

**Sistema Universitario Ana G. Méndez
School for Professional Studies
Florida Campuses
Universidad del Este, Universidad Metropolitana, Universidad del Turabo**

ENGL 205

INTRODUCTION TO LITERATURE I

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STUDY GUIDE

Course Title:	Introduction to Literature
Course Number:	English 205
Duration:	Five Weeks
Pre-requisites:	ENGL 103- 104 or ENGL 105- 106

Course Description

This course will introduce the four literary genres, poetry, short story, drama, and novel. Students are required to read, interpret, make inferences, and discuss the ideas presented in the literary works read in class. The course ENGL 205 will focus in the advanced study of the elements of prose fiction, by means of the short story and novelette genres.

General Objectives

At the end of the course, the student will:

1. Identify and discuss key terms and concepts in fiction.
2. Reinforce the skills of disciplined critical thinking.
3. Evaluate and appreciate prose fiction independently of the classroom environment.
4. Strengthen their research and creative writing skills about literature.
5. Learn about and understand the universal and timeless patterns of all living things.

General Language Objectives

At the end of the course, the student will:

1. Listening: Give attention to the elements of a literary piece in formal discussions.
2. Speaking: Discuss and evaluate the quality of a literary piece.

3. Reading: Interpret the components of a literary piece.
4. Writing: Elaborate a complete analysis of a literary piece.

Recommended Texts and Resources:

Barnet, S., Burto, W., & Cain, W. (2011). *An introduction to literature*. (16th ed.).

Boston, MA: Longman. ISBN: 9780205230389. Estimated price: \$106.67.

Gioia, D. (2013). *An introduction to fiction, poetry, drama, and writing*. (13th ed.).

Boston, MA: Longman. ISBN: 9780205633098. Estimated price: \$93.00

E-textbook:

Meyer, M. (2012). *Literature to go*. ISBN: 978-0-312-62412-5. Estimated price: \$40.99

Evaluation:

1. Attendance and class participation	5%
2. E-lab	10%
3. Response paper	30%
4. Final project log	5%
5. Active reading strategies	10%
6. Final project: Comprehensive research paper & oral presentation	30%
a. Comprehensive research paper (20%)	
b. Oral presentation (10%)	
7. Digital Portfolio	10%
TOTAL	100%

Description of Evaluation Process

1. **Attendance and class participation** – (Workshops 1 – 5: English only)
 - a) Attendance to every workshop is mandatory to pass the class. Absences will affect the final grade. The following criteria will also be evaluated:
 - a. Mastery of the material discussed in class.
 - b. Completion of assigned work.
 - c. Turn in work on time.

2. **E-Lab (Language Lab) Requirements (Tell Me More, Net Tutor, Wimba Voice, Virtual Library, & Voice e-mail**

Language Lab Minimum Requirement: Students must demonstrate that they have complied with at least 20 hours of language lab usage in English in this course. The facilitator may require a higher number of hours for language lab practice based on the language needs for listening, speaking, reading, and writing skills in English.

3. **Response Paper** (Workshops 1 – 4)

Students will write a response paper to a short story (fiction/non-fiction); a dramatic text; novel, novella, or novelette; and a poem. See Appendix D.

4. **Final Project Log** (Workshops 2 – 4)

Students will complete the final project log with their progress and/or difficulties found toward the completion of the project. Then, they will send it to the facilitator via e-mail no later than 72 hours after workshops two, three, and four. See Appendix E.

5. **Active Reading Strategies** (Workshop 5)

Students will demonstrate the use of the six active reading strategies for reading short stories, drama, novelette, and poetry. See Appendix A.

6. **Final Project: Comprehensive Research Paper & Oral Presentation** (Workshop 5)

Students will write a comprehensive research paper on a writer of their choice (see Appendix F) and make an oral presentation (see Appendix G). The body of the paper must contain at least 10 pages. The paper must include the following:

- Cover page
- Table of content
- Introduction
- Body of the paper: Writer's life and work. (10 pp.)
- Conclusion

7. **Portfolio** (Workshops 1 – 5)

Each student must prepare a digital portfolio. Prior to the first workshop, the facilitator must place the official *Digital Performance Portfolio Assessment Manual* on BlackBoard. During Workshop One, the facilitator must discuss in detail the process and expectations of the use of the digital portfolio to demonstrate linguistic and academic progress to achieve the goal of becoming a dual language professional. The portfolio must be submitted to the facilitator in Workshop Three for feedback and in Workshop Five for final evaluation.

Scale

A= 100 – 90 %

D= 69 – 60%

B= 89 – 80%

F= 59% or below

C= 79 – 70%

Description of Course Policies

1. This course follows the Sistema Universitario Ana G. Méndez Discipline-Based Dual Language Immersion Model® designed to promote each student's development as a Dual Language Professional. Workshops will be facilitated in English and Spanish, strictly using the 50/50 model. This means that each workshop will be conducted entirely in the language specified. The language used in the workshops will alternate to insure that 50% of the course will be conducted in English and 50% in Spanish. To maintain this balance, the course module may specify that both languages will be used during the fifth workshop, dividing that workshop's time and activities between the two languages. If students have difficulty with asking a question in the target language in which the activity is being conducted, students may choose to use their preferred language for that particular question. However, the facilitator must answer in the language assigned for that particular day. This should only be an exception as it is important for students to use the assigned language. The 50/50 model does not apply to language courses where the delivery of instruction must be conducted in the language taught (Spanish or English only).
2. The course is conducted in an accelerated format and requires that students prepare in advance for each workshop according to the course module. Each workshop requires an average ten hours of preparation but could require more.
3. Attendance at all class sessions is mandatory. A student that is absent to a workshop must present the facilitator a reasonable excuse. The facilitator will evaluate if the absence is justified and decide how the student will make up the missing work, if applicable. The facilitator will decide on the following: allow the student to make up

the work, or allow the student to make up the work and assign extra work to compensate for the missing class time.

Assignments required prior to the workshop must be completed and turned in on the assigned date. The facilitator may decide to adjust the grade given for late assignments and make-up work.

4. **If a student is absent to more than one workshop the facilitator will have the following options:**
 - a. **If a student misses two workshops, the facilitator may lower one grade based on the students existing grade.**
 - b. **If the student misses three workshops, the facilitator may lower two grades based on the students existing grade.**
5. Student attendance and participation in oral presentations and special class activities are extremely important as it is not possible to assure that they can be made up. If the student provides a valid and verifiable excuse, the facilitator may determine a substitute evaluation activity if he/she understands that an equivalent activity is possible. This activity must include the same content and language components as the oral presentation or special activity that was missed.
6. In cooperative learning activities, the group will be assessed for their final work. However, each member will have to collaborate to assure the success of the group and the assessment will be done collectively as well as individually.
7. It is expected that all written work will be solely that of the student and should not be plagiarized. That is, the student must be the author of all work submitted. All quoted or paraphrased material must be properly cited, with credit given to its author or

publisher. It should be noted that plagiarized writings are easily detectable and students should not risk losing credit for material that is clearly not their own. SafeAssign™, a Blackboard plagiarism deterrent service, will be used by the facilitators to verify students' ownership of written assignments. It is the student's responsibility to read the university's plagiarism policy. If you are a UT student, read Section 11.1 of the Student Manual, and if you belong to UMET or UNE, refer to Chapter 13, Sections 36 and 36.1 of the respective manuals.

Ethical behavior is expected from the students in all course related activities. This means that ALL papers submitted by the student must be original work and that all references used will be properly cited or mentioned in the bibliography. Plagiarism will not be tolerated and, in case of detecting an incidence, the student will obtain a zero in the assignment or activity and could be referred to the Discipline Committee.

8. If the Facilitator makes changes to the study guide, such changes should be discussed with and given to students in writing at the beginning of the first workshop.
9. The facilitator will establish a means of contacting students by providing an email address, phone number, hours to be contacted and days.
10. The use of cellular phones is prohibited during sessions; if there is a need to have one, it must be on vibrate or silent mode during class session.
11. Children or family members that are not registered in the course are not allowed to the classrooms.
12. All students are subject to the policies regarding behavior in the university community established by the institution and in this course.

Note: If for any reason you cannot access the URL's presented in the module, do not stop your investigation. There are many search engines and other links you can use to search for information. These are some examples:

- www.google.com
- www.ask.com
- www.pregunta.com
- www.findarticles.com
- www.bibliotecavirtualut.suagm.edu
- www.eric.ed.gov/
- www.flelibrary.org/
- www.google.com
- www.ask.com
- www.pregunta.com
- www.findarticles.com
- www.bibliotecavirtualut.suagm.edu
- www.eric.ed.gov/
- www.flelibrary.org/
- <http://www.apastyle.org/>

To buy or rent new or used textbooks or references you can visit:

- <http://www.chegg.com/> (rent)
- <http://www.bookswim.com/> (rent)
- <http://www.allbookstores.com/> (buy)

- <http://www.alibris.com/> (buy)

Estos son sólo algunas de las muchas compañías donde puede comprar o alquilar libros.

The facilitator may make changes or add additional professional educational web resources, if deemed necessary.

Note: If the facilitator or the student is required or wants to perform a research or needs to administer a questionnaire or an interview, he/she must comply with the norms and procedures of the **Institutional Review Board Office (IRB)** and ask for authorization.

To access the forms from the IRB Office or for additional information, visit the following link: http://www.suagm.edu/ac_aa_re_ofi_formularios.asp and select the forms needed.

Furthermore, in this website the student/facilitator will find instructions for several online certifications related to IRB processes. These certifications include: IRB Institutional Review Board, Health Information Portability Accounting Act (HIPAA), y Responsibility Conduct for Research Act (RCR).

