with any Pearson title. Excellent additions to any English course, Penguin titles give students the opportunity to explore contemporary and classical fiction and drama. The available titles include works by authors as diverse as Toni Morrison, Julia Alvarez, Mary Shelley, and Shakespeare. To review the complete list of titles available, visit the Pearson-Penguin-Putnam website: <http://www.pearsonhighered.com/penguin>.

What Every Student Should Know About (WESSKA) Series

The **What Every Student Should Know About...** series is a collection of guide books designed to help students with specific topics that are important in a number of different college courses. Instructors can package any one of these booklets with their Pearson textbook for no additional charge, or the booklets can be purchased separately.

What Every Student Should Know About Preparing Effective Oral Presentations
(0-205-50545-7)

Martin R. Cox

What Every Student Should Know About Researching Online
(0-321-44531-7)

David Munger / Shireen Campbell

What Every Student Should Know About Citing Sources with APA Documentation
(0-205-49923-6)

Chalon E. Anderson / Amy T. Carrell / Jimmy L. Widdifield, Jr.

What Every Student Should Know About Citing Sources with MLA Documentation
(0-321-44737-9)

Michael Greer

What Every Student Should Know About Avoiding Plagiarism
(0-321-44689-5)

Linda Stern

What Every Student Should Know About Practicing Peer Review
(0-321-44848-0)

Michelle Trim

STATE SPECIFIC SUPPLEMENTS

For Florida Adopters:

Thinking Through the Test: A Study Guide for the Florida College Basic Skills Exit Test, by D.J. Henry and Mimi Markus

FOR FLORIDA ADOPTIONS ONLY. This workbook helps students strengthen their reading skills in preparation for the Florida College Basic Skills Exit Test. It features both diagnostic tests to help assess areas that may need improvement and exit tests to help test skill mastery. Detailed explanatory answers have been provided for almost all of the questions. *Package item only—not available for sale.*

Available Versions:

Available Versions:	
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Reading and Writing, without Answers 3/e	0-321-38740-6
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Reading and Writing, with Answers, 3/e	0-321-38739-2
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Writing, with Answers, 3/e	0-321-38741-4
Thinking Through the Test A Study Guide for the Florida College Basic Skills Exit Tests: Writing, without Answers, 3/e	0-321-38934-4

Preparing for the CLAST, 7/e (Instructor/Print 0-321-01950-4)

These two, 40-item objective tests evaluate students' readiness for the Florida CLAST exams. Strategies for teaching CLAST preparedness are included.

For Texas Adopters

The Pearson THEA Study Guide, by Jeannette Harris (Student/ 0-321-27240-4)

Created specifically for students in Texas, this study guide includes straightforward explanations and numerous practice exercises to help students prepare for the reading and writing sections of THEA Test.

Package item only—not available for sale.

For New York/CUNY Adopters**Preparing for the CUNY-ACT Reading and Writing Test, edited by Patricia Licklider (Student/ 0-321-19608-2)**

This booklet, prepared by reading and writing faculty from across the CUNY system, is designed to help students prepare for the CUNY-ACT exit test. It includes test-taking tips, reading passages, typical exam questions, and sample writing prompts to help students become familiar with each portion of the test.

Developmental Writing Instructor Resources

Pearson is pleased to offer a variety of support materials to help make teaching developmental English easier on teachers and to help students excel in their coursework. Many of our student supplements are available free or at a greatly reduced price when packaged with a Pearson writing textbook. Contact your local Pearson sales representative for more information on pricing and how to create a package.

On the Front Lines by Donna Bontatibus (0-205-81680-0)

On the Front Lines is a practical, streamlined guide designed for the instructors—new, adjunct, temporary, and even seasoned—of developmental writing at the community college. Within eight concise chapters, instructors receive realistic, easy-to-apply advice that centers on the preparation and teaching of developmental writing in a nation with over 1,000 community colleges. Instructors will be walked through the process of preparing a syllabus; structuring the classroom experience; appealing to different learning styles; teaching with technology; constructing and evaluating assignments; and conferencing with students. This accessible guide also encourages instructors to look outside the classroom--to familiarize themselves with campus resources and policies that support the classroom experience--and to look ahead for their own professional development opportunities. Given the debates on developmental education and the importance of first-year experience initiatives to assist with student transition and retention, there is a monumental amount of weight placed on the shoulders of instructors of developmental writing. *On the Front Lines* respects the instructor's role in the developmental writing classroom and offers practical, straightforward guidance to see the instructor through the preparation of classes to the submission of final grades.

The Pearson Developmental Writing PowerPoints (0-205-75219-5)

To complement face-to-face and online courses, The Pearson Developmental Writing PowerPoint resource provides overviews on all the elements of writing an effective essay. This pedagogically sound PowerPoint guide will provide instructors and students with informative slides on writing patterns – classification, cause/effect, argument, etc. – and common grammatical errors, with questions and answers included.

The Pearson Test Bank for Developmental Writing (Print Version) by Janice Okoomian with contributions by Mimi Markus—available via the Instructor Resource Center ONLY (0-321-08486-1)

This test bank features more than 5,000 questions in all areas of writing. In addition to extensive grammar practice, the test bank covers paragraphs and essays, including such topics as the writing process and documentation. Instructors simply log on to the Instructor Resource Center (IRC) to download and print the tests of their choice.

**MyTest for The Pearson Test Bank for Developmental Writing (online only)
(0-205-79834-9)**

This test bank features more than 5,000 questions in all areas of writing, from grammar to paragraphing through essay writing, research, and documentation. Through this instructor friendly program instructors are able to edit these questions and tests to suit their classroom needs and are also allowed more flexibility to manage assessments at any time.

Diagnostic and Editing Tests with Exercises, 9/e (0-321-41524-8)

This collection of diagnostic tests helps instructors assess students' competence in standard written English to determine placement or to gauge progress.

**The Pearson Guide to Community Service-Learning in the English Classroom and Beyond
by Elizabeth Kessler Rodriguez (0-321-12749-8)**

Written by Elizabeth Rodriguez Kessler of the University of Houston, this monograph provides a definition and history of service-learning, as well as an overview of how service-learning can be integrated effectively into the college classroom.

Instructor Resource Center

GETTING REGISTERED

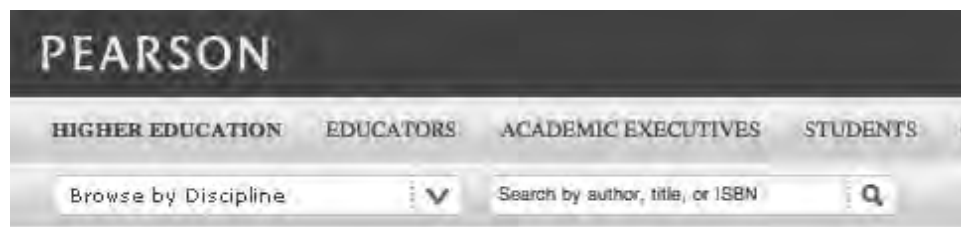
To register for the Instructor Resource Center (IRC), go to **www.pearsonhighered.com** and click **“Educators.”**

1. Click **“Catalog & Instructor Resources.”**
2. Request access to download digital supplements by clicking the **“New users, request Access”** link.

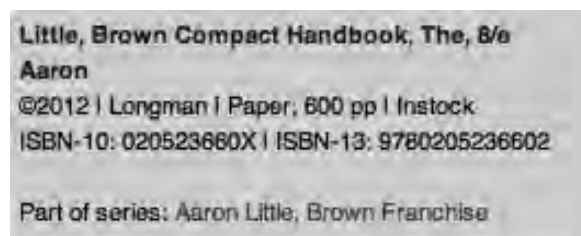
Follow the provided instructions. Once you have been verified as a valid Pearson instructor, an instructor code will be emailed to you. Please use this code to set up your Pearson login name and password. After you have set up your username and password, proceed to the directions below.

DOWNLOADING RESOURCES

1. Go to <http://www.pearsonhighered.com/educator>, sign in using your Pearson login name and password. On the top menus, search for your book or product by either entering the author name, title, or ISBN. You can also search by discipline.



2. **Select your text** from the provided results.



3. After being directed to the catalog page for your text, click the **“Instructor Resources”** link located under the **“Resources”** tab.
4. Click on the **“Show Downloadable Files”** link next to the resource you want to download.



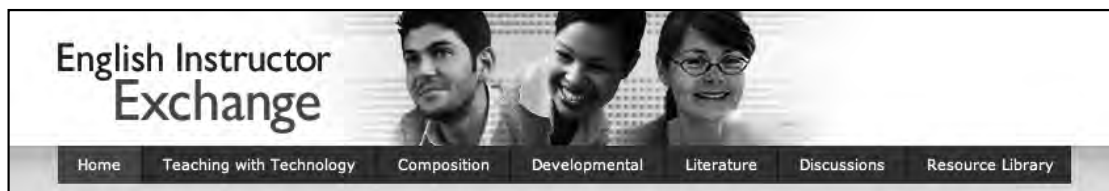
A pop-up box will appear showing which files you have selected to download. Once you select the files, a window will appear asking you to accept the provisions of the copyright. Read the terms and conditions and then click the **“I accept, proceed with download”** button to begin the download process.



5. Once you have clicked on the button “I accept, proceed with download,” the download will automatically begin.
6. “**Save**” the supplement file to a folder you can easily find again.

Once you are signed into the IRC, you may continue to download additional resources from our online catalog.

Please “**Sign Out**” when you are finished.

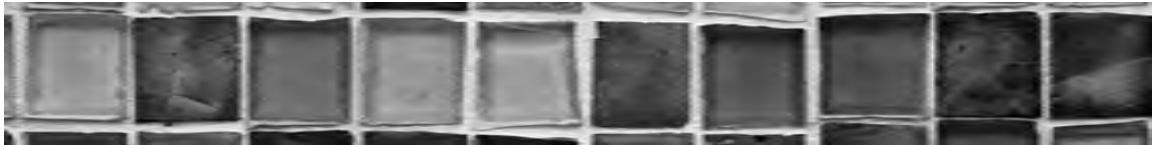


Pearson has long been a partner to the English disciplinary community, shaping the way English has been taught and used for well over 200 years, pretty much ever since we published Samuel Johnson's *Dictionary* in 1755 and Roget's *Thesaurus* in 1851. Our most recent efforts to support the profession are focused on providing top-quality instructional support materials and ongoing support for faculty professional development.

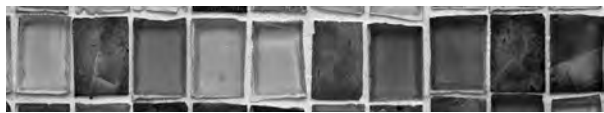
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www.englishinstructorexchange.com

I: Getting Ready to Teach



PART I



Statement of Purpose

Teaching people how to write good essays is like helping them piece together various visual images into a beautiful, vivid, coherent mosaic. It is an arduous, but satisfying, process that, for some of us, is our entire life's work. We wake up and go to bed thinking of ways to do our jobs better, reach our students more consistently, and be more efficient in the process. What we have chosen to do for a living is compelling, frustrating, exciting, and exasperating—occasionally all at the same time. What we need is a way to do what has to be done in a more effective manner. That is what we believe we have developed in this series of books: a new, refreshing way to carry out the goals that we all believe in; a way to put the mosaic pieces together that works for all of our students, while allowing for individual differences in writing processes.

THE *MOSAICS* SERIES

The *Mosaics* series consists of three books, each with a different emphasis: *Focusing on Sentences in Context*, *Focusing on Paragraphs in Context*, and *Focusing on Essays*. The first book highlights sentence structure, the second book paragraph development, and the third the composition of essays. Each book introduces the writing process as a unified whole and asks students to begin writing in the very first chapter. Each volume also moves from personal to more academic writing. The books differ in the length and level of their reading selections, the complexity of their writing assignments, the length and level of their student writing samples, and the level of the handbook instruction.

Mosaics: Focusing on Essays is the third in this series of three books that teaches the basic skills so necessary to all good academic writing. By focusing on eight primary purposes for writing in each book, this series illustrates how the companion skills of reading and writing are parts of a larger process that moves back and forth through the tasks of prereading/reading, prewriting/writing, and revising/editing. In other words, the *Mosaics* series shows how these tasks are integrated at every stage of the writing process.

OUR COMMON GOALS

Our main goal behind this project is to help students respond to the varying intellectual demands placed on them throughout the college curriculum so that ultimately they have an excellent chance of succeeding in higher education. As a result, this series of three books teaches the processes and skills common to all good academic writing.

