

Playing with Voice:

Curriculum Development for Teaching Voice in an ESL Classroom

Lisa Chapman

University of Minnesota

“Writing with voice is writing into which someone has breathed.”
(Elbow, 1981, p. 299)

Accepted as a Plan B Paper in Partial Fulfillment of the Requirements for the Master of Arts in the Second Language Education Program, Department of Curriculum & Instruction, University of Minnesota

May 8, 2017

Signature

Date

Abstract

English language learners, students from around the world, who come to the United States to study, have much to offer their educational disciplines. Equipping them with strength of voice in their writing gives them a place within their academic programs. This paper offers curriculum for English language instructors who want to support students to develop their voice in English through relationships between the writer and self, the writer and the reader, and the writer and the page. This curriculum was piloted in an intensive English language program in an American university in which students engaged in prewriting activities, content writing tasks, and post writing reflections and reviews. A review of their responses as part of my own systematic reflection on the curriculum and instruction, as well as peer observation and dialogue helped to determine if the curriculum development answers the question, “What are some ways we can teach voice in the ESL writing classroom?” The goal of this curriculum development is to give students opportunity to strengthen their writing by discovering their own voice in English, enabling them to more effectively offer their knowledge and skill to their educational discipline.

Introduction

What is it about a text that urges you to continue reading? Answers to this question vary widely, but I aim to argue in this paper that the presence of voice in academic writing is critical. For some, writing with voice is a difficult skill. That may often be true for English language learners (ELLs), but if their writing is to be compelling, they need to write with voice. They need to engage their reader. No matter how grammatical, how well organized, or how carefully structured, writing that lacks voice is dull. Elbow (1981) states, “Writing with no voice is dead, mechanical, faceless. It lacks any sound” (p. 287). Besides the critical role of voice in writing, including L2 writing, I also aim to argue that writing with voice is a skill that can be taught.

English language learners have much to offer the community within their educational discipline. As cultures around the world assimilate as a result of technological advancements and world travel, it seems appropriate to consider the value of teaching ELLs to write with voice so their cultural perspective and world views will have a greater influence on American universities. ESL writing instruction may consider including voice in writing curriculum so the messages of cross-cultural diversity will be strengthened. Equipping ELLs with strength of voice in their writing gives them a place within their academic communities through which they can be heard. Our job as English language instructors should include facilitating the use of voice in writing.

When we read something that emits voice, we can hear the author speaking in our heads. What qualities can we identify that are unique to the writer and demonstrate their voice? This paper shows how voice can be defined broadly as self-representation or author presence. More concretely voice is demonstrated through character traits, display of feelings, and intensity. For example, Dave Barry, a popular columnist for the Miami Herald displays voice through his

character trait of humor. In an article titled “Lost in Chinese Translation” he explains the population of China by saying, “China is the world’s most populous nation, ... home to one out of every four people on Earth ... [which] means that if you belong to a family of four, one of you lives here” (Barry, 2008). Because no individual’s history is identical to another, each voice is a unique representation of the individual. The sound of an author is the sound of the character they possess demonstrated through language. As we read the written words, we may sense the essence or character of the writer, be it authenticity, empathy, dominance, or playfulness.

Novice writers need a safe place to experiment with voice so they will be equipped to become active participants in the classroom. “To not affirm and respect student voices is both morally wrong, because it disparages who students are and what they know, and strategically a mistake, because students will resist becoming active partners in teaching and learning” (Lensmire, 1998, p 268). In fact, learners who begin to use voice in their writing tend to develop a sense of empowerment not only in their writing but also in their relation to other individuals (Elbow, 1985).

In *Rewriting Student Voice*, Lensmire (1998) suggests that if student voices are not recognized and approved of, students may feel marginalized. He emphasized the voice of individual expression when he stated, “The goal of voice is ... to humanize writing pedagogy through the acceptance and encouragement of students’ assertions of “I am” in the classroom” (p. 266). Failing to affirm them may restrict their partnership in learning and teaching.

This paper looks at some of the ways voice can be taught in the ESL writing classroom. It is a curriculum development project designed for higher education students in an intensive English language program. It targets students with a high intermediate to advanced level of language proficiency. The purpose is to give students a variety of ways to identify the voices of

others, play with voice independently and within peer groups, and experiment with voice in writing. The concept behind voice play is that it is a complex process for ELLs to learn to write and certainly to develop voice. They need to be given opportunities to play with words, structures, and meaning in order to develop a voice that is uniquely their own (Andrade & Evans, 2012).