If you have any question, please contact the following Institutional Coordinators:

Mrs. Evelyn Rivera Sobrado, Director of IRB Office (PR)

Tel. (787) 751-0178 Ext. 7196

Miss. Carmen Crespo, IRB Institutional Coordinator– UMET

Tel. (787) 766-1717 Ext. 6366

Sra. Josefina Melgar, IRB Institutional Coordinator – Turabo

Tel. (787) 743-7979 Ext.4126

Rebecca Cherry, Ph.D., IRB Institutional Coordinator - UNE

Tel. (787) 257-7373 Ext. 3936

Teaching Philosophy and Methodology

This course is grounded in the learning theory of Constructivism. Constructivism is a philosophy of learning founded on the premise that, by reflecting on our experiences, we construct our own understanding of the world in which we live.

Each of us generates our own “rules” and “mental models,” which we use to make sense of our experiences. Learning, therefore, is simply the process of adjusting our mental models to accommodate new experiences. As teachers, our focus is on making connections between facts and fostering new understanding in students. We will also attempt to tailor our teaching strategies to student responses and encourage students to analyze, interpret and predict information.

There are several guiding principles of constructivism:

1. Learning is a search for meaning. Therefore, learning must start with the issues around which students are actively trying to construct meaning.
2. Meaning requires understanding wholes as well as parts. And parts must be understood in the context of wholes. Therefore, the learning process focuses on primary concepts, not isolated facts.
3. In order to teach well, we must understand the mental models that students use to perceive the world and the assumptions they make to support those models.
4. The purpose of learning is for an individual to construct his or her own meaning, not just memorize the "right" answers and regurgitate someone else's meaning. Since education is inherently interdisciplinary, the only valuable way to measure learning is to make the assessment part of the learning process, ensuring it provides students with information on the quality of their learning.

5. Evaluation should serve as a self-analysis tool.
6. Provide tools and environments that help learners interpret the multiple perspectives of the world.
7. Learning should be internally controlled and mediated by the learner.

WORKSHOP ONE

Specific Content Objectives:

At the end of Workshop One, students will

1. Define creative writing accurately.
2. Apply the concept of creative writing in literature analysis.
3. Analyze different literary genres (e.g., short story, drama, novel, novella, novelette, and poetry).
4. Identify the elements of a short story (fiction and non-fiction).
5. Apply the elements of the short story to analyze a fiction and/or non-fiction literary piece.

Specific Language Objectives

At the end of Workshop One, students will:

1. Listen: Give attention to the elements of the short story: point of view, character, dialog, and plot.
2. Speak: Discuss the differences of literary genres by means of cooperative groups.
3. Read: Evaluate the quality of a short story.
4. Write: Respond to a fiction/non-fiction literary piece.

Electronic Links (URLs):

APA format

<http://www.apastyle.org/>

<http://owl.english.purdue.edu/owl/resource/560/01/>

Creative writing

<http://www.writingforward.com/creative-writing/what-is-creative-writing-2>

<http://www.be-a-better-writer.com/what-is-creative-writing.html>

Literary genres

<http://academic.brooklyn.cuny.edu/english/melani/cs6/genres.html>

<http://genresofliterature.com/>

<http://www.cde.ca.gov/ci/rl/l/litrlgenres.asp>

Elements of a short story

<http://hrsbstaff.ednet.ns.ca/engramja/elements.html>

<http://www.yale.edu/ynhti/curriculum/units/1983/3/83.03.09.x.html>

<http://verisimilitude.hubpages.com/hub/The-Elements-Of-Writing-A-Short-Story>

Assignments before the Workshop:

1. Students will elaborate a concept map on creative writing.
2. Students will search for information on the six literary genres using the virtual library, peer-reviewed journals, the Internet, and other electronic resources. Then, they are to fill out a six-column graphic organizer with the information collected from their search. (E-lab).
3. Students will read a PowerPoint on literary genres posted by the facilitator on BlackBoard.
4. Students will watch a YouTube video on literary genres posted at:
<http://www.youtube.com/watch?v=vDhUmn4IZ78>
5. Students will complete a Venn diagram to compare and contrast fiction and non-fiction.
6. Bring scissors, glue, markers, and pictures related to the content of this workshop.

Key Vocabulary:

- | | |
|------------------|----------------|
| 1. Lyric | 7. Poetry |
| 2. Drama | 8. Fantasy |
| 3. Epic | 9. Short story |
| 4. Essay | 10. Legend |
| 5. Autobiography | 11. Mystery |
| 6. Speech | 12. Mythology |

List of Supplementary Materials for the Workshop:

1. Rollerdex
2. Cards
3. 6-column chart
4. Concept map
5. Venn diagram
6. YouTube video

SIOP Components - Place a checkmark on the (___) for ALL strategies that will be used in the workshop.

<p>A. Preparation</p> <p>___ Adaptation of Content</p> <p><u>X</u> Links to Background Knowledge</p> <p><u>X</u> Links to Past Learning</p> <p><u>X</u> Strategies Incorporated</p> <p>CALLA Strategies (Cognitive Academic Language Learning Approach)</p> <p><u>X</u> Cognitive</p> <p><u>X</u> Meta-cognitive</p> <p><u>X</u> Social/Affective</p>	<p>B. Scaffolding</p> <p><u>X</u> Modeling</p> <p><u>X</u> Guided Practice</p> <p><u>X</u> Independent Practice</p> <p>___ Comprehensible Input</p>
<p>C. Grouping Options</p> <p><u>X</u> Whole Class</p> <p><u>X</u> Small Groups</p> <p><u>X</u> Partners</p> <p><u>X</u> Independent Work</p>	<p>of Processes</p> <p><u>X</u> Listening</p> <p><u>X</u> Speaking</p> <p><u>X</u> Reading</p> <p><u>X</u> Writing</p>
<p>E. Application</p> <p><u>X</u> Hands-on</p> <p><u>X</u> Meaningful/Relevant</p> <p><u>X</u> Rigorous</p> <p><u>X</u> Link to Objectives</p> <p><u>X</u> Promote Engagement</p>	

Integrated Activities:

1. The facilitator and students will carry out an icebreaking activity. The facilitator will have various post-it notes face down on a table. Each note will have the name of different languages. Students will take a post-it note, and place it on their shirt without looking at it. Students will then mingle in a circle in the middle of the room. They cannot tell another student what language they have posted on their note. They can attempt to talk or communicate with that student either using

gestures or the language stated in the note. The intended outcome will be to make students aware of how an ESOL student may feel when he/she is in a classroom of English speaking students.

2. Students will participate in a Circle of Voices. They will form groups of about three to four members. Each group will have three minutes to discuss the ice-breaking activity topic. Then, members may react for or against the comments that they have expressed.
3. In small groups, students will discuss their concept maps on creative writing. Then, they will participate in a discussion to analyze the features of creative writing and how they can apply this concept into their daily writing. The facilitator will guide the discussion.
4. The facilitator will build a six-space spinner with the different literary genres. Then, the facilitator spins the spinner and asks questions pertaining to the type of literary genres where the spinner stops.
5. Individually, students will present one thing they learned about the literary genres from the YouTube video. One student will take notes of the ideas on the board for further reference during class.
6. Literary genres will be assigned to students to analyze. Then, they will participate in a round-table discussion. Each group will choose a member to be part of the panel in charge of debating different literary genres. The remaining students can participate with their questions to the panel once the discussion has been completed. The facilitator will become the moderator of the discussion.

7. Each group will write a two-page expository essay on their chosen literary genre analyzed in the round-table discussion. Groups will submit their essays to the facilitator via e-mail no later than 24 hours after this workshop.
8. The class will be divided into three groups. Group one will discuss the first circle of the Venn diagram (fiction); group three will discuss the third circle of the Venn diagram (non-fiction); and the second group will discuss the junction circle of the Venn diagram (common points of fiction and non-fiction).
9. After the analysis of each circle of the Venn diagram, groups will make a brief presentation of what they learned about fiction or non-fiction to the class. Then, the facilitator will lead a debriefing activity.
10. The facilitator will provide copies of two excerpts: fiction and non-fiction stories. Then, the facilitator will have students apply the elements of fiction or non-fiction to the analysis of a short story. Finally, groups will make a brief presentation of their analysis of the assigned excerpt.
11. Individually, students will read a short story of their choice (fiction or non-fiction), prepare an outline of the story content identifying main and secondary characters, setting, plot, climax, resolution, author's point of view, etc.) and write a paper in response to the story they have read.
12. The facilitator will explain the *Digital Performance Portfolio Assessment Manual*. Students will start working on their portfolios.
13. Students will open a TELL ME MORE account with the Learning Resource Specialist of the campus and start working on their English language skills for at least 20 hours during the course. It will be part of the final grade.

Assessment:

1. Students will complete the self-reflection process on the content of the workshop (See self-reflection section on the *Digital Performance Portfolio Assessment Manual*) and send it to the facilitator via e-mail no later than 72 hours after this workshop.
2. In small groups, students will discuss the similarities and differences between fiction and non-fiction.
3. Students will write a paper in response to a fiction and non-fiction short story.
4. Students will participate in a round-table discussion about literary genres.

Lesson Wrap-Up:

1. Individual: Students will make a human chain. The facilitator will whisper a statement related to the content of this workshop and the student will report to the other student in his/her ear. The student located at the end of the chain will report what he heard from the last reporter before him/her. It is fun!
2. Group: Students will participate in an activity known as *Poster Sessions*. In small groups, students will build a poster related to this workshop's content. They will then set up a poster display and a member of each group will act as the host/hostess of the poster and be responsible to explain the meaning of it when visitors arrive to look at or talk about the poster. This activity will be completed when all the posters have been visited and the host/hostess has explained the poster content in detail.