Achieving this goal is based on the following assumptions about the teaching of writing:

- Students build confidence in their ability to read and write by actually reading and writing.
- Students learn best from discovery and experimentation, rather than from instruction and abstract discussions.
- Students need to discover their personal reading and writing processes.
- Students learn both individually and collaboratively.
- Students profit from studying both professional and student writing.
- Students benefit most from assignments that actually integrate thinking, reading, and writing.
- Students learn how to revise by following clear guidelines.
- Students learn grammar and usage rules by editing their own writing.
- Students must be able to transfer their writing skills to all their college courses.
- Students must think critically and analytically to succeed in college.

With all these assumptions in mind, we know from our collective experience that students learn to write by writing. In fact, writing as a way of thinking and processing information is one of the most basic survival skills in the academic world. So we use writing throughout these three texts as a means of helping students discover their own reality—their personal beliefs, their public perspective, and the essence of the academy. All students bring an enormous amount of information with them to our classes, but they need help connecting their personal worlds to the academic world around them. Consequently, one of our jobs is to help them bridge this gap between the reality of their private lives and a life of success in college and the world beyond.

UNIQUE FEATURES

Several unique and exciting features separate this book from other writing texts:

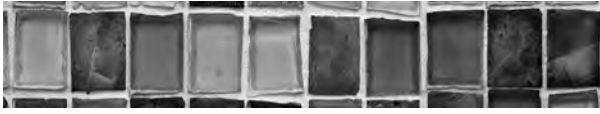
- It moves students systematically from personal to academic writing.
- It teaches rhetorical modes as patterns of thought.
- It integrates reading and writing throughout the text.
- It uses both student and professional writing as models.
- It demonstrates all aspects of the writing process through student writing.
- It features culturally diverse reading selections that are of high interest to students.
- It teaches ten effective reading strategies.
- It helps students discover their own reading and writing processes.

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- It includes a complete handbook with exercises.
- It offers worksheets for peer- and self-evaluation.

Together, these features let this series mirror the recursive nature of the reading and writing processes through both professional and student writing samples. Rather than requiring students to practice skills in solitude, this series encourages them to work interactively with language and develop their own critical thinking and writing skills throughout the process.

PART II



Some Basic Commitments

The role you play in your classroom, the bridges you build for your students from their personal lives to the academic community, and the flexibility with which you approach your course content all work together to create a successful writing course. We can't give you any prescribed formula for reaching your students, but we can tell you that these early commitments to your course and your students must be genuine and consistent throughout your time together.

YOUR ROLE IN YOUR WRITING CLASS

According to our combined experience and research in rhetoric and composition, the role you choose for yourself in the classroom dictates most of your decisions in reference to both your subject matter and your audience.

Whether we like it or not, evaluation is a major part of our jobs. How we handle evaluation and what roles we combine with it determine to a large extent how we teach our courses. The main roles you can play in addition to evaluator are facilitator/coach, judge, tutor, fellow writer, or a combination of these roles. Let's look at these one by one:

Facilitator/Coach: The facilitator/coach position characterizes someone who gives guidance rather than mandates or dictums to students. From every point in the writing process, multiple paths are available to each writer. The facilitator or coach tries to demonstrate as many choices as possible, giving students access to a number of different avenues for completing the task at hand. The facilitator/coach tends to present the writing task as a problem to be solved, relying heavily on a heuristic approach to writing, focusing primarily on the process of discovery.

Judge: The judge position in the classroom makes evaluation a large part of his or her tasks during the course. This person uses assessment and judgment as a means to produce better writers and relies heavily on instructor comments and evaluation procedures to bring about this improvement.

Tutor: A tutor role puts the instructor into a one-on-one setting with students as often as possible. Conferencing plays a major role in this type of teaching, and, from the tutor's point of view, the instructor's main goal is to explain the students' problems to them one by one or in small groups as they work through the drafts of each writing assignment.

Fellow writer: A fellow writer is an instructor who periodically shares his or her own writing with the class. This writing can be based on the assignment the students are completing or on other writing the instructor is producing. This instructor usually makes multiple drafts of his or her work available to the students so they

can see that the instructor goes through the same torturous process of revising and editing that they do to complete a final draft.

Our ultimate role as teachers is to help our students discover meaning: What do they want to say? How do they want to say it? What is their main purpose? This process of discovery takes time, and you need to stay committed to it throughout your courses. But within this major goal, you have room to choose a role that works best with your own personality and with your students' academic and emotional needs. We suggest you make this choice consciously and do it with confidence and consistency throughout your course. Such an approach to a writing class creates for your students the secure environment they need in order to develop into the best writers they can be.

HELPING STUDENTS JOIN THE ACADEMIC COMMUNITY

As instructors of writing, we have more opportunities than teachers in other disciplines to build bridges between our students' personal and academic worlds. In many cases, if these bridges are not sturdy enough, the students who need help the most drop out of school. Once students feel comfortable in the academic community—that is, when they are really accepted in the community of learners in higher education—they are more likely to make a commitment to it in the way they think and live.

Listed here are some basic prerequisites for helping your students make this important transition. As you approach your writing class(es), you might want to consider your own position on each of the following issues:

1. Do I include in my teaching the various cultures that are represented in my classroom?
2. Do I understand the social, political, and economic factors that have a bearing on my students' process of learning?
3. Do I establish connections between my students' home and school lives?
4. Do I understand my students' various ethnic/social backgrounds as fully as possible?
5. Do I promote the exploration (both creative and analytical) of the various ways in which individuals and groups articulate their sense of themselves and of the world?
6. Do I accommodate my students' different styles of learning in my teaching?
7. Do I enrich and extend the knowledge and understanding my students bring with them to my class?
8. Do I approach language and learning in ways that engage my students' social and personal development?
9. Do I clearly communicate to my students the relationships among thought, language, and social mobility?
10. Do I serve as a good role model in the areas of learning, reading, and writing for all my students?

Paying attention to these questions is an important step in teaching students from diverse backgrounds. If you reckon with these items one by one, or at least consider your various answers to each question at the beginning of every writing course you teach, we believe your teaching will be fresh, vital, and relevant to all your students every term.

YOUR STUDENTS' LEARNING STYLES

Scholars have discovered that we each learn best in one of three interrelated ways: visually, auditorially, or kinesthetically (especially through feelings and through the senses of smell and taste). We take in information in all three ways, but our minds generally favor one method over the other two.

The following questionnaire will help your students discover how they learn best. If you have your students answer these questions and follow the directions to evaluate their responses, they will begin to understand which learning styles are most dominant in their lives. Once they have this information, you should explain to them that all three learning styles will help them achieve their educational goals. However, research has shown that the ability to visualize is more valuable than the other two styles in academic settings. To develop or enhance this ability, you might have your students practice some common visualizing exercises:

1. How many stoplights do you pass from [a local shopping center or another familiar location] to campus?
2. How many closets are in one of the homes or apartments where you grew up?
3. What were the best three presents you received during the last holiday season?

These exercises can help your students experience the process of visualizing, so they can then use this process in their academic work.

LEARNING STYLE PREFERENCE FORM

Complete the following questionnaire and then analyze your answers by using the guidelines that follow. Place a check in the appropriate square after each statement.

	5 Often/Always	3 Sometimes	1 Seldom
1. I can remember more about a subject through listening than reading.			
2. I follow written directions better than oral directions.			
3. I need to reread things I write down so that I can remember them.			
4. I can write with a sharp pencil without breaking the point.			
5. I require explanations of diagrams, graphs, or visual directions.			
6. I enjoy working with tools.			
7. When I am learning about something, I use graphs and charts to better understand the topic.			
8. I like to have stories read to me.			
9. I remember best by writing things down several times.			
10. I can understand and follow directions on maps.			
11. I do better at academic subjects by listening to the teacher or tapes.			
12. I easily learn such things as boating, roller-skating, or riding a bike.			
13. I learn to spell better by repeating the letters out loud than by writing the word on paper.			
14. I can better understand a news article by reading about it in the paper than by listening to the radio.			
15. I enjoy dancing.			
16. I prefer to read a newspaper to myself rather than have it read to me.			
17. I learn spelling by first writing the word with my finger either in the air or on the table.			
18. I would rather listen to a teacher's explanation than read about the same material in a textbook.			
19. I understand something better if I can hold a model of it in my hands.			
20. I would rather read directions than have them read to me.			
21. I prefer hearing the news on the radio to reading it in a newspaper.			
22. I obtain information on an interesting subject by reading about it.			
23. I would rather participate in a sport than watch it.			
24. I follow spoken directions better than written ones.			

Scoring procedures:

Point value for answers:

OFTEN = 5 points

SOMETIMES = 3 points

SELDOM = 1 point

Visual

Auditory

Kinesthetic

1 _____

2 _____

3 _____

Place the point value for your answer on the line next to its corresponding item number.

Next, add the values to obtain your preference score under each heading.

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

14 _____

15 _____

16 _____

17 _____

18 _____

19 _____

20 _____

21 _____

22 _____

23 _____

24 _____

VPS – Visual Preference Score

VPS

APS – Auditory Preference Score

APS

KPS – Kinesthetic Preference Score

KPS

MULTIPLE INTELLIGENCES AND YOUR STUDENTS

In his 1983 book *Frames of Mind*, Howard Gardner presented his theory of multiple intelligences. He suggests that we need to recognize and appreciate as many different areas of intelligence as possible in all human beings. Gardner believes that we have focused too much on verbal and logical thinking—the abilities measured on intelligence tests—and neglected other ways of learning and knowing.

In the *Mosaics* series, we represent Gardner's latest theories in a number of different ways. First, we diversify the topics, references, and assignments throughout all three books to include the eight types of learning that Gardner presents. In addition, we offer eight different learning activities—one for each type of intelligence—in the margins of the *Annotated Instructor's Edition* for every chapter in Part II: Writing Effective Paragraphs, so that you can tailor your assignments to the various learning styles in your class.

Here is an explanation of Gardner's eight intelligences:

Verbal/Linguistic intelligence consists of the ability to think in words and use language to understand and express complex meanings. Authors, poets, journalists, speakers, and newscasters exhibit high degrees of linguistic intelligence.

Musical/Rhythmic intelligence displays itself in individuals who possess sensitivity to pitch, melody, rhythm, and tone. Those demonstrating this intelligence include composers, conductors, musicians, and instrument makers.

Logical/Mathematical intelligence includes inductive reasoning, working with symbolic language, and discerning relationships among pieces of information. Scientists, mathematicians, accountants, engineers, and computer programmers all demonstrate strong logical/mathematical intelligence.

Visual/Spatial intelligence instills the capacity to think in three-dimensional ways, as do sailors, pilots, sculptors, painters, and architects. If you are endowed with this particular intelligence, you have the ability to form mental pictures, to navigate easily to unfamiliar places, and to produce or decode graphic information.

Bodily/Kinesthetic intelligence enables you to manipulate objects and fine-tune physical skills. It is evident in dancers, athletes, surgeons, and craftspeople.

Intrapersonal intelligence involves constructing an accurate self-awareness and using this knowledge in planning and directing one's life. Some individuals with strong intrapersonal intelligence specialize as theologians, psychologists, and philosophers.

Interpersonal intelligence is the capacity to interact effectively with people. It is evident in successful teachers, social workers, actors, and politicians.

Naturalist intelligence includes those people who are gifted at arranging and organizing properties in the natural world. DNA scientists, naturalists, and zoologists fall into this category of intelligence.

According to Gardner, a strength doesn't function alone. Everyone's personality involves a combination of several intelligences so that several strengths and talents constantly work together. As Gardner says, "Intelligences work in concert." A design engineer for NASA, for example, would most likely possess spatial

talent and logical-mathematical intelligence. A politician might be linguistically intelligent and also have strong people skills. Succeeding as a dancer and instructor requires kinesthetic, musical, and interpersonal talent.

The following survey allows your students to see what intelligences are the strongest in them right now. Have them complete the survey, and then discuss the most effective ways for them to learn on the next page.

MULTIPLE INTELLIGENCE INVENTORY

Rate each statement as follows: **1 – Rarely, 2 – Sometimes, 3 – Often, or 4 – Almost Always.** Write the number of your response (1-4) on the line next to the statement.