WORKSHOP TWO

Specific Content Objectives:

At the end of Workshop Two, students will

1. Differentiate drama writing from other literary genres.
2. Identify the forms/types of dramatic genres.
3. Recognize the elements of drama.
4. Analyze the elements of drama in dramatic texts.
5. Evaluate the quality of dramatic texts.

Specific Language Objectives

At the end of Workshop Two, students will:

1. Listen: Discriminate features of drama from other literary genres in formal presentations.
2. Speak: Debate the quality of dramatic texts by means of formal discussion sessions.
3. Read: Evaluate the quality of dramatic texts.
4. Write: Respond to a dramatic literary piece.

Electronic Links (URLs):

APA format

<http://www.apastyle.org/>

<http://owl.english.purdue.edu/owl/resource/560/01/>

Drama writing

<http://writingcenter.unc.edu/resources/handouts-demos/writing-for-specific-fields/drama>

Forms/types of dramatic genres

<http://www.youtube.com/watch?v=-JOQnugL9Wk>

Elements of drama

http://www.nou.edu.ng/noun/NOUN_OCL/pdf/eng%20162.pdf

<http://www.csustan.edu/english/reuben/pal/append/axh.html>

<http://www.curriculumsupport.education.nsw.gov.au/secondary/creativearts/assets/drama/pdf/dramaelements.pdf>

Assignments before the Workshop:

1. Students will build a comparative chart to differentiate drama writing from other literary genres.
2. Students will search for and read information on the forms and types of dramatic genres at the virtual library, the Internet, peer-reviewed journals, and other electronic resources. Then, students will share their findings by e-mail or using Wimba Voice, prepare a concept map with the information of the forms and types of dramatic genres, and be prepared for further discussion and analysis in class.
(E-lab)
3. Students will watch the videos uploaded on BlackBoard and take notes of drama elements.
4. Students will bring a script of their favorite drama to act it out in class.

Key Vocabulary:

1. Plot
2. Imitation
3. Tragedy
4. Impersonification

List of Supplementary Materials for the Workshop:

1. Videos
2. Script of a dramatic text
3. Comparative chart

SIOP Components - Place a checkmark on the (___) for ALL strategies that will be used in the workshop.

<p>A. Preparation</p> <p>___ Adaptation of Content</p> <p><u>X</u> Links to Background Knowledge</p> <p><u>X</u> Links to Past Learning</p> <p><u>X</u> Strategies Incorporated</p> <p>CALLA Strategies (Cognitive Academic Language Learning Approach)</p> <p><u>X</u> Cognitive</p> <p><u>X</u> Meta-cognitive</p> <p><u>X</u> Social/Affective</p> <p>C. Grouping Options</p> <p><u>X</u> Whole Class</p> <p><u>X</u> Small Groups</p> <p><u>X</u> Partners</p> <p><u>X</u> Independent Work</p>	<p>B. Scaffolding</p> <p><u>X</u> Modeling</p> <p><u>X</u> Guided Practice</p> <p><u>X</u> Independent Practice</p> <p>___ Comprehensible Input</p> <p>D. Integration of Processes</p> <p><u>X</u> Listening</p> <p><u>X</u> Speaking</p> <p><u>X</u> Reading</p> <p><u>X</u> Writing</p> <p>E. Application</p> <p><u>X</u> Hands-on</p> <p><u>X</u> Meaningful/Relevant</p> <p><u>X</u> Rigorous</p> <p><u>X</u> Link to Objectives</p> <p><u>X</u> Promote Engagement</p>
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Integrated Activities:

1. The facilitator will ask students to recall the most important points discussed during the last workshop.

2. As an introductory activity, students will share the content of their fiction or non-fiction story and their response in class.
3. Each small group will be at one of the stations where they will discuss each form/type of dramatic genres. When time is up, the groups will then move to new stations where they will continue their discussion, based on the ideas they encounter from the previous station. Rotations continue every five minutes until each group has been to all the stations and has had a chance to consider all the groups' comments.
4. In small groups, students will share their findings on the forms and types of dramatic genres and prepare a brief presentation on the topic.
5. In a discussion circle, students will analyze the content of the videos uploaded on BlackBoard and share their findings with the class. The facilitator will lead the discussion.
6. Using a PowerPoint presentation, the facilitator will model how to analyze the elements of drama in dramatic texts. Then, he/she will provide copies of a short drama and have students, in small groups, analyze the elements of drama in the literary piece assigned. A formal discussion will follow.
7. Individually, students will read a short drama, analyze its elements, evaluate its quality, and write a paper in response to the dramatic text read.
8. Students will act out a brief segment of their favorite drama brought to class. One or more students can participate in the performance. The remaining seated students will give their opinion on the quality of the script and the group performance.

9. Students will report their progress on the final project: a comprehensive paper on a writer of their choice. They must send the final project log to the facilitator via e-mail no later than 72 hours after the workshop. (See Appendix E).
10. Students will continue working on their portfolios.
11. Students will continue working on their English language skills using e-lab for at least 20 hours during the course. It will be part of the final grade.

Assessment:

1. Students will complete the self-reflection process on the content of the workshop (See self-reflection section on the *Digital Performance Portfolio Assessment Manual*) and send it to the facilitator via e-mail no later than 72 hours after this workshop.
2. Students will discuss each form/type of dramatic genres in a group activity known as *Stations*.
3. Students will write a paper in response to a dramatic text they have read.
4. Students will prepare a brief presentation on the forms and types of dramatic genres.

Lesson Wrap-Up:

1. Students will write about what they learned in this workshop for one minute without stopping. Then, they will share their writing with the class.
2. In small groups, students will write a short dramatic text about what they learned in this workshop.

WORKSHOP THREE

Specific Content Objectives:

At the end of Workshop Three, students will:

1. Compare and contrast the elements of novel, novella, and novelette.
2. Identify the stages in plot development of a novella and a novelette.
3. Analyze the elements of a novella and novelette in novelistic texts.
4. Make connections while reading a novella or novelette to their current life, past, or future.
5. Evaluate the quality of novelistic texts.

Specific Language Objectives:

At the end of Workshop Three, students will:

1. Listen: Differentiate the elements of novel, novella, and novelette in formal presentations.
2. Speak: Describe connections while reading a novella and novelette to their current life, past, or future.
3. Read: Grasp the message of a novella or novelette.
4. Write: Respond to a novella or novelette piece.

Electronic Links (URLs):

APA format

<http://www.apastyle.org/>

<http://owl.english.purdue.edu/owl/resource/560/01/>

Novel, novella, novelette

http://www.thevalve.org/go/valve/article/novels_novellas_novelettes/

<http://inventingreality.4t.com/shortstoriesvsnovellasvsnovels.html>

Stages in plot development

<http://www.how-to-write-a-book-now.com/plot-development.html>

<http://www.learner.org/interactives/literature/read/plot1.html>

Elements of a novel, novella, novelette

<http://www.creative-writing-now.com/elements-of-a-novel.html>

http://heliotropemag.com/Issue01/pdf/Heliotrope_pg26-31_Novella.pdf

Assignments before the Workshop:

1. Students must search for and read information on novel, novella, and novelette at the virtual library, the Internet, peer-reviewed journals, and other electronic resources. Then, students will elaborate a Venn diagram to compare and contrast the features of a novel, novella, and novelette, and be prepared for discussion in class.
2. Students will prepare a brochure presenting the definition and the elements of a novel, novella, and a novelette.
3. Students will fill out a three-column chart uploaded on BlackBoard by the facilitator. Column #1 will be current life, #2 past life, and #3 future life. After having the novella or novelette assigned by the facilitator, students will fill out the chart with any connections they made after having read the novella or novelette.
4. Bring your portfolio.

Key Vocabulary:

1. Novelistic
2. Novel

Integrated Activities:

1. The facilitator and students will briefly review the activities and content discussed during the last workshop.
2. Students will make three groups and participate in an activity known as Corners. Each group will defend one of the following: novel, novella, or novelette. Groups can use the Venn diagrams prepared in advance. The facilitator will become the moderator of the discussion.
3. Using a PowerPoint presentation, the facilitator will describe the stages in plot development of a novella and a novelette.
4. Each group will read an excerpt of a novel, novella, or novelette of their choice and analyze its plot within a reading circle. A discussion will follow.
5. Students will set a display of the brochures on the novel, novella, and novelette. Each group will explain the distinctive features of each while visitors will take notes of the explanations.
6. The facilitator will explain how to analyze the elements of a novella and novelette in novelistic texts by means of a PowerPoint presentation.
7. In small groups, students will analyze the elements of a novella or novelette and complete a chart with the elements found and concrete examples of such elements. Then, they will share their findings with the class.
8. Individually, students will read a short drama, analyze its elements, evaluate its quality, and write a paper in response to the dramatic text read.
9. The facilitator will lead a snowballing activity. Students will begin this activity by responding to questions or issues as individual. Then, they will create

- progressively larger conversational groups by doubling the size of their groups every few minutes until by the end of the activity everyone is reconvened in the large group.
10. Students will report their progress on the final project: a comprehensive paper on a writer of their choice. They must send the final project log to the facilitator via e-mail no later than 72 hours after the workshop. (See Appendix E).
 11. Students will continue working on their portfolios and submit them to the facilitator for feedback.
 12. Students will continue working on their English language skills using e-lab for at least 20 hours during the course. It will be part of the final grade.

Assessment:

1. Students will complete the self-reflection process on the content of the workshop (See self-reflection section on the *Digital Performance Portfolio Assessment Manual*) and send it to the facilitator via e-mail no later than 72 hours after this workshop.
2. Students will participate in a snowballing activity to make connections while reading a novella or novelette to their current life, past, or future.
3. Students will write a paper in response to a novel, novella, or novelette they have read.
4. Students will discuss the distinctive features of a novel, novella, and novelette in an activity known as Corners.

Lesson Wrap-Up

1. Individual: Students will participate in an activity known as *Autobiographical Reflections*. Students will limit their autobiographies to their experiences lived in Workshop Three. After writing their one-paragraph autobiographic reflections, students will share it with the class.
2. Group: Students will participate in an activity known as *Jigsaw*. The facilitator will develop a list of topics studied in this workshop for developing expertise, making the division of the material into component parts clear. Either through teacher assignment or by interest areas, students will form groups charged with developing expertise on a particular topic then work in these expert groups to master the topic. They will also determine ways to help others learn the material, exploring possible explanations, examples, illustrations, and applications. After expert groups have developed their expertise and pedagogical strategies, students will move from their expert group to a new jigsaw group in which each student serves as the only expert on a specific topic studied in Workshop Three. In the jigsaw groups, experts teach the material and lead the discussion on their particular topic. Finally, students will return to their expert groups, debrief, and the whole class will reflect on the group discoveries in a closure activity.

WORKSHOP FOUR

Specific Content Objectives:

At the end of Workshop Four, students will:

1. Differentiate poetry writing from other literary genres.
2. Identify the traditional characteristics of poetry (e.g., emotional, imaginative language, the use of metaphor and simile, division into stanzas, rhyme, regular pattern of stress, or meter).
3. Respond to whether feelings, events, or images from the poem remind you of something in their own life.
4. Evaluate the quality of poetic texts.

Specific Language Objectives

At the end of Workshop Four, students will:

1. Listen: Be attentive to differences between poetry and other literary genres.
2. Speak: Discuss the traditional characteristics of poetry.
3. Read: Interpret the content of a poem.
4. Write: Write responses to some of the strategies used in the poem.

Electronic Links (URLs):

APA format

<http://www.apastyle.org/>

<http://owl.english.purdue.edu/owl/resource/560/01/>

Poetry

<http://contemporarylit.about.com/od/poetry/a/poetry.htm>

Characteristics of poetry

<http://www.csustan.edu/english/reuben/pal/append/AXF.HTML>

http://www.wjcc.k12.va.us/tms/faculty-staff/facultywebsites/elements-of-poetry/elements%20of%20poetry%20power%20point_files/frame.htm

Figurative language

<http://faculty.nipissingu.ca/williams/figofspe.htm>

<http://www.ereadingworksheets.com/figurative-language/figurative-language-worksheets/>

Assignments before the Workshop:

1. Students will search for information on the traditional characteristics of poetry on the virtual library, Internet, peer-reviewed journals, and other electronic resources. Then, they will share their findings via e-mail or Wimba Voice, and draw a concept map on each of these characteristics.
2. Students will choose two figures of speech, write a sentence illustrating the figures of speech, and draw a picture showing the literal meaning of the figures.
3. Students will preview a poem assigned by the facilitator on BlackBoard and look for vocabulary words that may evoke a feeling, event, or an image. They will write these notes down on index cards and use these to complete a three-column chart on feelings, events, and images as they reminded the students of something related to their own life.
4. Students will listen to a poem posted on BlackBoard. They are to take notes of the elements of the poem and practice the prosody at reciting it.

Key Vocabulary:

1. Poetry
2. Stanza
3. Rhyme
4. Metaphor
5. Simile
6. Meter
7. Figurative language
8. Prosody

List of Supplementary Materials for the Workshop

1. Poem
2. Three-column chart
3. Concept map
4. Paper strips

SIOP Components - Place a checkmark on the (___) for ALL strategies that will be used in the workshop.

<p>A. Preparation</p> <p><input type="checkbox"/> Adaptation of Content</p> <p><input checked="" type="checkbox"/> Links to Background Knowledge</p> <p><input checked="" type="checkbox"/> Links to Past Learning</p> <p><input checked="" type="checkbox"/> Strategies Incorporated</p>	<p>B. Scaffolding</p> <p><input checked="" type="checkbox"/> Modeling</p> <p><input checked="" type="checkbox"/> Guided Practice</p> <p><input checked="" type="checkbox"/> Independent Practice</p> <p><input type="checkbox"/> Comprehensible Input</p>
<p>CALLA Strategies (Cognitive Academic Language Learning Approach)</p> <p><input checked="" type="checkbox"/> Cognitive</p> <p><input checked="" type="checkbox"/> Meta-cognitive</p> <p><input checked="" type="checkbox"/> Social/Affective</p>	
<p>C. Grouping Options</p> <p><input checked="" type="checkbox"/> Whole Class</p> <p><input checked="" type="checkbox"/> Small Groups</p> <p><input checked="" type="checkbox"/> Partners</p> <p><input checked="" type="checkbox"/> Independent Work</p>	<p>D. Integration of Processes</p> <p><input checked="" type="checkbox"/> Listening</p> <p><input checked="" type="checkbox"/> Speaking</p> <p><input checked="" type="checkbox"/> Reading</p> <p><input checked="" type="checkbox"/> Writing</p>
<p>E. Application</p> <p><input checked="" type="checkbox"/> Hands-on</p> <p><input checked="" type="checkbox"/> Meaningful/Relevant</p> <p><input checked="" type="checkbox"/> Rigorous</p> <p><input checked="" type="checkbox"/> Link to Objectives</p> <p><input checked="" type="checkbox"/> Promote Engagement</p>	

Integrated Activities:

1. The facilitator and students will preview/review the most important points discussed in Workshop Three.
2. As a group, students will complete a three-column chart on feelings, events, and images that the vocabulary in the poem may evoke in each student. A group discussion will follow.

3. Students will share their interpretation of the posted poem by means of a critical debate. By a show of hands, students will be assigned to different groups to prepare arguments supporting one of the issues illustrated in the poem. In groups they will prepare their arguments to either support or rebut the interpretation of the poem by the other groups. The facilitator will lead a debriefing session after this activity.
4. In small groups and using their concept maps, the facilitator will assign each group two traditional characteristics of poetry. The students are to prepare a brief presentation of these characteristics to the class and then a group discussion will follow.
5. Using a PowerPoint presentation, the facilitator will introduce the concept and practical applications of figures of speech.
6. Students will write narrative sentences on paper strips. In pairs, they will rewrite sentences into poetic lines using figures of speech. Students will read their poetic lines and explain their meaning to the class.
7. In pairs, students will use the poetic lines in written on paper strips and write a short poem following the basic characteristics of poetry.
8. Using a PowerPoint presentation, the facilitator will model how to interpret the content of a poem and evaluate the quality of poetic texts.
9. Pairs will recite their poem to the class and have their peers interpret it. An analysis of the interpretation of the poem will follow.

10. The facilitator will post four different poems on BlackBoard. Students will download one of the poems, read it carefully, interpret it, and write a paper in response to the content of the poem.
11. Students will report their progress on the final project: a comprehensive paper on a writer of their choice. They must send the final project log to the facilitator via e-mail no later than 72 hours after the workshop. (See Appendix E).
12. Students will continue working on their portfolios.
13. Students will continue working on their English language skills using e-lab for at least 20 hours during the course. It will be part of the final grade.

Assessment:

1. Students will complete the self-reflection process on the content of the workshop (See self-reflection section on the *Digital Performance Portfolio Assessment Manual*) and send it to the facilitator via e-mail no later than 72 hours after this workshop.
2. In pairs, students will complete a three-column chart on feelings, events, and images that the vocabulary in the poem may evoke in each student.
3. Students will write a paper in response to the content of the poem.
4. Students will make brief oral presentations on the basic characteristics of poetry (Appendix F).

Lesson Wrap-Up:

1. Students will write a one-sentence summary about the content of this workshop. Then, each student will read it aloud to the class and discuss.

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2. In small groups, students will talk about the content of this workshop. Then, groups will summarize their conversations on large sheets of newsprint, transparencies, or chalkboards. Individual members of the class are then free to wander about the room reading all the responses and adding comments.

WORKSHOP FIVE

Specific Content Objectives:

At the end of Workshop Five, students will

1. Apply active reading strategies for reading short stories, drama, novelette, and poetry.
2. Analyze the structure and features of a story, drama, novelette, and poetry.
3. Make a comprehensive research on a writer of their choice.

Specific Language Objectives

At the end of Workshop Five, students will:

1. Listen: Follow steps of different active reading strategies for reading short stories, drama, novelette, and poetry.
2. Speak: Discuss the structure and features of a story, drama, novelette, and poetry.
3. Read: Summarize information on a writer of their choice.
4. Write: Elaborate a research report on a writer.

Electronic Links (URLs):

APA format

<http://www.apastyle.org/>

<http://owl.english.purdue.edu/owl/resource/560/01/>

Reading strategies

http://classrooms.hydeparkschools.org/webpages/MSmith/active_reading_.cfm

Assignments before the Workshop:

1. Students will search for information on active reading strategies at the virtual library, the Internet, the peer-reviewed journals, and other electronic resources.

They will write each strategy on index cards. A definition and an example of each strategy must be provided (e-lab).

2. Students will build a chart with the distinctive features of a story, drama, novelette, and poetry.
3. Students will complete their comprehensive research on a writer of their choice and elaborate a PowerPoint presentation with the basic facts of the writer and his/her work (final project).
4. Students will prepare a short story (fiction or non-fiction), a novelette, a poem, a song, or a news program about the content of the course.

Key Vocabulary:

See the key vocabulary of all previous workshops.

List of Supplementary Materials for the Workshop

1. Index cards
2. PowerPoint presentation
3. Four-column chart
4. Questionnaire

SIOP Components - Place a checkmark on the (___) for ALL strategies that will be used in the workshop.