- | | |
|---|--|
| 1. _____ I enjoy physical activities. | 25. _____ I listen to music. |
| 2. _____ I am uncomfortable sitting still. | 26. _____ I move my fingers or feet when I hear music. |
| 3. _____ I prefer to learn through doing rather than listening. | 27. _____ I have good rhythm. |
| 4. _____ I tend to move my legs or hands when I'm sitting. | 28. _____ I like to sing along with music. |
| 5. _____ I enjoy working with my hands. | 29. _____ People have said I have musical talent. |
| 6. _____ I like to pace when I'm thinking or studying. | 30. _____ I like to express my ideas through music. |

_____ **TOTAL for Bodily/Kinesthetic**

_____ **TOTAL for Musical/Rhythmic**

- | | |
|---|--|
| 7. _____ I use maps easily. | 31. _____ I like doing a project with other people. |
| 8. _____ I draw pictures or diagrams when explaining ideas. | 32. _____ People come to me to help them settle conflicts. |
| 9. _____ I can assemble items easily from diagrams. | 33. _____ I like to spend time with friends. |
| 10. _____ I enjoy drawing or photography. | 34. _____ I am good at understanding people. |
| 11. _____ I do not like to read long paragraphs. | 35. _____ I am good at making people feel comfortable. |
| 12. _____ I prefer a drawn map over written directions. | 36. _____ I enjoy helping others. |

_____ **TOTAL for Visual/Spatial**

_____ **TOTAL for Interpersonal**

- | | |
|------------------------------------|--|
| 13. _____ I enjoy telling stories. | 37. _____ I need quiet time to think. |
| 14. _____ I like to write. | 38. _____ When I need to make a decision, I prefer to think about it before I talk about it. |
| 15. _____ I like to read. | 39. _____ I am interested in self-improvement. |

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16. _____ I express myself clearly.

17. _____ I am good at negotiating.

18. _____ I like to discuss topics that interest me.

40. _____ I understand my thoughts, feelings, and behavior.

41. _____ I know what I want out of life.

42. _____ I prefer to work on projects alone.

_____ **TOTAL for Verbal/Linguistic**

_____ **TOTAL for Interpersonal**

19. _____ I liked math in school.

20. _____ I like science.

21. _____ I problem-solve well.

22. _____ I question why things happen or how things work.

23. _____ I enjoy planning or designing something new.

24. _____ I am able to fix things.

43. _____ I enjoy nature whenever possible.

44. _____ I would enjoy a career involving nature.

45. _____ I enjoy studying plants, animals, forests, or oceans.

46. _____ I prefer to be outside whenever possible.

47. _____ When I was a child, I liked bugs, plants, and leaves.

48. _____ When I experience stress, I want to be out in nature.

_____ **TOTAL for Logic/Mathematical**

_____ **TOTAL for Naturalist**

USING YOUR INTELLIGENCES TO LEARN

Here is a list of skills and learning techniques that can help your students be more efficient learners.

SKILLS

Verbal/Linguistic

Analyzing own use of language
 Remembering terms easily
 Explaining, teaching, learning, and using humor
 Understanding syntax and meaning of words
 Convincing someone to do something

Musical/Rhythmic

Sensing tonal qualities
 Creating or enjoying melodies and rhythms
 Being sensitive to sounds and rhythms
 Using “schemas” to hear music
 Understanding the structure of music

Logical/Mathematical

Recognizing abstract patterns
 Reasoning inductively and deductively
 Discerning relationships and connections
 Performing complex calculations
 Reasoning scientifically

Visual/Spatial

Perceiving and forming objects accurately
 Recognizing relationships between objects
 Representing something graphically
 Manipulating images
 Finding one’s way in space

LEARNING TECHNIQUES

Verbal/Linguistic

Rewrite text and highlight no more than 10%
 Rewrite notes
 Outline chapters
 Teach someone else
 Recite information or write scripts/debates

Musical/Rhythmic

Create rhythms out of words
 Beat out rhythms with hand or stick
 Play instrumental music/write raps
 Put new material to songs you already know
 Take music breaks

Logical/Mathematical

Organize material logically
 Explain it sequentially to someone
 Develop systems and find patterns
 Write outlines and develop charts and graphs
 Analyze information

Visual/Spatial

Develop graphic organizers for new material
 Draw mind maps
 Develop charts and graphs
 Use color in notes to organize
 Visualize material

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Bodily/Kinesthetic

Connecting mind and body
Controlling movement
Improving body functions
Expanding body awareness to all senses
Coordinating body movement

Intrapersonal

Evaluating own thinking
Being aware of and expressing feelings
Understanding self in relationship to others
Thinking and reasoning on higher levels

Interpersonal

Seeing things from others' perspectives
Cooperating within a group
Communicating verbally and nonverbally
Creating and maintaining relationships

Naturalist

Understanding nature deeply
Appreciation of the delicate balance in nature

Bodily/Kinesthetic

Move or tap while you learn; pace and recite
Use manipulatives
Move fingers under words while reading
Create "living sculptures"
Act out scripts or material; design games

Intrapersonal

Reflect on personal meaning of information
Visualize information; keep a journal
Study in quiet setting
Imagine experiments

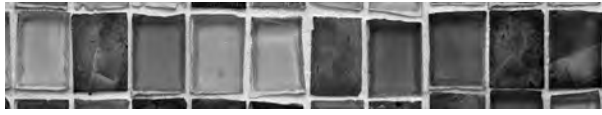
Interpersonal

Study in a group
Discuss information
Use flash cards with others
Teach someone else

Naturalist

Connect with nature whenever possible
Form study groups of people with like interests

PART III



More Practical Suggestions

This chapter focuses on the logistics of teaching a writing class. It begins with some common questions that are often asked about teaching writing. Next, it discusses classroom management, including the notion of collaborative work and individual conferences. Then, it offers some suggestions for the first day of class that have been extremely successful as methods for helping people get acquainted. It turns to teaching editing in the hope of making this extremely difficult task a fully integrated part of your writing class. And finally, this chapter ends with some pragmatic suggestions for handling the paper load that comes with the territory in our profession.

FREQUENTLY ASKED QUESTIONS

Although many of these concerns characterize the new college instructor, we have tried to expand the answers to these questions to include veteran teachers. Our answers include references both to this text and to current theories on the teaching of composition.

How should I prepare for this course?

Grab your favorite cool drink, and put your feet up for an enjoyable afternoon with Mike Rose, Mina Shaughnessy, and some other top theorists you know. Start your preparation with a heavy dose of background reading. Immerse yourself in a description of your audience, their needs, your obligations, and all the different ways you can find to achieve your course goals.

As you do this background reading, keep a journal in which you write your responses to your reading material; record your passing thoughts; create some course goals or some supplementary goals if you already have course goals; and jot down your ideas for reaching those goals. When you feel ready, sketch out a syllabus that you think will work. When you finish your reading, finalize and copy your course syllabus. Then, as the term progresses, return occasionally to this beginning-of-term journal to read your thoughts and record others, constantly adjusting your course material to your audience as you proceed.

What do you think about journals?

For all their work in this book, we recommend that your students purchase a notebook to record all journal entries and prewriting activities so they can see the value of having all their ideas located in one place. If your students have computers, they may want to keep a file for journal entries; then, when they are looking for a particular entry, they can just use the “search” command to locate their thoughts on that topic.

In any case, journals are valuable writers' tools, and we highly recommend some use of journals in your writing classes. The questions before and after the professional readings, the rhetorical mode exercises, the service-learning project, and the revising and editing questions are perfect opportunities for students to keep journal entries on their thinking. Taking ten minutes daily in most classes to do a journal entry or some other prewriting activity may teach your students the importance of practicing their writing skills regularly.

One successful variation on the traditional journal is the "double-entry journal," which can be used profitably in writing classes to help students develop comparisons in sections of their writing. Simply ask your students to draw a vertical line down the middle of a page and list "good points" on one side and "bad points" on the other. Many students find that writing lists of this type helps them think through a concept very quickly. They may use this strategy to discover their opinions on a controversial topic or to distinguish fine points of meaning by listing connotations or synonyms. Double-entry journals can also be used to make a distinction between "taking" notes and "making" notes. Students can write notes in one column and go back later and respond to their notes in the second column. This approach can also be demonstrated as a model for taking notes in a class or from a textbook. The fancy name for this technique is *metacognition* or "thinking about thinking." It is a versatile tool that has virtually unlimited possibilities.

How do I involve the older students?

Because the average national age of college students these days is over 26 years old (according to Alexander Astin's annual profile of college students), this book is especially sensitive to the needs of older students. The writing assignments in the student book, for example, are general enough to be inclusive rather than exclusive.

In addition to these assignments, you can include examples in your teaching from all age groups and do sample prewriting activities that include the older students. Most of the older students already realize that many of the other students in their classes will be younger than they are. You will find that it takes very little to keep the older students focused on learning. But they do need an occasional reference they can identify with and use to stimulate thoughts relevant to their experiences.

What time frame should I provide for students to develop their rough drafts?

If you help your students really work through the three main parts of each chapter in this book, they will need approximately one week to write an essay. This week should include writing, reading about a rhetorical mode, revising and editing another student's writing, and revising and editing the student's own writing. Although this entire scenario may sound time consuming, we have mapped out both two- and three-day-a-week schedules for completing one chapter per week in Part IV of this *instructor's resource manual*.

How does *Mosaics* teach reading?

One of the main ways to teach students how to do something is to demonstrate the process, which is exactly where we start in *Mosaics*. Chapters 2 and 3 explain the reading process and then outline various reading strategies that will help your students read more analytically. Then, Chapter 3 demonstrates one of these strategies. Then, in Part II, each chapter focuses on a single reading strategy, applying it to both the reading and writing in that chapter. In addition, the apparatus before and after each essay literally *teaches* students how to approach their reading assignments. Preceding each complete essay is a section that contains two parts: **Focusing Your Attention** and **Expanding Your Vocabulary**. Then, after each essay, the book includes questions that range from literal to critical/analytical thinking. Finally, Appendix 1 features a Critical Thinking Log that helps students see strengths and weaknesses in their comprehension skills.

Should I test my students' comprehension? After all, this is a writing course.

As you probably already know, your students' reading and writing performances are intimately related. So if you can get your students to understand what they have read literally, interpretively, and analytically, they are much more likely to write effectively on those three levels as well. Students can never reach the critical/analytical level in their writing if they cannot comprehend their reading on that level. Furthermore, students cannot perform on the critical/analytical level without working their way through the other two levels (literal and interpretive). This information makes the answer to this question fairly easy. Your students must respond to their reading and the world around them on all three levels before they can ever produce any analytical writing. If grading in college is based to a large degree on level of thought, as we believe it is, and if students cannot earn *As* and *Bs* without being able to analyze complex material in different disciplines, then your students' comprehension skills are the place to start. Asking questions, as this book does, that progress from literal to analytical inquiries will help your students develop their analytical skills while also encouraging them to form opinions and find interesting and appropriate topics for their papers. This manual also includes additional comprehension questions and tests on each essay in the text.

How important is the prereading material in *Mosaics*?

Prereading activities are perhaps even more important than postreading exercises because, before your students read, their imaginations have the chance to conjure up new ideas or draw on old experiences. Their minds have the opportunity to run freely and see relationships and connections among thoughts that they may never uncover once they read a selection. After they read an essay, your students will most likely be focused on making sure they understand the material and choosing a decent essay topic for their writing assignments. So their best chance to be creative is before they read.

Two types of prereading activities in this book will help your students approach their reading proactively: (1) Focusing Your Attention offers some suggestions for making connections between their own experiences and what they are about to read, and (2) Expanding Your Vocabulary furnishes in- context vocabulary work to help students focus on certain key words before they read. With such activities before every reading assignment, your students are more likely to be able to think critically and analytically after they have completed their reading.

I have students from different academic abilities and performance levels. How can my students do effective peer group work with such diverse levels of performance?

Good peer group work is very difficult to orchestrate. With this teaching strategy, the more thought and planning you put into peer work, the more you and your students will benefit. Your students will improve their writing because they will be able to develop a true sense of audience, receive different reactions to their essays, and form positive communities of learners through their peer groups. You will benefit because some of the burden will be lifted from you, as the peer groups are reading and responding to the first drafts. You will be reading the second drafts and also enjoying the intimate classroom environment that peer groups naturally create. Included in the appendix of the student text are revising and editing peer evaluation forms for each rhetorical mode.

If you are serious about using peer groups, we would like to suggest that you read a couple of the sources from the bibliography at the end of this book before you actually try them. Perhaps some of these sources can help you avoid the pitfalls traditionally associated with peer group work, such as groups having no focus for their responses, students misusing group time, and problems in assigning grades to the student work.

How can I use peer editing and still give students my own feedback on their papers?

To begin with, you must distinguish between peer revising and peer editing. Our suggestion is to keep your peer-group work very controlled and use the revising and editing checklists in the text to guide your students' work.

Each set of revising and editing exercises focuses on material the students have just studied and gives them guidelines for practicing the skills first on the student paragraph in the text and then on their own paragraph. Such activities let the students work on a set of skills in context with a specific focus so the assignment doesn't get out of control. With collaborative work, you are teaching your students how to be a good audience for each other and also how to approach the process of revising and editing their academic writing.

Should I introduce my students to library work?

We find that instructors can never introduce their students too early to the library. One of the activities several of us have had great success with is some sort of electronic treasure hunt. Here are some sample assignments:

1. Send a letter to the president or vice president of the United States. Print out the reply.
2. Locate and print out the history of Frito-Lay.
3. Print out a current space shuttle mission logo from the NASA gopher site.
4. Do a search on endangered species. Find a page describing an endangered animal and print it.

Almost all research now begins electronically. Your students must be able to use computers for library searches. So you might let your students get in groups and take some sort of electronic quiz (like the one above) to get them started. This type of activity familiarizes them with the library, gives them some brief questions to focus on, and provides them with immediate feedback. In addition, they might even have some fun, which will make their next library experience much less intimidating.

Can students ever overcome a fear of writing?

A good activity to help your students overcome their fear of writing is to take about 30 minutes of class time to do three ten-minute linked freewriting exercises. Assign students a professional essay in the text and tell them to be prepared to discuss it when they come to the next class meeting.

When your students arrive in class, explain what freewriting is, and tell them they should use the professional essay as a starting point and write for ten minutes about anything that comes to mind. At the end of the ten minutes, tell your students to stop and consider what they have written, looking for the most important idea. Their freewriting will often have nothing to do with the selection they read, which is fine. Once students have settled on a central idea, ask them to write that idea in sentence form at the top of a new piece of paper. Peter Elbow refers to this sentence as "the center of gravity." It can be an important emotional observation, an opinion, or another insight that came to mind. This process has no right or wrong answers. Then, start another ten-minute writing period, following the same procedures. Repeat this drill until three ten-minute periods have been completed.

Make sure you discuss this experience with your students and give them adequate time between the freewriting exercises so that they will be able to come up with a center-of-gravity statement. One or two minutes in these situations often seem like an eternity for an instructor, especially if some students are hostile or resistant

to the exercise. This is a good time to remind your students that no one else will read their writing, and they should just have fun and enjoy watching their minds at work. This is a technique used by many successful writers, which, if nothing else, clears the mind and gets it ready to concentrate on a particular topic.

CLASSROOM MANAGEMENT

As class sizes increase across the country, classroom management becomes increasingly important. No matter what your role in the classroom, if you do not have control of what is going on, your students will flounder. Writing instructors can learn a great deal from people who have raised children successfully. If the home/classroom environment is not secure and comfortable, students will not be able to learn as efficiently and effectively as possible. Just like younger children, college students will also take advantage of a classroom they perceive as chaotic. So here are a few pointers that will help you take charge without playing the role of dictator:

The larger your class, the more prepared you need to be and the more risky spontaneous ideas are. If these ideas don't work, getting a large number of students focused again can be a very difficult task. However, you can look spontaneous by thinking through and jotting notes on a number of different options for achieving your instructional goals for that day before you go into class. In writing classes of over thirty students, you might also want to consider making some clear, reasonable rules for the class members to follow, which will create a controlled, secure setting within which your students can write comfortably and perhaps even take some risks that will help them become better writers.

When you are working with the entire class, try to learn your students' names as early in the term as possible. Use some mnemonic devices if necessary to help you commit all the students' names to memory within the first week. This act alone will create a positive learning environment through which you will gain a great deal of respect from your students and begin the process of connecting with them in ways that are essential in a successful writing class.

Also important, regardless of class size, is how you integrate collaborative student work into the schedule for your course. Again, the larger the class, the more premeditated your collaborative work must be to succeed. Any type of peer work, however, from pairs to groups of four or five (which are the largest size we recommend for effective writing groups), will help the students in the classroom develop relationships with one another that cannot be created in any other way. Peer work lets your students bond in important ways and builds a level of trust as they serve as audiences for each other's work. This level of trust is what introduces a valuable layer of intimacy into your classroom that must come from the students. It can be tapped only through their work with one another. If you give them clear, concise directions for such work so their tasks are focused and efficient, the other positive benefits will follow naturally.

Collaborative Work

Although not everyone agrees about the benefits of collaborative work in writing classes, the consensus is that the advantages of this technique far outweigh the disadvantages. Collaborative or peer activities create student-centered classrooms that relieve the instructor's burden somewhat and put it on a student's group of peers. The benefits of collaborative work multiply with each session. First of all, involving students in the evaluation process takes some of the mystery and hostility out of the process. If the creation of grading standards is also a responsibility shared between students and instructor, this process helps remove from the instructor the onus of dictating standards.

Second, peer evaluation teaches students the concept of audience. They learn that their audience can go beyond their instructor, and they gain a feeling of the immediacy of the communication process. This sense of audience helps students discover how well a draft expresses their intentions and affects others in the broadest sense of the word. As Sommers, McQuade, and Baker put it, “allowing students to test early drafts without penalty encourages them to take risks, to test ideas, to discover the needs of an audience, to uncover the writer in themselves” (66).

Third, related to this sense of audience, peer evaluation exercises promote collaborative learning, what Sarah Freedman calls “collaborative problem solving” (7), which, according to several researchers, gives students survival skills for the larger world. Peer evaluation requires students to take an active role in learning and emphasizes cooperation. From group work, students learn kindness, patience, and self-worth; and instructors learn to listen and observe. In essence, peer evaluation strengthens interpersonal skills while providing students with a sense of acceptance and belonging.

Fourth, with the aid of peer evaluation, students are more likely to see their essays as “works in progress.” From their small-group perspective, they learn how other writers view the composing process. Through collaborative work, students learn that evaluation and revision are also ongoing integral parts of the writing process.

Mechanically, one of the main advantages of peer evaluation is that instructors will read fewer rough drafts. You still might spend as much time grading papers, but the quality of those papers will most likely be better, because the essays will have fewer errors and structural problems. Peers will find those basic errors in each other’s first-draft writing, which will help them discover those same errors in their own writing. Besides producing essays with fewer problems in mechanics, spelling, and grammar, writers who go through peer evaluation generally have better control of syntax, diction, development, and organization.

Most significant is the fact that student-teacher roles are dramatically readjusted with the use of peer evaluation: The instructor changes from critic/judge to tutor/coach, and students learn to be critics of their own work as they learn to write clear, interesting, coherent essays. In addition, Beaven insists that the improvement inspired by peer evaluation equals or exceeds that provided by teacher evaluation (151).

The logistics for all collaborative work—from pairs to small groups to full-class projects—are built right into *Mosaics*. Collaborative work is especially effective at the revising and editing stages. We offer activities for practice on your students’ essays at the end of each chapter in Part II.

Everyone involved in peer evaluation must remember throughout the process that the ultimate responsibility of revision rests with the writer. After the evaluators have had their say, the job of sifting through the annotations and comments, assessing their merit, and deciding what to change in a draft falls on the student writing the essay. Thus, the final authority is the writer’s as the writing process returns once again to self-evaluation.

The instructor’s role in peer evaluation mainly consists of helping students hear one another in their groups. As the term progresses, this role slowly shifts from authoritarian to resource person who directs the group’s energy and helps solve various problems.

Individual Conferences

Since we know that student writing benefits dramatically from individual conferences with the instructor, you might want to think about times that you can meet individually with your students while the entire class is doing

something else. When they are discussing their homework or doing the Revising and Editing Workshops, you could meet privately with students each week. In this way, your students can have individual conferences with you about four times on a semester schedule or three times during a quarter. If you schedule these sessions throughout the term so students know when they will be meeting with you, they will benefit from the security of a confirmed schedule that includes regular visits with you.

THE FIRST DAY OF CLASS

The first day of class is a difficult time for all of us—veterans and novices alike—since both students and teachers are trying to make a good impression on one another. Our class is a group of people with whom we are going to spend a lot of time during the term, and from our standpoint, we want to motivate these students to approach the course seriously. But we also want them to be relaxed and trusting enough to take some risks in their writing.

In addition, we don't want to move too fast for fear we will lose the interest of some of the less well-prepared students; nor can we go too slowly, because we run the risk of boring others. The task of acknowledging our students' individual needs is now more difficult than ever before, since a typical class is made up of students from a wide variety of ethnic, social, and racial backgrounds representing a broad span of age groups. In addition, we have our course goals and department mandates to follow.

Although this dilemma sounds like “mission impossible,” colleagues of ours from all over the country have found creative and exciting ways not only to survive the first day of class, but also to create a productive and mutually supportive atmosphere for the remainder of the term. We have collected many of these suggestions in this chapter. As you survey them, you should notice that their most obvious common denominator is that they get the students involved in the first day of class and thus make them equal partners in the process of becoming better writers. Recent research in this area tells us that students who meet and interact with people at the beginning of a term are much more likely to stay in school. Since keeping your students enrolled in their English classes is often directly related to keeping them enrolled in school, we should do everything possible to create a comfortable environment on the first day. One excellent way to ensure this comfort level is to try to help them leave at the end of the first class with at least one potential new friend.

Basic Interview Format

To the Instructor: This low-key exercise is most suitable for a large class in which the students will need a lot of time to get acquainted with each other. The questionnaire itself can be administered in a number of different ways: (1) on an individual basis; (2) as an interview tool for pairs who then introduce each other to the class; or (3) in small groups.

Interview someone in class to find out basic information about him or her. Be prepared to introduce this person to the rest of the class.

1. What is your name?
2. Would you prefer to be called by that name or by a nickname?
3. Have you taken a college-level writing class before? What kind of experience did you have in that course?
4. What do you want to learn from this course?
5. How can your teacher best help you learn what you want to know?
6. What fears do you have about taking this course and about writing?
7. What is the most difficult part of writing for you?
8. What is the easiest part of writing? Do you enjoy writing? If so, what kinds of writing do you enjoy?
9. How strong are your reading abilities?
10. What makes a good reader?
11. What is “good writing”?
12. What do the words “rewriting” and “editing” mean to you?
13. Do you think learning to write well is important? If so, why?
14. Do you think learning to read critically is important? If so, why?
15. What are your interests, goals, accomplishments, and so on?

Game: Getting to Know You

To the Instructor: Giving prizes to the first three to five winners of this exercise is always met with a great deal of excitement. Prizes might be anything from candy bars to gift certificates at a popular music store. You can give prizes to the first few people who complete their questionnaires and/or prizes to the students who receive the most votes in each category.

Find someone who fits each of the following descriptions. Write his or her name in the space provided.

1. Find someone from California. _____
2. Find someone wearing blue underwear. _____
3. Find someone who has no middle name. _____
4. Find someone over 30. _____
5. Find someone under 5' tall. _____
6. Find someone who loves rap music. _____
7. Find someone who is in [your city] for the first time. _____
8. Find someone who has an interesting part-time job. _____
9. Find someone who likes Greek food. _____
10. Find someone who looks like Kirsten Dunst. _____
11. Find someone who looks like Brad Pitt. _____
12. Find someone who enjoys writing. _____
13. Find someone who is an athlete. _____
14. Find a Scorpio. _____
15. Find a new friend. _____

YOUR NAME: _____

Group Interview

To the Instructor: Try repeating this exercise at the end of the term; then discuss some of the changes that took place during the class.

Everyone in class (including the instructor) should follow these directions:

Write a question about something that interests you. Then sit in a circle so everyone can see each other. The instructor begins the process by asking the question that he or she wrote. The person to the right of the instructor answers the question and so on around the room. Students may pass the first time around, but they must say something the next time. When everyone has answered the first question, the person to the left of the instructor asks his or her question, which everyone answers, and this process continues until all questions have been answered. No discussion of the questions is allowed, just answers. The instructor must answer just like everyone else when his or her turn comes.

When the questioning is finished, respond in writing to one of the following questions:

1. Which person in the room do you want to get to know better?
2. Which person seemed most honest and why?

Here are some examples of questions that students have generated in this exercise:

1. Who do you think is the most important person who has lived in the last fifty years?
2. What is the best movie you've ever seen?
3. What is the title of the last book you read?
4. What means more to you than anything else?
5. What is the ugliest thing you have ever seen?
6. What TV program do you enjoy most?
7. How do you select your friends?
8. What is the most important rule or principle that guides your life?
9. What do you want to be doing five years from now?
10. If you could be any animal, what would you be?
11. If you could travel to any place in the world, where would you go first?
12. How many children make up an ideal family?
13. What is your favorite sport?
14. What is the most beautiful thing you have ever seen?
15. What qualities do you think people like in you most?
16. What qualities do you think people like in you least?
17. What do you do to make yourself feel better?
18. When do you feel best?

Blind Walk

To the Instructor: Writing an essay for a reader is like taking someone on a blind walk: The writer may know where he/she wants to go, but the reader needs direction in order to follow. The writer needs to lead the reader in the same way the sighted student leads the blindfolded person, so that the reader trusts the writer and is willing to “follow” the written work in an interested, open-minded, attentive manner.

First, break into pairs. Then, have one person in each pair lead the other person blindfolded around campus (for about 10-15 minutes). Pay particular attention to how your other four senses react to this task. Remember how you felt being led around blindfolded. Then, reverse roles. Finally, write about the experience or discuss your reactions with other class members.

Information about You and Me

To the Instructor: The answers to these questions provide good beginnings for both native and international students. You could have the students work on this questionnaire individually, in small groups, or as an entire class.

Please fill in the following items as honestly and completely as possible.