<p>A. Preparation</p> <p>___ Adaptation of Content</p> <p><u>X</u> Links to Background Knowledge</p> <p><u>X</u> Links to Past Learning</p> <p><u>X</u> Strategies Incorporated</p>	<p>B. Scaffolding</p> <p><u>X</u> Modeling</p> <p><u>X</u> Guided Practice</p> <p><u>X</u> Independent Practice</p> <p>___ Comprehensible Input</p>
<p>CALLA Strategies (Cognitive Academic Language Learning Approach)</p> <p><u>X</u> Cognitive</p> <p><u>X</u> Meta-cognitive</p> <p><u>X</u> Social/Affective</p>	
<p>C. Grouping Options</p> <p><u>X</u> Whole Class</p> <p><u>X</u> Small Groups</p> <p><u>X</u> Partners</p> <p><u>X</u> Independent Work</p>	<p>D. Integration of Processes</p> <p><u>X</u> Listening</p> <p><u>X</u> Speaking</p> <p><u>X</u> Reading</p> <p><u>X</u> Writing</p>
<p>E. Application</p> <p><u>X</u> Hands-on</p> <p><u>X</u> Meaningful/Relevant</p> <p><u>X</u> Rigorous</p> <p><u>X</u> Link to Objectives</p> <p><u>X</u> Promote Engagement</p>	

Integrated Activities:

1. The facilitator and students will preview/review the most important points discussed in Workshop Four.
2. The facilitator will project a comparative four-column chart using a PowerPoint slide. Students will make four groups and review the distinctive features of a story, drama, novelette, and poetry. Then, each group will make a brief oral presentation of the chosen genre. The facilitator will lead a discussion session.

3. Class will be divided in small groups and work on an outline with information on the six active reading strategies from the index cards.
4. Each group will model the six active reading strategies for reading short stories, drama, novelette, and poetry (Appendix F).
5. In pairs, students will apply the six active reading strategies on the reading assigned by the facilitator. Students will receive an excerpt of a novel, novella, novelette, short story (fiction or non-fiction), or poem and a questionnaire they must answer. Then, every pair will share their work to the class.
6. Individually, students will make a presentation of their selected writer participating in a panel. Each student will become an expert on his/her chosen writer, present the writer's life, and analyze the writer's work. The panelists will answer questions by the end of their presentations. The facilitator will guide the discussion. After their presentation, students will turn in the research paper on their chosen writer to the facilitator.
7. Students will complete and hand in their portfolios to the facilitator for grading. For details on how to assemble your portfolio, refer to the *Digital Performance Portfolio Assessment Manual*.
8. Students will work on their English language skills using e-lab for at least 20 hours during the course. It will be part of the final grade.

Assessment:

1. Students will complete the self-reflection process on the content of the workshop (See self-reflection section on the *Digital Performance Portfolio Assessment Manual*) and send it to the facilitator via e-mail 48 hours after the class.

2. In pairs, students will demonstrate the applications of the six active reading strategies for reading a short story (fiction; non-fiction), novel, novella, novelette, or poetry.
3. Students will write a comprehensive paper on a writer of their choice. (See Appendix D).
4. Students will present life and work of a selected writer by means of a panel discussion. (See Appendix A).

Lesson Wrap-Up:

1. Students will write a one-minute paper on what they learned in the course.
2. In small groups, students will present their poem, news program, short story, or song that summarizes the content of this course.

Appendixes

APPENDIX A

NATIONAL PROFICIENCY LEVELS FOR DIFFERENTIATED INSTRUCTION

Retrieved from: WIDA Consortium <http://www.wida.us/>

“Can Do” Listening Rubric

National Proficiency Levels	Criteria
Starting	<ul style="list-style-type: none"> • Identifies objects • Names concrete objects • Points to picture/object of the word heard • Follows simple commands • Repeats words or simple phrases • Understands simple messages – gestures, pointing
Emerging	<ul style="list-style-type: none"> • Draws a picture • Requires continuous repetition • Follows verbal dictations • Checks-off words that were heard • Repeats information heard to determine comprehension • Understands slow speech and multiple repetitions
Developing	<ul style="list-style-type: none"> • Understands more details of spoken language • Needs limited or no repetition and slow speech • Understands basic academic vocabulary which is frequently used in class discussions • Understands class discussions with some difficulty • Understands most of what was said
Expanding	<ul style="list-style-type: none"> • Needs limited or no repetition at normal speed speech • Understands academic vocabulary used in class discussions • Understands class discussions with little difficulty • Understands nearly everything said
Bridging	<ul style="list-style-type: none"> • Needs no repetition at normal speed speech • Understands elaborate academic vocabulary used in class discussions • Understands class discussions with no difficulty • Demonstrates a native-like English speaker’s understanding of what is said

“Can Do” Speaking Rubric

National Proficiency Levels	Criteria
Starting	<ul style="list-style-type: none"> • Names concrete objects • Responds a simple yes or no to questions • Repeats words or simple phrases • Uses one word commands • Mispronounces words making it difficult to be understood • Breaks speech into parts making comprehension difficult • Uses limited or no vocabulary to support message
Emerging	<ul style="list-style-type: none"> • Uses a few more words to respond to questions although grammatically incorrect • Uses one-, two-, and multiple-word commands • Uses verb tenses interchangeably • Misuses words in daily speech • Repeats spoken words or phrases to improve understanding due to pronunciation flaws • Uses grammar and word order incorrectly • Uses vocabulary (emerging stage) to support oral messages
Developing	<ul style="list-style-type: none"> • Responds using longer phrases/sentences • Initiates and carries out conversations; however, there may be interruptions due to thinking of the correct words to say • Applies grammar and word order correctly most of the time • Demonstrates correct use of basic academic vocabulary which is frequently used in class discussions and/or oral assignments. • Speaks with some hesitation • Uses vocabulary to support oral messages • Speaks with less difficulty, but listener must pay close attention to pronunciation.
Expanding	<ul style="list-style-type: none"> • Responds using elaborate phrases/sentences • Uses and interprets idiomatic expressions • Converses more fluently in social settings • Uses academic vocabulary frequently in class discussions • Participates in class discussions using academic content with slight hesitation • Misuse of grammar and word order seldom occurs and does not interrupt meaning • Pronounces most words accurately and clearly
Bridging	<ul style="list-style-type: none"> • Speaks fluently • Uses elaborate academic vocabulary in all class discussions correctly • Participates in class discussion using academic content without hesitation • Uses appropriate vocabulary to support oral messages at all times • Uses correct grammar and word all the time • Speaks with native-like pronunciation and intonation

“Can Do” Reading Rubric

National Proficiency Levels	Criteria
Starting	<ul style="list-style-type: none"> • Lacks comprehension of a wide array of written material (not developed) • Lacks ability to interpret graphs, charts, tables, and forms in textbooks (not developed) • Struggles with use of pre-reading and reading skills (not developed) • Lacks ability to apply reading strategies in order to guess meanings of unfamiliar words from context (not developed) • Struggles with use of strategic reading skills (in order to plan his/her reading assignments, diagnose deficiencies, resolve deficiencies independently or with the help of others, etc.) (not developed)
Emerging	<ul style="list-style-type: none"> • Improving comprehension (slowly emerging) of a wide array of written material (e.g., fictional and non-fictional texts that bridge personal, professional and academic themes, news articles, short stories, short novels, etc.) • Demonstrates correct interpretation of basic graphs, charts, tables and forms in textbooks • Applies limited pre-reading (e.g., activation of prior knowledge, semantic maps, etc.) and reading skills (e.g., skimming, scanning, inferences, paragraph frames, DRA, SQ4R, etc.) (slowly emerging) • Struggles with ability to use limited reading strategies to guess meanings of unfamiliar words from context (e.g., definition, restatement, examples, surrounding words, etc.) is • Strives to understand (even when not successful) the relationship between ideas (e.g., time, logical order, comparison/contrast, cause/effect), and reading patterns in order to identify literary genres (as listed above) • Applying successful reading skills (as listed above) are still emerging
Developing	<ul style="list-style-type: none"> • Comprehends a wide array of written material (as listed above) • Interprets basic graphs, charts, tables and forms • Applies correctly pre-reading and reading skills (as listed above) • Applies correct use of reading strategies to guess meanings of unfamiliar words from context (as listed above)-evidence of emerging. • Understands the relationship between ideas (as listed above)-evidence of emerging.. • Uses strategic reading skills (as listed above) that are evident.
Expanding	<ul style="list-style-type: none"> • Comprehends a wide array of level-appropriate written materials (as listed above) with mature accuracy • Interprets increasingly complex graphs, charts, tables, and forms accurately • Applies pre-reading and reading skills (as listed above) very strongly • Applies strategies to guess meanings of unfamiliar words from context (as listed above) which is clearly evident • Identifies signal words to understand the relationship between ideas (as listed above), and reading patterns to identify literary genres (as listed above)- emerging strongly • Understands the relationship between ideas (as listed above)-strongly evident. • Uses strategic reading skills (as listed above) with mature accuracy
Bridging	<ul style="list-style-type: none"> • Comprehends various types and lengths of level appropriate written materials (as listed above)-fully developed • Interprets complex graphs, charts, tables, and forms accurately • Applies pre-reading and reading skills (as listed above)-fully developed • Applies reading strategies to determine the meaning of unfamiliar words in a text (as listed above) with accuracy • Understands the relationship between ideas (time, logical order, comparison/contrast, cause/effect) • Demonstrates fully developed strategic reading skills (as listed above)