Date: _____

Name: _____

First name you prefer: _____

Class level: _____ How many units are you taking this quarter? _____

Courses taken this quarter:

First-quarter freshman? _____

First quarter at this college? _____

Previous college courses in English:

Is English your first language? yes/no

If not, what is your first language?

What is your native country? _____

Do you speak/read any other languages fluently? _____

If so, what? _____

Do you work outside your home? yes/no # hours per week _____

Do you like your job? yes/no Why or why not? _____

Do you have computer experience? yes/no What type? Mac/PC

What are your career goals?

Briefly explain what you believe to be your writing strengths and weaknesses.

What do you hope to learn from this class?

Students' Perceptions of Themselves as Writers

To the Instructor: This survey asks students about their perceptions of their composing processes in general and their comprehensive views of themselves as writers. At the end of the term, you might be interested in gathering the same data and comparing it to the students' early surveys. Such information provides valuable feedback on how our students think they processed the course content and how they feel they developed as writers.

Please complete the following survey of your views of yourself as a writer. Circle "yes" or "no" for each question.

- | | |
|---|--------|
| 1. I have confidence when I write. | yes/no |
| 2. I find I have a lot to say when I write. | yes/no |
| 3. I find it easy to get started on a writing assignment. | yes/no |
| 4. I think of my audience when I write. | yes/no |
| 5. When I write my ideas out on paper, I understand them. | yes/no |
| 6. I am a good reader. | yes/no |
| 7. I usually revise my first attempt at writing a paper. | yes/no |
| 8. I can find and correct weak spots in my own writing. | yes/no |
| 9. I can improve my writing when I revise. | yes/no |
| 10. I can accurately judge the overall quality of my own writing. | yes/no |
| 11. I can apply my writing skills to my other classes. | yes/no |
| 12. I like to write. | yes/no |
| 13. I don't like to write. | yes/no |
| 14. I am a good writer. | yes/no |
| 15. I am a bad writer. | yes/no |

YOUR NAME _____

DATE _____

My Secret Fears about Writing

To the Instructor: This exercise does a wonderful job of clearing the air at the beginning of a writing class; it also gives students a chance to share their feelings and fears about writing in a non-threatening way.

Write down how you feel about taking this class. Be truthful, but don't put your names on your papers. Then, pass them around the room until you no longer know whose paper you have. Finally, read them one at a time to the entire class.

SERVICE LEARNING

Service learning (SL) is currently in the spotlight throughout the world of education. Although we have given all kinds of “experiential learning” credit in the past, SL within courses has only recently become a major force in higher education. According to David Jolliffe at DePaul University,

In SL courses, students engage in some kind of service, usually in a community or campus organization, that allows them to apply in “real life” settings the principles and practices they learn in their courses. For example, students in a political science course studying immigration policies and practices might spend time with neighborhood immigrant organizations helping members prepare to take U.S. citizenship tests. Students in a management course might put together organizational plans for not-for-profit agencies. Students in an art history class could assemble, install, and curate an exhibition in a home for the elderly. (Jolliffe 87)

Service learning works within the traditional curriculum to help students blend life inside and outside college into a meaningful experience for students.

Service learning can benefit everyone involved. For you, SL paves the way for many profitable relationships with businesses, community groups, or campus organizations. It allows you to take your teaching into the “real world” with the students in tow. In addition, the community or campus organizations also usually get some much-needed work out of the arrangement. Finally, students see the immediate application of what they are studying to various life experiences while they gain work experience and course credit.

The students also benefit in many other ways. Besides learning that the course material has many uses outside the classroom, the students will grasp the skills more readily when working in real-life situations. For example, if students are writing for a specific purpose and audience in the real world, their writing becomes focused and purposeful—the basic requirements of a good essay. All their writing tasks become more meaningful in the “real world.” In addition, a student can try out various career paths before making a more permanent decision. Service learning is a way of gaining some experience in a field without really having to commit to it for the long term. Finally, SL enables students to gain valuable work experience that can go on a real-life résumé, thus giving your students an edge over their peers in the job market.

Here are some examples of service learning projects that involve reading, writing, or related skills:

- working as tutors in elementary, middle, or high schools
- studying a problem in the schools and recommending a solution
- reading regularly to elementary school children
- studying and writing reports on traffic congestion for government agencies
- writing weekly newsletters for a community or campus organization
- working with adult learners at a community literacy center
- working with parents in schools where English is not spoken
- helping a business write and/or edit its daily documents
- assisting a local TV station with its news copy
- creating brochures or special ads for a community or campus organization
- working in the office of a homeless shelter
- writing ads for a company
- writing material for a radio station

- writing for a campus or community newspaper
- developing computer programs for a community or campus organization
- creating promotional material for a community or campus organization

If you choose to add an SL component to your course, you should introduce the procedure at the beginning of the course. Because the students working with this text live all over the country, they will need to design their own SL projects with your help. Then you can tie the SL strands that you designed to a writing assignment at the end of the course.

Service learning is successful because students generally enjoy it. It is a welcome departure from the normal class routine; and it shows students that the skills they are learning really do apply to life and can actually benefit them in the future. Ultimately, service learning creates a unique and exciting experience for everyone involved.

TEACHING REVISING AND EDITING

Teaching students the finer points of revising and editing often means helping them learn new ways of looking at their own writing—all at a time when they are naturally running out of patience with themselves and their writing and when their final drafts are probably due the next morning. With this in mind, we have included below some creative ways to approach this difficult task—so that life for both you and your students can be livable and maybe even enjoyable during this final dash for the deadline.

One way to think of revising and editing is to borrow a couple of terms from economics. Economists speak of macroeconomics and microeconomics. Macroeconomics is the study of the whole system of economics, including the general output, the income, and the interrelations of various sectors of the economy. So macroeconomics is analogous to revising the whole essay in terms of how well it reaches its audience and achieves its purpose. On the other hand, microeconomics is the study of individual areas of economic activity, such as a single firm or an individual household; it is analogous to editing an essay at the sentence and paragraph level. Peer Revising and Editing Forms for each rhetorical mode are in the appendices, and Revising and Editing Checklists are included in each student book.

Teaching Revising

Unfortunately, many of our writing students come to us with the idea that revising is a micro-process only—the act of correcting errors in their papers. Since this is a common misconception, taking some class time at the beginning of the term to explain in detail what revision entails will provide multiple benefits throughout the course. Revising means “seeing again,” and that is exactly what your students should try to do—see their essays again from as many different angles as possible. Revision is a task that focuses on improving content and organization. The main goal in revising is to make certain the purpose of the essay is clear to the audience and that the main ideas are supported with enough details and examples. In addition, this is the time to check to make sure the essay’s organization is logical.

Since the theory behind this textbook stresses writing as a recursive process, most likely you will find yourself returning often to different sections of the book. Related revising strategies are introduced in each chapter, but are initially taught in Part I, Chapter 7. After a checklist summarizing these strategies at the beginning of Chapter 7, the revision techniques are explained one by one. This same checklist is used in every chapter of Part II—first, on another student’s paragraph and then on the student’s own paragraph.

The more you can individualize the students' work in revising, the more useful this information will be to them. As a result, you might have your students keep a list of the revision strategies they need to work on the most. Then, they can watch for any patterns in the specific weaknesses they find in their writing. You might also be able to individualize the homework in this section according to your students' progress in revising.

Teaching Editing

Once writers revise their drafts, they generally do not look forward to reviewing their writing one more time for grammar, punctuation, mechanics, and spelling problems—especially when they are not quite sure what they are looking for. By the time your students arrive at the editing stage of the writing process, they are often tired and ready to bring their writing assignments to a close. Searching for grammatical mistakes frequently adds to their frustration since the guidelines for punctuation, capitalization, and sentence structure can appear confusing and trivial. However, we feel that teachers who approach editing with a supportive, positive, encouraging outlook can effectively teach students how to communicate their ideas clearly and correctly.

One way we have tried to make editing a less dreary and more inviting process is by using simple definitions and numerous examples that illustrate specific rules and guidelines throughout the text. Working with model essays written by fellow students increases the interest level because students are able to relate to the topics being addressed and to the student writer's voice in each essay.

We have also tried to make editing less threatening by shifting the focus from grammatical perfection to correction. While we guide students toward writing conventional prose, we stress that editing is an ongoing process. Thus, our explanations and examples provide an easy reference as students strive to make their assignments as error-free as possible. Rather than stressing each mistake, we try to emphasize the correction, providing multiple student drafts for easy comparison. The inclusion of first-draft student essays filled with editing opportunities gives students comfort as they realize that making grammatical mistakes is an expected and frequent occurrence for most students.

In this text, we initially teach editing in Part I, at which point students can determine their primary weaknesses in an Editing Quotient survey. Then, in Part II, students are asked to edit another student's paragraph and their own paragraph in each chapter. The same editing checklist is furnished in each case. All the reference material for editing is compiled in a complete handbook in Part V. Each grammar concept is explained, reviewed, and followed by three progressively more difficult exercises: Identifying, Completing, and Writing Your Own. So in every case, students have to use the grammar lesson in their own writing before they move on to another concept. At the end of each chapter in Part II are some collaborative work suggestions for both small-group and paired projects that help students apply the chapter's editing strategies to their own essays.

As we suggested in the discussion of revising, you might have your students keep a list of the editing strategies most troublesome for them. Then, as with revising, they can watch for patterns in their individual weaknesses. As before, you can also individualize your students' homework according to their various editing strengths and weaknesses.

Handling the Paper Load

A large part of handling the paper load that naturally comes with teaching a composition course is responding to your students' writing efficiently and assigning grades without a great deal of emotional strain. The efficiency saves time, while reducing the emotional stress saves energy. Together, a reduction in the time and energy you

put into your classes gives you a little bit of time for yourself and others you want to be with. Wouldn't it be wonderful to have an occasional Sunday free of paper grading?

The following section contains some suggestions for responding to students efficiently and some recommendations and reminders about evaluating your students' progress. Together, these teaching strategies promise to create a stable, productive environment for your students while they increase the time you have for your life outside the classroom.

Responding to Student Writing

The sense of burden we all feel when we face a stack of student papers is real. It stems from two facts: The first is that the task of responding to student writing with its intellectual and emotional side effects is one of the most difficult jobs we face, and the second is that we secretly know how crucial responding to student writing is to the teaching of writing.

Unfortunately, the problem of responding effectively to student writing becomes even more complex before it can be solved. Prior to commenting on student papers, you need to ascertain what you want your course to accomplish and what you want your students to achieve. (See Section I, Part II of this manual.) Do you work with department goals in your courses? Do you set your own goals? How far-reaching do you want these goals to be? In the context of this course, what specific skills or abilities do you want your students to develop? One more important factor remains to be considered: What role do you want to take in the classroom—evaluator only, facilitator, final judge, tutor, participant, other? The role you decide to play dictates not only *how* you respond to student papers but also *when* you respond—during what stages of the writing process and how often.

So commenting on student papers becomes ultimately a question of how you want to organize and teach your writing course(s). If you do not devise clear, precise answers to these rudimentary questions, the foundation for your course(s) will be very shaky, your course content will probably not be consistent, and you very likely will not meet the goals you have in mind for your course(s) or your students. If, on the other hand, you address these theoretical issues and make definite decisions about your pedagogical methods in your writing course(s), your daily course procedures will flow naturally and consistently from these firm theoretical underpinnings. The result, of course, is a good, sound approach to the improvement of student writing.

David England, a well-known authority on responding effectively to students, proposes that we follow three larger objectives for responding to students' papers. These goals will, in turn, inform the rest of our teaching:

1. Give students a reason for wanting to write again;
2. Help students understand the process of composing;
3. Encourage students to take more responsibility for their own learning (97, 98, 100).

These guidelines will give you a framework within which to make decisions and think through your writing class(es) for the rest of the term.

Grading and Assessment

Grading is difficult for everyone, but if your students participate in evaluating papers from the beginning, the whole process becomes more positive because they feel they have a certain degree of input into the outcome. Built into this text are revising and editing guidelines in the form of checklists at the beginning of the Revising and Editing sections of each chapter. These checklists work extremely well as the grading criteria for the students' essays in a particular chapter. As the students move through the text, these checklists should be cumulative so your students are responsible for more revising and editing strategies each week. For your convenience, these checklists are adapted to each rhetorical mode in Appendix 4A of the student book.

No matter how you use the checklists in this text, we have collected here some additional grading guidelines for you to follow (adapted from Harry Shaw's "Responding to Student Essays").

1. Try not to inflate your grades;
2. Don't give everyone a B;
3. Don't allow commentary to swamp grades [writing comments to justify a grade];
4. At the beginning of the semester, a check-plus, check, check-minus grading system may be good for everyone's morale;
5. Don't mistake a wish to be loved for generosity;
6. Grades in a writing course should reflect a student's actual writing, as opposed to effort or energy;
7. Make sure your students understand your grading standards;
8. Don't agonize over your grades (151).

Within this framework, you have three general options for grading: (1) a credit/no credit approach, (2) a letter grade, or (3) contracts (a combination of the first two). Let's look briefly at the pros and cons of these choices.

Credit/No Credit: We all know that students take more risks in their writing if the importance of grades in their composition courses is diminished. This fact could be used as an argument for credit/no credit or pass/fail grading. William Irmscher claims that CR/NC or Pass/Fail is a good grading system for writing classes because "the focus shifts from the grade to the comment" (153). With this grading method, students generally need to fulfill a certain set of behavioral objectives. As a result, the major responsibility for learning is on the student, not on the instructor or the school.

Letter Grades: On the other hand, Irmscher concedes that "students are hopelessly grade- conditioned" (154). They measure progress by movement from C to C+ to B and so on. In addition, students notoriously give low priority to ungraded classes, to which they often come (if they come at all) unprepared or unmotivated. Irmscher further notes that graded classes predominate in college. Therefore, students expect or need grades to encourage learning.

Irmscher cites the College Entrance Examination Board for Advanced Placement Exams as the most useful brief explanation of our letter grades (154):

- A Demonstrates unusual competence
- B Demonstrates competence

- C Suggests competence
- D Suggests incompetence
- F Demonstrates incompetence

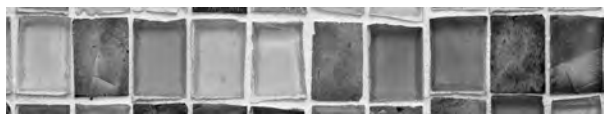
Such guidelines make the use of letter grades as objective as possible and, in addition, help students understand and internalize criteria for good writing.

Contracts: A unique variation on both of these forms of grading is contract grading. The basic rules of contract grading are that if students do a certain type, quantity, and quality of work, they get a certain grade; this grade can be either a letter grade or CR/NC. The contract can be designed by the instructor, the students (individually), or the instructor in conjunction with the students. A single contract can be applied to all students in a class, or it can be adjusted (through discussion and negotiation between teacher and student) to represent each student's individual set of goals for the class. The contract method is simply another way to make grading criteria as conscious as possible (for both instructor and students) and, in the case of individual contracts, to promote systematic self-evaluation.

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PART IV



Syllabuses

The goal of this chapter is to get you ready to design a syllabus for your writing class(es). First, you need to consider some preliminary issues: What do you want the students in this class to accomplish? What do you know about the capabilities and background of these students? And what is the range of reading levels for the essays in this text (provided in Part III of this manual)? Once you have determined this information, you should write out the rules and regulations governing each course—such as your attendance policy, necessary supplies, and the grading criteria for the course. Only after you establish these fundamentals in the course are you ready to sketch out a weekly schedule. This chapter includes information to guide you through the preliminaries, help you set your course requirements, and, finally, aid you in drafting a workable schedule for your course(s).

PRELIMINARIES

Course Goals: To design a course outline or syllabus, you need to begin by drafting some course goals. If you have previously taught the course, you should review the goals you set when you last taught it. If your department provides you with goals, look closely at them and mold them into your course as completely as you can. If you have no goals to work from, you might consider the following guidelines:

1. What do I want my students to be able to do by the end of the course?
2. What are the primary skills I want my students to learn?
3. What are the main concepts my students should master in this course?
4. How can my students demonstrate their mastery of these skills and concepts?
5. What are the main objectives of the next writing course they will take? How can I prepare my students to accomplish those objectives?

If you write your responses to these questions in list and note form, you will have plenty of material to use in designing your own course goals. When you actually write your course goals, record them as “performance objectives,” focusing on what your students will be able to do at the end of your course. Here is an example of goals written as performance objectives:

At the end of # weeks in English ###, the students in this class will be able to do the following:

1. Write a complete essay with a clear thesis statement;
2. Understand and use various revision strategies;

I: Getting Ready to Teach

3. Edit other students' writing;
4. Edit their own writing;
5. Read and understand professional and student essays written at the # grade level.

These performance objectives will provide clear guidelines for creating a schedule for your students, while also furnishing your students with concrete goals. We strongly advise you to put these goals on your syllabus for the course, along with any rules and regulations you or your department might have or lists of supplies your students will need.

Description of Your Audience: Also, before you write an outline for your course, you should sit down and describe in writing (for your eyes only) the main characteristics of the students who will make up this writing class. You might use the following questions to guide your description:

What skills will the students enter the class with? What will be their main weaknesses?

What will be their main strengths?

What are their social and economic backgrounds? What will they enjoy doing?

What will interest them?

What will be their attitudes toward writing?

What will be their attitudes toward learning in general? Why are they in this course?

What are some of their personal goals?

Just like a good speaker, the more you know about your future audience, the better you will be able to reach and motivate them. If you actually know what they are likely to think about your course content, you will be able to anticipate complaints and problems before they arise and, conversely, give the students reasons for doing the best work they can do in your course.

Readability Levels of Essays: Lastly, to choose the chapters you are going to include in your course schedule, you should consult the list of readability levels in Part III. These readability levels are a relative measure of the professional essays in this text. They were calculated according to the Flesch-Kincaid index in the form of average grade levels and are generally accurate within one grade. (That is, a 6.4 readability level actually ranges from 5.4 to 7.4.) Since all of these grade levels were computed using the same formula, they calibrate the difficulty of these essays in relation to one another on the same scale and give you a gauge for monitoring reading level in your class.

COURSE REQUIREMENTS AND GUIDELINES

When you create a schedule for your writing course(s), you might want to consider designing an inviting or clever first sheet. This page should include the nuts and bolts for the class:

- **Course name and number**
- **Course description**
- **Course goals**
- **Required texts**

- **Rules and regulations governing the course—from the department or from you (such as attendance policy, rules about tardiness, food in the classroom, etc.)**
- **List of supplies the students will need (pens, pencils, journal, computer disk, paper, etc.)**
- **Evaluation criteria for grading**

In addition, you might want to add some interesting graphics (depending on what kind of atmosphere you want to establish in your course) since this is the first material your students will see from you. You could choose a serious visual relating to writing (such as a pen or a person writing at a desk), add some comedy to your front page (a cartoon strip, perhaps), or create your own geometric design that sets the tone you choose for your class and blends effectively with your personality.

The more visible and accessible you make this information on the first sheet, the more quickly you will be able to get your students down to work when the term begins. A carefully prepared cover sheet sends your students the message that you are ready to teach them and that you have put a lot of thought into this class. Your students will respond accordingly.

SUGGESTED WEEKLY SCHEDULES

After many years of concentrated class-testing, we have created effective schedules for using this text in both quarter and semester formats. What follows are suggestions for dividing the material contained in each chapter into two or three segments, depending on the number of times per week the course meets.

Of course, these are only suggestions. Since the authors of this manual are all writing instructors, however, we know the enormous demands that are typically made on your time and energy. Here we pass on to you some workable scheduling patterns that we have discovered in the process of developing and class-testing this material; we offer these ideas as time- and energy-saving devices for those of you who are not yet familiar with the format of *Mosaics*.

These chapters are all self-contained and can be covered in any particular order. We have organized the book, however, from the least to the most difficult purposes for writing. But you can also skip around in the text without jeopardizing the students' mastery of any concepts in the text. Just use the schedules in this chapter as reference points, and decide how rapidly or slowly you want your students to move through the material. You could, for example, cover half the chapters in the same amount of time by finishing a chapter every two weeks. You are the only one who knows the best approach for your particular class.

Sample Syllabuses

12 weeks:

Week

- 1 Orientation to the Course
 Chapters 1-8: Reading and Writing
- 2 Chapter 9: Describing
- 3 Chapter 10: Narrating
 Chapter 29: Fused Sentences/Comma Splices
- 4 Chapter 11: Illustrating
 Chapter 32: Subject-Verb Agreement
- 5 Chapter 12: Analyzing a Process
 Chapter 36: Pronoun Agreement
- 6 Chapter 13: Comparing and Contrasting
 Chapter 39: Modifier Errors
- 7 Chapter 14: Dividing and Classifying
 Chapter 41: Commas
- 8 Chapter 15: Defining
 Chapter 45: Capitalization
- 9 Chapter 16: Analyzing Causes and Effects
 Chapter 47: Varying Sentence Structure
- 10 Chapter 17: Arguing
 Chapter 49: Combining Sentences
- 11 Chapters 18-24: The Research Paper: Sources in Context
 Chapters 51: Easily Confused Words
- 12 Review for Final Exam
 FINAL EXAM

14 weeks:

Week

- 1 Orientation to the Course: Chapter 1
Chapters 2-3: The Reading Process
- 2 Chapters 4-7: The Writing Process
- 3 Chapter 9: Describing
Chapter 28: Fragments
- 4 Chapter 10: Narrating
Chapter 29: Fused Sentences/Comma Splices
- 5 Chapter 11: Illustrating
Chapter 31: Verb Tense
- 6 Chapter 12: Analyzing a Process
Chapter 32: Subject-Verb Agreement
- 7 Chapter 13: Comparing and Contrasting
Chapter 36: Pronoun Agreement
- 8 Chapter 14: Dividing and Classifying
Chapter 39: Modifier Errors
- 9 Chapter 15: Defining
Chapter 41: Commas
- 10 Chapter 16: Analyzing Causes and Effects
Chapter 45: Capitalization
- 11 Chapter 17: Arguing
Chapter 47: Varying Sentence Structure
- 12 Chapters 18–21: The Essay with Sources
Chapter 49: Combining Sentences
- 13 Chapters 22-24: The Essay with Sources
Chapters 51: Easily Confused Words
- 14 Review for Final Exam
FINAL EXAM

16 weeks:

Week

- 1 Orientation to the Course: Chapter 1
Chapters 2-3: The Reading Process
- 2 Chapters 4-7: The Writing Process
- 3 Chapter 26: Phrases and Clauses
Chapter 27: Subjects and Verbs
- 4 Chapter 9: Describing
Chapter 28: Fragments
- 5 Chapter 10: Narrating
Chapter 29: Fused Sentences/Comma Splices
- 6 Chapter 11: Illustrating
Chapter 31: Verb Tense
- 7 Chapter 12: Analyzing a Process
Chapter 32: Subject-Verb Agreement
- 8 Chapter 13: Comparing and Contrasting
Chapter 36: Pronoun Agreement
- 9 Chapter 14: Dividing and Classifying
Chapter 39: Modifier Errors
- 10 Chapter 15: Defining
Chapter 41: Commas
- 11 Chapter 16: Analyzing Causes and Effects
Chapter 45: Capitalization
- 12 Chapter 17: Arguing
Chapter 47: Varying Sentence Structure
- 13 Chapters 18-20: The Research Paper
Chapter 49: Combining Sentences

- 14 Chapters 21-22: The Research Paper
Chapters 50: Standard and Nonstandard English
- 15 Chapters 23-24: The Research Paper
Chapters 51: Easily Confused Words
- 16 Review for Final Exam
FINAL EXAM

Classes That Meet Three Times per Week

Suggested Order for a Typical Week (Description):

Class

Homework

From last week:

Read Describing (Part II)

Complete Reading and Writing a Description Essay

Complete a Student's Description Essay

Complete Your Own Description Essay

Day One:

Discuss intro to description, Bourke-White's essay, and student essay

Read "El Hoyo" by Mario Suarez (Part II)

Answer questions 1-10

Write an essay from Writing Workshop or from Ideas for Writing (Part II)

Day Two:

Discuss "El Hoyo" and questions
Revising workshop for new essay
In-class discussion of Chapter 28
Fragments, in-class exercises

Revise essay based on peer evaluations

Read "Dwellings" by Linda Hogan

Answer questions 1-10

Day Three:

Discuss "Dwellings" and questions
Editing workshop, focusing on fragments

Revise and edit essay—due next class

Read Narrating (Part II)

Complete Reading and Writing a Narration Essay

Complete a Student's Narration Essay

Complete Your Own Narration Essay

Classes That Meet Twice per Week

Suggested Order for a Typical Week (Description):

Class

Homework

From last week:

Read Describing (Part II)

Complete Reading and Writing a Description Essay

Complete a Student's Description Essay

Complete Your Own Description Essay

Read "El Hoyo" by Mario Suarez (Part II)

Answer Questions 1-10

Day One:

Discuss intro to description, Bourke-White's essay, student essay, and "El Hoyo" with questions

Write an essay from Writing Workshop on from Ideas for Writing (Part II)

Read "Dwellings" by Linda Hogan (Part II)

Answer questions 1-10

Day Two:

Discuss "Dwellings" and questions

Revising and editing workshop for new essay

In-class discussion of Chapter 28: Fragments, in-class exercises

Revise and edit essay based on peer evaluations—due next class

Read Narrating (Part II)

Complete Reading and Writing a Narration

Essay

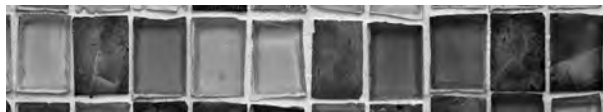
Complete a Student's Narration Essay

Complete Your Own Narration Essay

Read "The Sanctuary of Schools" by Lynda Barry (Part II)

Answer questions 1-10

PART V



Mosaics and MyWritingLab

Working together to help your students become better writers

WHY USE MYWRITINGLAB TO COMPLEMENT *MOSAICS*?