“Can Do” Writing Rubric

National Proficiency Levels	Criteria
Starting	<ul style="list-style-type: none"> ● Lacks clear writing and focus. Details are limited or unclear. There’s no clear distinction to what is important and what is supported. ● Lacks engaging and drawing a conclusion. Paper simply starts and ends. Lack of transitions make it difficult to understand the paper. ● Writes with limited use of vocabulary or specific words to transmit meaning of the essay. Misuse of parts of speech makes it difficult to understand the writing. ● Rambles- use of incomplete sentences that are too long to understand. Sentences follow a simple structure and or style. ● Struggles with spelling, punctuation capitalization and other writing conventions. This makes it very difficult to understand the writing. ● Lacks strategic writing skills (e. g., knowledge of the writing process; declarative, procedural and conditional knowledge; and strategies for inquiry drafting [such as investigating genre, considering audience, and responding to purpose], and for product revision) that are clearly not developed.
Emerging	<ul style="list-style-type: none"> ● Writes sentences that are still unclear there seems to be a guide to a focused topic; however, it may drift at times. There is an attempt in details to support main idea. Reader can still feel confused. ● Attempts to write an introduction and or conclusion. Use of transitions helps, but paper is in need of more details. ● Struggles with some vocabulary terms that are used inappropriately. Greater command of the parts of speech is developing, but many words are still used incorrectly. ● Attempts to create a style of sentence structure here and there; although, for the most part it sticks to one style. ● Shows need of improving spelling, punctuation, capitalization, and other writing conventions. It is still difficult to read the writing; but there are signs of improvement. ● Demonstrates emerging strategic writing skills.
Developing	<ul style="list-style-type: none"> ● Writes with an unclear focus. Writing appears to be on one topic, but shifts to another topic at times. Support of main idea is lacking. Reader is left with unanswered questions. ● Attempts to write a proper introduction and conclusion however, both are dull or unclear. Transitions help connect ideas although at times they distract the flow. ● Selects and uses words appropriately; however, they are not higher level and need more vigor. ● Formulates well-written sentences; however, style and structure of sentences are repetitious. ● Demonstrates control of spelling, punctuation, capitalization, and other writing conventions. However, the writing could read and sound better by improving conventions. ● Utilizes strategic writing skills properly (now evident).
Expanding	<ul style="list-style-type: none"> ● Writes with a focus in mind; however, there is room for improvement. Needs more relevant details to support the main idea. Some readers’ questions can be answered, while others are left with doubt. ● Uses a proper introduction and conclusion, however, some improvement is needed. Needs to continue using transitional words are properly in order to allow the proper flow of ideas. ● Selects and uses vocabulary words that are much more livelier and appropriate. Some common wording can be improved. ● Writes with a definite style, and sentence structure is “catchy” with few mistakes. ● Demonstrates good control of spelling, punctuation, capitalization, and other writing conventions. Mistakes are few and nothing distracts from the writing. ● Applies mature strategic writing skills.
Bridging	<ul style="list-style-type: none"> ● Writing is clear and focused on a narrowed topic. Details are relevant and accurate, and they support the main ideas. Reader’s questions are answered. ● Writing has a clear introduction that hooks the reader and conclusion that leaves a lasting impression. Use of transitions helps the reader to connect ideas. Reading flows and not dull. ● Words used in the writing are specific and accurate. Vivid verbs and modifying words are present. Words used enhance the meaning of the writing. ● There is a variety in length and structure of the sentences. The style of sentences varies on how they begin. Sentences create fluency and rhythm. ● Excellent control of spelling, punctuation capitalization and other writing conventions. ● Strategic writing skills are fully developed.

APPENDIX B
THE WRITING PROCESS
6-TRAITS WRITING RUBRIC

Appendix B Six-Traits of Writing Rubric

Student's Name: _____

Date: _____

Facilitator: _____ Course: _____

Assignment: _____

Instructions: This rubric will be used to evaluate all written work done by the student in both English and Spanish. Please refer to the trait that you are evaluating (i.e., Ideas and Content) and write the score in the appropriate box. Select the criteria per level (6= highest, 1=lowest) that best reflects the student's writing ability.

Refer to all the Appendix (D) sheets that describe, in detail, all the writing traits that you are evaluating in order to complete this rubric properly.

Writing Traits	Criteria per Level (From Highest to Lowest)						Grand Total:
	6	5	4	3	2	1	
Ideas and Content							
Organization							
Voice							
Word Choice							
Sentence Fluency							
Conventions							
Totals (Add all the totals down, then across to obtain the Grand Total.)							

Final Score: _____

Scoring Scale: (36-0)**Outstanding:** 33-36 points = A**Very Good:** 29-32 points = B**Satisfactory:** 24-28 points = C**Fair:** 19-23 points = D**Poor:** 0-18 points = F

Six Traits for Analytic Writing Rubrics

Trait #1: Idea and Content

Criteria per Level

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from

<https://www.ade.state.az.us/standards/6traits/>

6	<p>The writing is exceptionally clear, focused and interesting. It holds the reader's attention throughout. Main ideas stand out and are developed by strong support and rich details suitable to audience and purpose. The writing is characterized by</p> <ul style="list-style-type: none"> • clarity, focus, and control. • main idea(s) that stand out. • supporting, relevant, carefully selected details; when appropriate, use of resources provides strong, accurate, credible support • a thorough, balanced, in-depth explanation/ exploration of the topic; the writing makes connections and shares insights. • content and selected details that are well suited to audience and purpose.
5	<p>The writing is clear, focused and interesting. It holds the reader's attention. Main ideas stand out and are developed by supporting details suitable to audience and purpose. The writing is characterized by</p> <ul style="list-style-type: none"> • clarity, focus, and control. • main idea(s) that stand out. • supporting, relevant, carefully selected details; when appropriate, use of resources provides strong, accurate, credible support. • a thorough, balanced explanation/exploration of the topic; the writing makes connections and shares insights. • content and selected details that are well-suited to audience and purpose.
4	<p>The writing is clear and focused. The reader can easily understand the main ideas. Support is present, although it may be limited or rather general. The writing is characterized by</p> <ul style="list-style-type: none"> • an easily identifiable purpose. • clear main idea(s) • supporting details that are relevant, but may be overly general or limited in places; when appropriate, resources are used to provide accurate support. • a topic that is explored/explained, although developmental details may occasionally be out of balance with the main idea(s); some connections and insights may be present. • content and selected details that are relevant, but perhaps not consistently well chosen for audience and purpose.
3	<p>The reader can understand the main ideas, although they may be overly broad or simplistic, and the results may not be effective. Supporting detail is often limited, insubstantial, overly general, or occasionally slightly off-topic. The writing is characterized by</p> <ul style="list-style-type: none"> • an easily identifiable purpose and main idea(s). • predictable or overly-obvious main ideas or plot; conclusions or main points seem to echo observations heard elsewhere. • support that is attempted; but developmental details that are often limited in scope, uneven, somewhat off-topic, predictable, or overly general. • details that may not be well-grounded in credible resources; they may be based on clichés, stereotypes or questionable sources of information. • difficulties when moving from general observations to specifics.
2	<p>Main ideas and purpose are somewhat unclear or development is attempted but minimal. The writing is characterized by</p> <ul style="list-style-type: none"> • a purpose and main idea(s) that may require extensive inferences by the reader. • minimal development; insufficient details. • irrelevant details that clutter the text. • extensive repetition of detail.
1	<p>The writing lacks a central idea or purpose. The writing is characterized by</p> <ul style="list-style-type: none"> • ideas that are extremely limited or simply unclear. • attempts at development that are minimal or non-existent; the paper is too short to demonstrate the development of an idea.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Trait #2: Organization

Criteria per Level

6	<p>The organization enhances the central idea(s) and its development. The order and structure are compelling and move the reader through the text easily. The writing is characterized by</p> <ul style="list-style-type: none"> • effective, perhaps creative, sequencing; the organizational structure fits the topic, and the writing is easy to follow. • a strong, inviting beginning that draws the reader in and a strong satisfying sense of resolution or closure. • smooth, effective transitions among all elements (sentences, paragraphs, and ideas). • details that fit where placed
5	<p>The organization enhances the central idea(s) and its development. The order and structure are strong and move the reader through the text. The writing is characterized by.</p> <ul style="list-style-type: none"> • effective sequencing; the organizational structure fits the topic, and the writing is easy to follow. • an inviting beginning that draws the reader in and a satisfying sense of resolution or closure. • smooth, effective transitions among all elements (sentences, paragraphs, and ideas). • details that fit where placed. .
4	<p>Organization is clear and coherent. Order and structure are present, but may seem formulaic. The writing is characterized by</p> <ul style="list-style-type: none"> • clear sequencing. • an organization that may be predictable. • a recognizable, developed beginning that may not be particularly inviting; a developed conclusion that may lack subtlety. • a body that is easy to follow with details that fit where placed. • transitions that may be stilted or formulaic. • organization which helps the reader, despite some weaknesses.
3	<p>An attempt has been made to organize the writing; however, the overall structure is inconsistent or skeletal. The writing is characterized by</p> <ul style="list-style-type: none"> • attempts at sequencing, but the order or the relationship among ideas may occasionally be unclear. • a beginning and an ending which, although present, are either undeveloped or too obvious (e.g. "My topic is...", "These are all the reasons that...") • transitions that sometimes work. The same few transitional devices (e.g., coordinating conjunctions, numbering, etc.) may be overused. • a structure that is skeletal or too rigid. • placement of details that may not always be effective. • organization which lapses in some places, but helps the reader in others.
2	<p>The writing lacks a clear organizational structure. An occasional organizational device is discernible; however, the writing is either difficult to follow and the reader has to reread substantial portions, or the piece is simply too short to demonstrate organizational skills. The writing is characterized by</p> <ul style="list-style-type: none"> • some attempts at sequencing, but the order or the relationship among ideas is frequently unclear. • a missing or extremely undeveloped beginning, body, and/or ending. • a lack of transitions, or when present, ineffective or overused. • a lack of an effective organizational structure. • details that seem to be randomly placed, leaving the reader frequently confused.
1	<p>The writing lacks coherence; organization seems haphazard and disjointed. Even after rereading, the reader remains confused. The writing is characterized by</p> <ul style="list-style-type: none"> • a lack of effective sequencing. • a failure to provide an identifiable beginning, body and/or ending. • a lack of transitions. • pacing that is consistently awkward; the reader feels either mired down in trivia or rushed along too rapidly. • a lack of organization which ultimately obscures or distorts the main point.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Trait #3: Voice**Criteria per Level**