MyWritingLab is designed to help students with the critical thinking, reading, writing, grammar, and rhetorical modes necessary for analytical reading and effective writing. This online program allows students to work not only on grammar, mechanics, and writing skills but also on reading and vocabulary skills. Students use access codes to register for MyWritingLab and then work through the program at their own pace or as directed or assigned by their instructor.

In MyWritingLab, instructional resources are instantly available to students whenever they need the information. The program helps you transform the challenge of limited resources into a positive experience for yourself and your students.

PEDAGOGICAL ADVANTAGES OF MYWRITINGLAB

- **Diagnostic Aid:** Because the program offers a diagnostic pretest called the Path Builder, you and your students can determine the areas most in need of work. This also allows you to devote more time in class to topics your students find difficult.
- **Ample Review Opportunities:** Students are able to watch and re-watch instructional videos and practice with new exercise sets as many times as they need to. Many students even watch the videos long after they have mastered the topic, just as a quick reminder.
- **Individual Pacing:** Because MyWritingLab is an online learning resource, students have more control over their study time and more flexible access to instruction than they do with strictly in-class learning. This benefits today's students who have multiple obligations and time constraints.
- **Time Saver:** MyWritingLab adds another pedagogical dimension that makes your course easier to teach and saves precious time in class by offering video "lectures" and multiple exercises for each topic in the book.
- **Student Knowledge Monitor:** The comprehensive tracking empowers you to monitor your students' progress as they move through the program, ensuring they are learning. You can also use the diagnostic posttest, called Mastery Check, to assess your students' overall comprehension in the course or on a particular topic.
- **Teaching Tool:** When students exhaust a topic and have not mastered it within a fixed number of attempts,

you can use that situation as a teaching moment. Talk to your students about why they are having trouble with a particular topic before you “reset” their work so they can try again.

- **Adaptive, personalized assessment:** Knewton, an adaptive learning platform, provides a dynamic learning path for every student individually. By analyzing data collected *while* students work in MyWritingLab, Knewton constantly updates and realigns the student plans to furnish each individual with an appropriate and unique sequence of topics and activities. The more student data collected, the more precise the recommendations provided.

Success Stories

MyWritingLab from Pearson has consistently and positively impacted the quality of learning in the composition classroom. Visit <http://mywritinglab.com/success-stories/case-studies.html> to read several reports presenting evidence of how MyWritingLab helps students and instructors succeed.

HOW IS MYWRITINGLAB INTEGRATED INTO *MOSAICS*?

MyWritingLab is integrated into the instruction in *Mosaics* through special boxes students will encounter throughout the book. These boxes appear in each chapter wherever students might need a little extra help. Here are the types of boxes your students will find:

- **“Understanding [Topic Name]”:** This box suggests that the students go to the online program to read an overview and watch one or more videos on that particular topic. It often appears after the book provides a definition of the topic. In Parts I, II, and III, this box also prompts students to complete five exercises (Recall 1 and 2, Apply, Write, and Posttest) to check their understanding of the topic. In Part IV, the “Understanding [Topic Name]” box appears at the beginning of the chapter; however, the exercise prompts appear in separate boxes.
- **“Helpful Hints”:** This box suggests other topics the students might want to see in MyWritingLab if they are having difficulty.
- **“More Helpful Hints”:** This box, only found in Part II, offers suggestions for topics that the students might want to consider as they revise and/or edit their essays.
- **“Reviewing [Topic Name]” and “Practicing [Topic Name]”:** In Part IV (The Handbook), students will find four boxes woven into the Chapter Review in each chapter. The “Reviewing” box asks students to replay the topic’s video in MyWritingLab. The three “Practicing” boxes ask students to complete the Recall, Apply, and Write sections of MyWritingLab as they complete the Chapter Review exercises.

Students can also complete their writing assignments for this book directly in the MWL program online, where you can retrieve them and use them in your class however you see fit.

Special notes about MyWritingLab are also available to you in the margins of the *Annotated Instructor’s Edition*. These notes, written by faculty members with many years of experience using MyWritingLab, include a student quote about the program, as well as a specialized tip to guide you through the use of the MyWritingLab material. Here is an example of the first box in Chapter 9 (Describing) of Part II.

MyWritingLab

Understanding Description

To make sure you understand describing, go to **MyWritingLab.com**, and choose **Describing** in the **Essay Development** module. For this topic, read the **Overview**, view the **Animation** video, and complete the **Recall**, **Apply**, and **Write** activities. Then check your understanding of descriptive writing by taking the **Post-Test**.

Sample Student Comments

“These boxes saved me! Before, I had lots of problems with writing and grammar. Now, not only do I see my errors, but I can fix them!”—Elvia C.

“I liked getting extra advice from Pearson Tutor Services about how to fix my papers. That was awesome.” — Ravi P.

“I’ve always struggled with thesis statements. The book was great at explaining, but the video really helped me figure out the topic better.” —Alex M.

“This is my second time taking this course. The new book with the MyWritingLab boxes really helped me get the ideas better. Now, I have a B in the class!” —José R.

BENEFITS OF USING MYWRITINGLAB

Below is an overview of MyWritingLab that explains two special benefits of the program:

Easy Registration Guidelines for Students

In the front of the student edition of *Mosaics* is a Student Guide on how to register for MyWritingLab. You may also want to advise your students about the MyWritingLab Student Manual online, which contains registration, program features, and frequently asked student questions: http://help.pearsoncmg.com/xl/mfdl/student/ccng/student_help.htm

INSTRUCTIONAL FEATURES OF MYWRITINGLAB

MyWritingLab contains a natural progression of instruction and practice to ensure that the skills transfer smoothly to the student’s own writing. Students first learn about the topic by reading an overview and watching a video. Next, they answer questions about what they just learned (Recall), apply the knowledge to a paragraph/passage (Apply), practice the skill on their own (Write), and then demonstrate their mastery of the topic (Posttest).

The **Recall** activities ask students to answer multiple-choice questions (usually 10) about the topic and video(s) they just watched. The students are provided with the reasoning behind the correct answer, regardless of whether their answer is right or wrong.

The **Apply** exercise asks students to apply what they just learned to a passage or paragraph. Two types of exercises are in this category: the first occurs with topics from Parts I, II, and III and asks students to apply what they have learned by answering multiple-choice questions (usually 10) about a passage; the second is called Grammar Apply and will only occur with topics from Part IV (The Handbook). The latter exercise asks students to edit a paragraph using the grammar/mechanics information they just learned.

The **Write** task asks students to practice the skill(s) they just learned by writing in response to one of the prompts provided for them. For this category, you can also create your own prompts and link the program to your course goals. The Write section is the only one not automatically graded; therefore, you have the opportunity to review and grade this portion yourself. It also allows students to produce multiple drafts.

The **Posttest** asks students to answer 10 multiple-choice questions about the topic they just studied, offering students an opportunity to demonstrate their mastery of the subject. Before moving to other topics, students can review the correct answers after completing the Posttest.

The **Gradebook** provides you with a variety of valuable information about your students' progress with the program:

- When they completed the work
- How long they worked on a particular topic (Time on Task)
- How many sets they have tried in a particular topic
- What topics they have “exhausted” (used up all their chances)
- Whether or not they mastered a topic in the diagnostic pretest (✓), on their own (✓), or both (✓)

The Home Page of MyWritingLab also has some beneficial links for your students:

- **MySearchLab** is a resource through which students can learn how to do research from selecting a topic to researching and documenting their paper. In MySearchLab, students see three main links: “Pearson MyLibraries,” “Research Tools,” and “Writing Tools.” “Pearson MyLibraries” allows students to find primary and secondary readings on specific topics. As part of “Research Tools,” students receive access to Ebscohost Content Select, AP News Feeds, Pearson SourceCheck, AutoCite, and other links that provide advice on writing and documenting research assignments. Ebscohost Content Select allows students to search Ebsco via a keyword; Pearson SourceCheck is a tool that checks student work against Internet sources and a database of student documents; and AutoCite helps students generate a bibliography according to MLA, APA, Chicago, and CBE documentation styles. Through “Writing Tools,” students can learn more about the writing process, grammar, and mechanics—with access to several WESSKA (“What Every Student Should Know About . . .”) presentations.
- The **Study Skills** resource allows students to learn more about reading strategies, note taking, exam preparation, time management, and other similar topics that help ensure that students succeed in college. The Study Skills topics also feature interactive activities that allow students to practice these skills.

- The **Multimedia Library** offers various media resources for any topic in MyWritingLab, including topic overviews and videos.
- **Pearson Tutor Services** lets students submit papers on any subject and get personalized feedback from someone with a master's degree or doctorate in that subject area. The papers are returned to the student writers within 48 hours.

HELPFUL TIPS AND FREQUENTLY ASKED QUESTIONS

Following are some helpful hints, as well as some frequently asked questions from several instructors.

Helpful Hints

- Register your students in class. You can solve most registration problems just by having everyone registering together in the same room.
- Try to set aside at least 45 minutes for registration, even if you think you need less.
- Have your students write down their usernames and passwords. Students frequently forget their passwords, so you might also consider making your students give you a copy of their usernames and passwords so you can help those who forget them.
- Make sure all students have email addresses before you start registration.
- Use incentives for students to finish the topics/program. This could be anything from extra credit to cookies to gift cards.
- Make sure students know the program is an important factor in their success. Reinforce this importance by emphasizing how the connection between *Mosaics* and MyWritingLab will help their writing.
- Get your writing/tutoring center involved in the process! Be sure they are aware of MyWritingLab and have received some training, so they can aid those students who need assistance.
- If you need help with technology that is not in the "Help" portion of the program, go to <http://247pearsoned.custhelp.com>. They offer assistance to instructors both online and over the phone 24/7.
- Make friends with your Pearson Faculty Technology Specialist(s), who can help you with any problems you might have.

Frequently Asked Questions

Question #1: How long should I give students to take the diagnostic Path Builder and the Mastery Check?

Answer: Students do best on the Path Builder and Mastery Check without a time limit, but the tests typically take about two hours.

Question #2: How can I use the Path Builder?

Answer: You can use the Path Builder to identify your students' strengths and weaknesses in reference to their writing so you can help them both individually and collectively.

Question #3: How do I get students to complete the work in MyWritingLab?

Answer: Don't leave the pacing of the MyWritingLab assignments entirely up to your students. Include the MyWritingLab topics on your syllabus or course calendar; assign due dates and grades to them as you would with any other assignment.

Question #4: At what level should I set mastery?

Answer: Set mastery (in the form of a percentage) based on the level of your students, and be ready to change it if you find it's too hard.

Question #5: How many topics should I assign?

Answer: The right number of topics for your students depends on their skill level, how long your quarter/semester is, and how much other work your students have to complete. Some instructors choose to assign all of the topics in MyWritingLab; others assign a handful of topics on which their students need significant help,

Question #6: How do I keep the students from doing the Mastery Check too early?

Answer: Keep the Mastery Check hidden until you're ready for the students to do a particular activity. You can do this in the "Activities/Assessments Manager" under the "Course Tools" link.

Question #7: What if my students forget their passwords?

Answer: If students forget their passwords, have them go to <http://247pearsoned.custhelp.com>. Students themselves have to email for technical help; an instructor will not be able to retrieve the password for the student. You can also have students give you their passwords during registration so you have a backup record of them.

Question #8: What if my students forget their usernames?

Answer: If students forget their usernames, you can click on "Students Enrolled" found on the homepage. There, you can see their e-mail addresses and usernames.

Question #9: How can I work the MyWritingLab assignments into my course content?

Answer: Many of the topics in MyWritingLab match up directly with a topic presented in *Mosaics*. The two course outlines in the section below might help you organize your class(es).

Suggested Weekly Schedules

Below are two suggested schedules—for 12 weeks and 16 weeks.

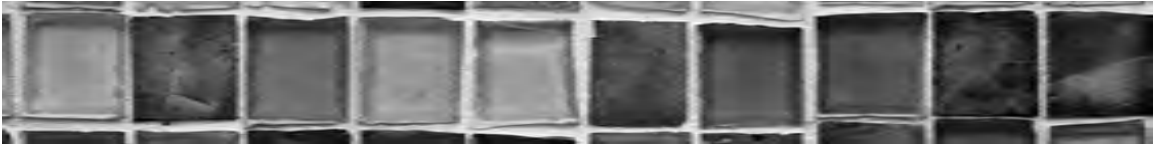
Sample Weekly Schedule – 12 Weeks

WEEK	CLASS CONTENT	MYWRITINGLAB ASSIGNMENT(S)
1	Orientation to the Course Chapters 1–8: Reading and Writing	Path Builder Getting Started Getting the Most from Your Reading
2	Chapter 9: Describing	Describing Essays The Writing Process
3	Chapter 10: Narrating Chapter 29: Fused Sentences/Comma Splices	Narrating Essays Run-On Sentences
4	Chapter 11: Illustrating Chapter 32: Subject-Verb Agreement	Illustrating Essays Subject-Verb Agreement
5	Chapter 12: Analyzing a Process Chapter 36: Pronoun Agreement	Analyzing a Process Essays Pronoun Case
6	Chapter 13: Comparing and Contrasting Chapter 39: Modifier Errors	Comparing and Contrasting Essays Misplaced or Dangling Modifiers
7	Chapter 14: Dividing and Classifying Chapter 41: Commas	Dividing and Classifying Essays Commas
8	Chapter 15: Defining Chapter 45: Capitalization	Defining Essays Capitalization
9	Chapter 16: Analyzing Causes and Effects Chapter 47: Varying Sentence Structure	Analyzing Cause and Effect Essays Varying Sentence Structure
10	Chapter 17: Arguing Chapter 49: Combining Sentences	Arguing Essays Combining Sentences
11	Chapter 18–24: The Research Paper Chapter 51: Easily Confused Words	The Research Process Direct Quotation, Paraphrase, and Summary Easily Confused Words
12	Review for Final Exam FINAL EXAM	Mastery Check

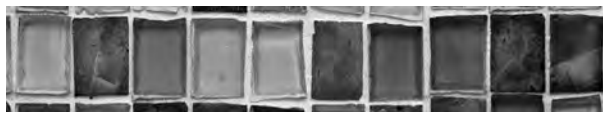
Sample Weekly Schedule – 16 Weeks

WEEK	CLASS CONTENT	MYWRITINGLAB ASSIGNMENT(S)
1	Orientation to the Course: Chapter 1 Chapters 1–3: The Reading Process	Path Builder Getting Started Getting the Most from Your Reading
2	Chapters 4–8: The Writing Process	The Writing Process Prewriting
3	Chapter 25: Parts of Speech Chapter 26: Phrases and Clauses Chapter 27: Subjects and Verbs	Introduction: Parts of Speech, Phrases, and Clauses Subjects and Verbs
4	Chapter 9: Describing Chapter 28: Fragments	Describing Essays Fragments
5	Chapter 10: Narrating Chapter 29: Fused Sentences/Comma Splices	Narrating Essays Run-On Sentences
6	Chapter 11: Illustrating Chapter 31: Verb Tense	Illustrating Essays Verb Tense
7	Chapter 12: Analyzing a Process Chapter 32: Subject-Verb Agreement	Analyzing a Process Essays Subject-Verb Agreement
8	Chapter 13: Comparing and Contrasting Chapter 36: Pronoun Agreement	Comparing and Contrasting Essays Pronoun Case
9	Chapter 14: Dividing and Classifying Chapter 39: Modifier Errors	Dividing and Classifying Essays Misplaced or Dangling Modifiers
10	Chapter 15: Defining Chapter 41: Commas	Defining Essays Commas
11	Chapter 16: Analyzing Causes and Effects Chapter 45: Capitalization	Analyzing Cause and Effect Essays Capitalization
12	Chapter 17: Arguing Chapter 47: Varying Sentence Structure	Arguing Essays Varying Sentence Structure
13	Chapter 18–20: The Research Paper Chapter 49: Combining Sentences	The Research Process Combining Sentences
14	Chapter 21–22: The Research Paper Chapter 50: Standard and Nonstandard English	Direct Quotation, Paraphrase, and Summary Standard and Nonstandard English
15	Chapter 23–24: The Research Paper Chapter 51: Easily Confused Words	Revising the Essay Editing the Essay Easily Confused Words
16	Review for Final Exam FINAL EXAM	Mastery Check

II: Additional Practices and Assignments



PART I: Reading and Writing: An Overview



Teaching Strategies

You should make sure your students understand all phases of the reading and writing processes as early in the course as possible. In this way, they will understand exactly where they are in the process and what they have ahead of them. Eventually, they will learn to make time for all parts of the writing process and will eventually produce better writing.

Journal Entries

1. What is your favorite part of the reading process? What are you usually thinking about when you sit down to read a new essay?
2. What is your favorite part of the writing process? What do you typically do the day before you have a paper due?
3. Before you began your college classes, what were your expectations? What skills did you think would be required?
4. Is there a difference between revising and editing? If so, how would you explain that difference?

Quiz 1: Multiple Choice

Choose the best answer for each of the following questions.

1. Prereading, or preparing to read, includes which of the following activities?
 - a) analyzing the title and subheadings
 - b) finding out about the author
 - c) focusing your attention on the subject matter
 - d) all of the above
2. How many times should you read a passage to understand it critically?
 - a) one
 - b) three
 - c) five
 - d) ten
3. One reading strategy is chunking, which involves
 - a) circling the main idea and drawing horizontal lines to separate the various topics that support the main idea
 - b) creating graphic organizers for the reading material
 - c) working in small groups with other students to discuss what you've read and understood
 - d) highlighting the facts in one color and the author's opinions in another color

4. Before you begin to write, you should have a personal writing ritual that includes
 - a) setting aside a special time to write
 - b) finding a comfortable place with few distractions
 - c) gathering your supplies before you begin to write
 - d) all of the above
5. One great way to generate ideas when you prewrite is to cluster, which is when you
 - a) write about whatever comes to your mind for about five minutes.
 - b) list as many ideas as you can so one thought can lead to another.
 - c) connect new ideas that are related with circles and lines.
 - d) discuss your ideas with a friend or group of friends.
6. When writing a thesis statement, you should follow all of the following guidelines **except**
 - a) your subject should not be too broad or too narrow.
 - b) state your opinion clearly.
 - c) do not simply announce your topic.
 - d) your thesis statement should not state your opinion.
7. Which of the following is **not** a type of organization?
 - a) general to particular
 - b) one extreme to another
 - c) chronological one extreme to another
 - d) circular
8. When revising, you should look at
 - a) topic sentence, development, audience, unity, and coherence.
 - b) topic sentence, development, unity, organization, and coherence.
 - c) topic sentence, audience, unity, subject, and organization.
 - d) unity, teacher expectation, organization, subject, and coherence.
9. When editing, you should look at
 - a) sentences, content, and organization.
 - b) sentences, spelling, and content.
 - c) sentences, punctuation and mechanics, and word choice and spelling.
 - d) punctuation and mechanics, word choice and spelling, and unity.
10. One good way to catch errors in your paper while you are proofreading is to
 - a) highlight all the parts you think sound funny.
 - b) not worry about any spelling mistakes.
 - c) ignore any problems with content.
 - d) read your paper backward.

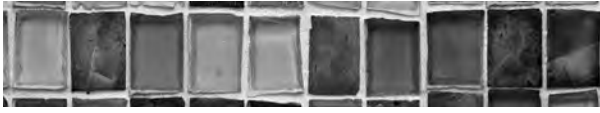
Quiz 2: Fill in the Blank

1. While reading, you should make note of the information that is directly stated as well as what is _____ by the author.
2. The _____ time you read a piece of writing is the real test of your understanding.
3. The four main parts of the writing process are prewriting, _____, revising, and editing.
4. A thesis statement should not be _____ or _____.
5. Two ways to organize an essay are _____ and _____.

Quiz 3: Writing

1. Explain one reading strategy and how you plan to use it in your next reading assignment for any class.
2. Explain your entire writing process from the time you receive an assignment to the time you turn it in.

PART II: Reading and Writing



Effective Essays

The teaching material in this part goes with the instruction on the rhetorical modes in Part II of the student book. For each rhetorical mode, this part furnishes notes on teaching strategies, two journal entries, and three quizzes (Multiple Choice, Fill in the Blank, and Writing). Then, to accompany the two reading selections in each chapter are journal entries, four quizzes (Vocabulary, Comprehension, Comprehension, and Critical Thinking) and More Ideas for Writing. This section gives you a variety of teaching material to choose from to supplement your students' work with the rhetorical strategies.

Chapter 9: Describing

Teaching Strategies

Describing is a basic skill that plays a part in most rhetorical modes. Students can usually describe people, things, or places quite naturally with the right prompts. But they often need to be reminded that pure description does not involve the passage of time.

The two essays in this section use the senses to describe their subjects. In the first essay, Mario Suarez describes the sights, sounds, smells, textures, and tastes of a city, while Linda Hogan focuses on nature and the environment.

Journal Entries

1. When do you use description in a typical day?
2. What are some prime topics for description?

Quiz 1: Multiple Choice

Choose the correct answer for each of the following questions.

1. Which of the following is **not** a purpose of the rhetorical strategy description?
 - a) Description is used as an end in itself, to simply describe something.
 - b) Description is used to make essays using other rhetorical strategies more interesting or effective.
 - c) Description is used to explain a problem, to analyze the causes and effects of an event, or to persuade your readers to change their thinking or take some specific action.
 - d) Description is used to help the reader visualize what the writer is discussing.

2. Why is it important to choose a dominant impression before writing?
 - a) Choosing a dominant impression will help you to express in a coherent manner all that you observe about your topic.
 - b) Your thesis statement needs to express your purpose.
 - c) A dominant impression gives your essay focus and unity while sharing the most important message about your description.
 - d) Identifying a dominant impression will help you to write the essay more quickly.
3. What is a subjective description?
 - a) It is a description that relies on emotional effect
 - b) It is a description that relies on accuracy and impersonality
 - c) It is a description that is clear, fair, and focused on the subject of your essay
 - d) It is something that inspires passion
4. How much of your description, if any, should be objective or subjective?
 - a) Most of the description should be subjective.
 - b) The description should not be objective at all because it is too impersonal for an effective descriptive essay.
 - c) Most of your description should be objective, so your reader knows you're telling the truth.
 - d) Your audience and purpose determine the degree of objectivity and subjectivity.
5. What does it mean to include the five senses in your description?
 - a) It means to include mentally perceptible details in your description.
 - b) It means to include physically perceptible details in your description.
 - c) It means to include the five levels of detail interpretation in your description.
 - d) It means to include five details that your reader can "sense."
6. Why must you include all five senses to develop a good description?
 - a) It isn't necessary to use all five senses because it is enough to just include what you "see."
 - b) It is often difficult to develop enough descriptive details using just the visual sense.
 - c) Your readers won't understand what you are writing about unless you include all five senses.
 - d) Using all five senses expresses your description so well that your reader should be able to "experience" it, too.

7. Which of the following sentences shows instead of tells?
 - a) The party that I went to last night with Roger and Jessica was so fun even though it was a little long.
 - b) Your cat is so freaky that I am afraid to even pet her!
 - c) My nephew must love his green and yellow alligator rain boots because they are so worn out that they have holes in the toes.
 - d) The roses in my yard are beautiful, and they smell good too.

8. How do you show your description to your reader instead of tell your description to your reader?
 - a) Address the five senses in a descriptive manner as opposed to simply relating the details.
 - b) Include as many details as you can remember in each sentence of your description.
 - c) Use a lot of creative vocabulary words that pertain to your topic.
 - d) Make sure to write complex sentences, not simple sentences.

9. Which of the following sensory details does **not** belong in Margaret Bourke-White's essay about the destruction of the dust storms of the 1930s?
 - a) Sight: cloth masks on people's faces
 - b) Touch: prickly texture of the cactus that thrives in the dusty and dry states
 - c) Sound: whistling wind over the barren land
 - d) Taste: every spoonful of food seasoned by the dust

10. Descriptive essays are organized from general to particular, from particular to general, or spatially. How does Bourke-White organize her essay?
 - a) Bourke-White's organization does not follow an effective organizational pattern.
 - b) Bourke-White organizes her essay from one extreme to another, from least to most tragic.
 - c) Bourke-White spatially organizes her essay from one state to the next.
 - d) Bourke-White organizes her essay by extremes, from most tragic to least tragic.

Quiz 2: Fill in the Blank

Fill in each blank in the following sentences with the correct answer.

1. Description helps the reader understand or share a _____ experience.
2. Good description depends on _____ rather than _____.
3. To give your description focus and unity, choose a _____ you wish to express.
4. Most descriptive writing has some _____ and _____ elements.
5. Most descriptions are organized from general to particular, from particular to general, or _____.

Quiz 3: Writing

Explain in your own words how to write a description essay, accounting for all phases of the writing process.