6	<p>The writer has chosen a voice appropriate for the topic, purpose and audience. The writer seems deeply committed to the topic, and there is an exceptional sense of "writing to be read." The writing is expressive, engaging, or sincere. The writing is characterized by</p> <ul style="list-style-type: none"> • an effective level of closeness to or distance from the audience (e.g., a narrative should have a strong personal voice, while an expository piece may require extensive use of outside resources and a more academic voice; nevertheless, both should be engaging, lively, or interesting. Technical writing may require greater distance.) • an exceptionally strong sense of audience; the writer seems to be aware of the reader and of how to communicate the message most effectively. The reader may discern the writer behind the words and feel a sense of interaction. • a sense that the topic has come to life; when appropriate, the writing may show originality, liveliness, honesty, conviction, excitement, humor, or suspense.
5	<p>The writer has chosen a voice appropriate for the topic, purpose, and audience. The writer seems committed to the topic, and there is a sense of "writing to be read." The writing is expressive, engaging or sincere. The writing is characterized by</p> <ul style="list-style-type: none"> • an appropriate level of closeness to or distance from the audience (e.g., a narrative should have a strong personal voice while an expository piece may require extensive use of outside resources and a more academic voice; nevertheless, both should be engaging, lively or interesting. Technical writing may require greater distance.) • a strong sense of audience; the writer seems to be aware of the reader and of how to communicate the message most effectively. The reader may discern the writer behind the words and feel a sense of interaction. • a sense that the topic has come to life; when appropriate, the writing may show originality, liveliness, honesty, conviction, excitement, humor, or suspense.
4	<p>A voice is present. The writer demonstrates commitment to the topic, and there may be a sense of "writing to be read." In places, the writing is expressive, engaging, or sincere. The writing is characterized by</p> <ul style="list-style-type: none"> • a questionable or inconsistent level of closeness to or distance from the audience. • a sense of audience; the writer seems to be aware of the reader but has not consistently employed an appropriate voice. The reader may glimpse the writer behind the words and feel a sense of interaction in places. • liveliness, sincerity, or humor when appropriate; however, at times the writing may be either inappropriately casual or personal, or inappropriately formal and stiff.
3	<p>The writer's commitment to the topic seems inconsistent. A sense of the writer may emerge at times; however, the voice is either inappropriately personal or inappropriately impersonal. The writing is characterized by</p> <ul style="list-style-type: none"> • a limited sense of audience; the writer's awareness of the reader is unclear. • an occasional sense of the writer behind the words; however, the voice may shift or disappear a line or two later and the writing become somewhat mechanical. • a limited ability to shift to a more objective voice when necessary.
2	<p>The writing provides little sense of involvement or commitment. There is no evidence that the writer has chosen a suitable voice. The writing is characterized by</p> <ul style="list-style-type: none"> • little engagement of the writer; the writing tends to be largely flat, lifeless, stiff, or mechanical. • a voice that is likely to be overly informal and personal. • a lack of audience awareness; there is little sense of "writing to be read." • little or no hint of the writer behind the words. There is rarely a sense of interaction between reader and writer.
1	<p>The writing seems to lack a sense of involvement or commitment. The writing is characterized by</p> <ul style="list-style-type: none"> • no engagement of the writer; the writing is flat and lifeless. • a lack of audience awareness; there is no sense of "writing to be read." • no hint of the writer behind the words. There is no sense of interaction between writer and reader; the writing does not involve or engage the reader.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Trait #4: Word Choice

Criteria per Level

6	<p>Words convey the intended message in an exceptionally interesting, precise, and natural way appropriate to audience and purpose. The writer employs a rich, broad range of words, which have been carefully chosen and thoughtfully placed for impact. The writing is characterized by</p> <ul style="list-style-type: none"> • accurate, strong, specific words; powerful words energize the writing. • fresh, original expression; slang, if used, seems purposeful and is effective. • vocabulary that is striking and varied, but that is natural and not overdone. • ordinary words used in an unusual way. • words that evoke strong images; figurative language may be used.
5	<p>Words convey the intended message in an interesting, precise, and natural way appropriate to audience and purpose. The writer employs a broad range of words which have been carefully chosen and thoughtfully placed for impact. The writing is characterized by</p> <ul style="list-style-type: none"> • accurate, specific words; word choices energize the writing. • fresh, vivid expression; slang, if used, seems purposeful and is effective. • vocabulary that may be striking and varied, but that is natural and not overdone. • ordinary words used in an unusual way. • words that evoke clear images; figurative language may be used
4	<p>Words effectively convey the intended message. The writer employs a variety of words that are functional and appropriate to audience and purpose. The writing is characterized by</p> <ul style="list-style-type: none"> • words that work but do not particularly energize the writing. • expression that is functional; however, slang, if used, does not seem purposeful and is not particularly effective. • attempts at colorful language that may occasionally seem overdone. • occasional overuse of technical language or jargon. • rare experiments with language; however, the writing may have some fine moments and generally avoids clichés.
3	<p>Language is quite ordinary, lacking interest, precision and variety, or may be inappropriate to audience and purpose in places. The writer does not employ a variety of words, producing a sort of “generic” paper filled with familiar words and phrases. The writing is characterized by</p> <ul style="list-style-type: none"> • words that work, but that rarely capture the reader’s interest. • expression that seems mundane and general; slang, if used, does not seem purposeful and is not effective. • attempts at colorful language that seem overdone or forced. • words that are accurate for the most part, although misused words may occasionally appear, technical language or jargon may be overused or inappropriately used. • reliance on clichés and overused expressions.
2	<p>Language is monotonous and/or misused, detracting from the meaning and impact. The writing is characterized by</p> <ul style="list-style-type: none"> • words that are colorless, flat or imprecise. • monotonous repetition or overwhelming reliance on worn expressions that repeatedly distract from the message. • images that are fuzzy or absent altogether.
1	<p>The writing shows an extremely limited vocabulary or is so filled with misuses of words that the meaning is obscured. Only the most general kind of message is communicated because of vague or imprecise language. The writing is characterized by</p> <ul style="list-style-type: none"> • general, vague words that fail to communicate. • an extremely limited range of words. • words that simply do not fit the text; they seem imprecise, inadequate, or just plain wrong.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Trait #5: Sentence Fluency

Criteria per Level

6	<p>The writing has an effective flow and rhythm. Sentences show a high degree of craftsmanship, with consistently strong and varied structure that makes expressive oral reading easy and enjoyable. The writing is characterized by</p> <ul style="list-style-type: none"> • a natural, fluent sound; it glides along with one sentence flowing effortlessly into the next. • extensive variation in sentence structure, length, and beginnings that add interest to the text. • sentence structure that enhances meaning by drawing attention to key ideas or reinforcing relationships among ideas. • varied sentence patterns that create an effective combination of power and grace. • strong control over sentence structure; fragments, if used at all, work well. • stylistic control; dialogue, if used, sounds natural.
5	<p>The writing has an easy flow and rhythm. Sentences are carefully crafted, with strong and varied structure that makes expressive oral reading easy and enjoyable. The writing is characterized by</p> <ul style="list-style-type: none"> • a natural, fluent sound; it glides along with one sentence flowing into the next. • variation in sentence structure, length, and beginnings that add interest to the text. • sentence structure that enhances meaning. • control over sentence structure; fragments, if used at all, work well. • stylistic control; dialogue, if used sounds natural.
4	<p>The writing flows; however, connections between phrases or sentences may be less than fluid. Sentence patterns are somewhat varied, contributing to ease in oral reading. The writing is characterized by</p> <ul style="list-style-type: none"> • a natural sound; the reader can move easily through the piece, although it may lack a certain rhythm and grace. • some repeated patterns of sentence structure, length, and beginnings that may detract somewhat from overall impact. • strong control over simple sentence structures, but variable control over more complex sentences; fragments, if present, are usually effective. • occasional lapses in stylistic control; dialogue, if used, sounds natural for the most part, but may at times sound stilted or unnatural.
3	<p>The writing tends to be mechanical rather than fluid. Occasional awkward constructions may force the reader to slow down or reread. The writing is characterized by</p> <ul style="list-style-type: none"> • some passages that invite fluid oral reading; however, others do not. • some variety in sentences structure, length, and beginnings, although the writer falls into repetitive sentence patterns. • good control over simple sentence structures, but little control over more complex sentences; fragments, if present, may not be effective. • sentences which, although functional, lack energy. • lapses in stylistic control; dialogue, if used, may sound stilted or unnatural.
2	<p>The writing tends to be either choppy or rambling. Awkward constructions often force the reader to slow down or reread. The writing is characterized by</p> <ul style="list-style-type: none"> • significant portions of the text that are difficult to follow or read aloud. • sentence patterns that are monotonous (e.g., subject-verb or subject-verb-object). • a significant number of awkward, choppy, or rambling constructions.
1	<p>The writing is difficult to follow or to read aloud. Sentences tend to be incomplete, rambling, or very awkward. The writing is characterized by</p> <ul style="list-style-type: none"> • text that does not invite—and may not even permit—smooth oral reading. • confusing word order that is often jarring and irregular. • sentence structure that frequently obscures meaning. • sentences that are disjointed, confusing, or rambling.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Trait #6: Conventions**Criteria per Level**

6	<p>The writing demonstrates exceptionally strong control of standard writing conventions (e.g., punctuation, spelling, capitalization, paragraph breaks, grammar and usage) and uses them effectively to enhance communication. Errors are so few and so minor that the reader can easily skim right over them unless specifically searching for them. The writing is characterized by</p> <ul style="list-style-type: none"> • strong control of conventions; manipulation of conventions may occur for stylistic effect. • strong, effective use of punctuation that guides the reader through the text. • correct spelling, even of more difficult words. • paragraph breaks that reinforce the organizational structure. • correct grammar and usage that contribute to clarity and style. • skill in using a wide range of conventions in a sufficiently long and complex piece. • little or no need for editing.
5	<p>The writing demonstrates strong control of standard writing conventions (e.g., punctuation, spelling, capitalization, paragraph breaks, grammar and usage) and uses them effectively to enhance communication. Errors are so few and so minor that they do not impede readability. The writing is characterized by</p> <ul style="list-style-type: none"> • strong control of conventions. • effective use of punctuation that guides the reader through the text. • correct spelling, even of more difficult words. • paragraph breaks that reinforce the organizational structure. • correct capitalization; errors, if any, are minor. • correct grammar and usage that contribute to clarity and style. • skill in using a wide range of conventions in a sufficiently long and complex piece. • little need for editing.
4	<p>The writing demonstrates control of standard writing conventions (e.g., punctuation, spelling, capitalization, paragraph breaks, grammar and usage). Minor errors, while perhaps noticeable, do not impede readability. The writing is characterized by</p> <ul style="list-style-type: none"> • control over conventions used, although a wide range is not demonstrated. • correct end-of-sentence punctuation, internal punctuation may sometimes be incorrect. • spelling that is usually correct, especially on common words. • basically sound paragraph breaks that reinforce the organizational structure. • correct capitalization; errors, if any, are minor. • occasional lapses in correct grammar and usage; problems are not severe enough to distort meaning or confuse the reader. • moderate need for editing.
3	<p>The writing demonstrates limited control of standard writing conventions (e.g., punctuation, spelling, capitalization, paragraph breaks, grammar and usage). Errors begin to impede readability. The writing is characterized by</p> <ul style="list-style-type: none"> • some control over basic conventions; the text may be too simple to reveal mastery. • end-of-sentence punctuation that is usually correct; however, internal punctuation contains frequent errors. • spelling errors that distract the reader; misspelling of common words occurs. • paragraphs that sometimes run together or begin at ineffective places. • capitalization errors. • errors in grammar and usage that do not block meaning but do distract the reader. • significant need for editing.
2	<p>The writing demonstrates little control of standard writing conventions. Frequent, significant errors impede readability. The writing is characterized by</p> <ul style="list-style-type: none"> • little control over basic conventions. • many end-of-sentence punctuation errors; internal punctuation contains frequent errors. • spelling errors that frequently distract the reader; misspelling of common words often occurs. • paragraphs that often run together or begin in ineffective places. • capitalization that is inconsistent or often incorrect. • errors in grammar and usage that interfere with readability and meaning. • substantial need for editing.
1	<p>Numerous errors in usage, spelling, capitalization, and punctuation repeatedly distract the reader and make the text difficult to read. In fact, the severity and frequency of errors are so overwhelming that the reader finds it difficult to focus on the message and must reread for meaning. The writing is characterized by</p> <ul style="list-style-type: none"> • very limited skill in using conventions. • basic punctuation (including end-of-sentence punctuation) that tends to be omitted, haphazard, or incorrect. • frequent spelling errors that significantly impair readability. • paragraph breaks that may be highly irregular or so frequent (every sentence) that they bear no relation to the organization of the text. • capitalization that appears to be random. • a need for extensive editing.

Source: Arizona Department of Education. AIMS Six Trait Analytic Writing Rubric. Retrieved from <https://www.ade.state.az.us/standards/6traits/>

Appendix C:**Attendance and Participation Rubric**

Name: _____

Criteria	Value Points	Student Score
Student is always prompt and attends ALL workshops on time. Never late.	1 point	
Student proactively contributes to class by offering ideas and asking questions in every workshop.	1 point	
Student listens when others talk, both in groups and in class. Student incorporates or builds off of the ideas of others.	1 point	
Student never displays disruptive, offensive, and/or defying behavior during class.	1 point	
Student is always prepared for class with assignments and required class materials, and his/her comments show excellent understanding of primary and secondary sources.	1 point	
Student meets all requirements for submissions of assignments and projects in a timely manner.	1 point	
Student always follows instructions and shows real engagement in all workshop activities.	1 point	
Student works as part of a team, mentors others in the team, and assists others in understanding the material. S/He leads and follows eagerly and appropriately.	1 point	

Student exhibits an extremely conscientious and spirited desire to learn the material, and enhances the learning of others in every workshop.	1 point	
Student complies with and shows evidence of at least 20 hours of usage of e-lab per course.	1 point	
Total Points	10 points	<hr style="width: 100px; margin: auto;"/> Total

Facilitator's signature: _____

Note: The score obtained by the student should be recorded as follows:

- Excellent: 1.00 point
- Good: 0.75 point
- Fair: 0.50 point
- Needs improvement: 0.25 point

Appendix D**Response Paper Rubric**

Response papers should be no longer than 2 pages (double spaced, typed) and should explicitly address a posed question or theme, utilizing the readings and discussions from the course. The response papers give you an opportunity to reflect on the readings of the course, prepare for the following week of class, clarify your own thinking, and simply work on your own writing skills. Each paper will be given a grade as follows:

Name/Group

Course: ENGL 205 Date: _____

Criteria	Value Points	Student Score
	Content	
Introductory content is clear & well stated.	1 point	
Major or relevant details are exposed in essay.	1 point	
Clearly explains the results of two research-based studies that support the author's ideas about the topic, providing exact data and precise examples.	1 point	
Sentences are cohesive and ideas flow as the essay is read.	1 point	
Establishes a writer's relationship with the subject, providing a clear perspective on the author's position and engaging the audience attention.	1 point	
Draws conclusions based on research-based facts only.	1 point	
Demonstrates a comprehensive grasp of significant ideas to reach a higher level of understanding in an organizational manner.	1 point	

	Language	
Demonstrates a command of standard English (vocabulary, syntax and flow of ideas)	1 point	
Uses grammar appropriately and correctly.	1 point	
Uses spelling, punctuation, capitalization, and APA format correctly throughout the document (cover page, essay body, and list of references).	1 point	
Total Points	10 points (70% content + 30% language)	_____ Total score:

Note: The score obtained by the student should be recorded as follows:

- Excellent: 1.00 point
- Good : 0.75 point
- Fair : 0.50 point
- Needs improvement: 0.25 point

Appendix E**Final Project Log**

Directions: Complete the following final project development log on a weekly basis:

	Workshop 2	Workshop 3	Workshop 4
Actions Accomplished (3 points)			
Difficulties Found (2 points)			
Student's Signature			
Facilitator's Feedback			

Appendix F**Final Project Paper Rubric**

Name/Group members: _____

Subject: _____ Date: _____

Criteria	Value Points	Student Score
	Content	
Introductory content is clear and well stated.	2 points	
Major or relevant details are exposed in the essay.	2 points	
Communicates ideas based on research-based facts only. Topic sentences are supported by supporting details containing research-based results and data. Multiple and appropriate citations are included.	2 points	
The information presented in the essay are based on the latest educational research and properly validated.	2 points	
Establish a writer's relationship with the subject, providing a clear perspective on the presented subject matter and engaging the audience attention.	2 points	
Draws conclusions based on research-based facts only, which are cited properly throughout the document.	2 points	
Demonstrates a comprehensive grasp of significant ideas to reach a higher level of understanding in an organizational manner.	2 points	

	Language	
Demonstrates a command of standard English (vocabulary, syntax and flow of ideas).	2 points	
Includes a rich and varied sentence elaboration.	2 points	
Uses spelling, punctuation, capitalization, and APA format correctly. The essay is typed.	2 points	
Total points	20 points 70% of content + 30% of language	<hr/> Total score:

Facilitator's signature: _____

Note: The score obtained by the student should be recorded as follows:

- Excellent: 2.00 points
- Good: 1.50 points
- Fair: 1.00 point
- Needs improvement: 0.50 point

Appendix G**Final Project Oral Presentation Rubric**

Name/Group members: _____

Topic: _____ Date: _____

Criteria	Value Points	Student's Score
	Presentation	
Holds attention of entire audience with the use of direct eye contact, seldom looking at notes.	1 point	
Movements seem fluid and help the audience visualize	1 point	
Student displays relaxed, self-confident nature about self, with no mistakes.	1 point	
Student uses a clear voice with a good projection and intonation.	1 point	
Student demonstrates full knowledge by answer all questions with explanations and elaborations.	1 point	
Student presents information in logical, interesting sequence which audience can follow	1 point	
Demonstrates a strong, positive feeling about topic during entire presentation	1 point	
	Language	
Demonstrates a command of standard English (vocabulary, syntax and flow of ideas)	1 point	
Uses correct pronunciation of the language.	1 point	

The tone of the presentation is appropriate.	1 point	
Total Points	10 points 70% content + 30% language	<u> </u> Total score:

Facilitator's signature: _____

Note: The score obtained by the student should be recorded as follows:

- Excellent: 1.00 point
- Good: 0.75 point
- Fair: 0.50 point
- Needs improvement: 0.25 point