First, this paper begins with a definition of voice. Secondly, the interdisciplinary principles for teaching voice in the L2 that are used for this curriculum development are established. Fifteen lessons are developed for providing opportunity for ELLs to play with voice in the ESL writing classroom (see Appendix A). Next there is an explanation of the methodology used for piloting six of those lessons in an intensive English language program in an American university. Peer observations, an assessment of Student Learning Outcomes and lesson plan revisions follow. I then reflect on my experiences piloting the lessons and conclude with my thoughts about ways to teach voice in higher education ESL classrooms and academic programs. This paper attempts to answer the question, “What are some ways we can teach voice in the ESL writing classroom?”

Definition of Voice

The very nature of voice, where it originates, how it develops, what it communicates in a text seems, at best, elusive. However, identifying how to recognize voice is necessary before learners can find their voice in writing. I draw on a range of writing scholars (not just those who focus on second language writing and not just those who focus on adults) to define voice (Calkins, 1986; Elbow, 1985; Hafner, 2015; Ivanič and Camps, 2001; Matsuda & Tardy, 2007; Sarig 2001). I see agreement among these scholars that voice can be defined broadly as self-

representation or author presence. Self-representation is the written representation of the individual. Author presence is the sense that the author is present behind the words through the expression of his or her character traits and/or feelings and emotions.

Elbow (1985) stated, “Voice... is what most people have in their speech but lack in their writing - namely, a sound or texture - the sound of ‘them’” (p. 288). We can reasonably state that the quality of the author’s presence, including their character traits and their expression of feelings, can be identified as voice. Ivanič and Camps (2001) stated a similar idea when they referred to voice as self-representation (p. 4). In this definition, voice is the written representation of the individual just as the physical presence of a person is the physical self-representation and the sound of a person’s voice is the audible self-representation. Voice is a sense of the person behind the words including feeling and hearing their persona (Hafner, 2015, p. 491). Persona is a public personality and sometimes a writer can use a created persona for a particular text. In other words, the presence of the author may not be their authentic self, but a self created for use in that context. In fact, some voices have become symbols that are recognized by sociocultural groups such as doctor’s voice, shopkeeper’s voice, clergy’s voice, and the like. This implies that giving ELLs tools to build author presence, whether authentic or created, strengthens their position and thus the messages of cultural diversity as they develop voice in writing.

Matsuda and Tardy (2007) suggested that voice is defined by how a reader identifies the writer through both discursive and non-discursive features. By this definition voice may be present and accepted in both literary and academic writing if the reader is willing to acknowledge the presence of the writer. In a blind review study, Matsuda found that the reviewer made assumptions based on these features and responded with his review according to those

assumptions. For example, the reviewer assumed the writer to be a novice, male, graduate student (p. 241). These assumptions were based on both the content of the document reviewed and the impressions of the writer on the reader.

How can we develop a more concrete definition of voice? Through the quality of the writer's presence or self-representation, personal character traits that identify the writer are being expressed in some manner. For example, in the lesson plans that follow, students watch a TED Talk presented by Sir Ken Robinson. In this lesson they are encouraged to identify some of Sir Robinson's character traits. This particular presentation exemplifies his humor and honesty (Robinson, 2006). Identifying the personal character traits of an individual offers a concrete expression for the abstract concept of voice. This helps ELLs put words on paper to experiment with voice(s) and include (multiple) self-representation in their writing. English language learners, who would learn to write with voice effectively, must discover their own character traits and learn strategies for expressing them or otherwise making them present in their writing.

In a case study, Sarig (2001) analyzed two texts written by native English speakers, one literary and one non-literary, that demonstrate author presence. Her purpose was to establish that author's presence, or voice, can be identified through textual origins. Her findings are relevant in this curriculum development because they help define how voice is identified and experimented with throughout the lessons. Sarig (2001) identified six different textual properties of voice in a literary text. They are sincerity, self-revelation, creativity and innovativeness, intensity, interactivity, and use of poetic devices (Sarig, 2001, p. 247). She then compared those properties with the textual voice found in an academic text. She found that sincerity and self-revelation had the academic equivalent of intellectual integrity, creativity and innovation had the equivalent of original ideas or original interpretations used to make a point, intensity was expressed

academically through either critical presentation or through imagery. Interactivity had an academic equivalent when the author used language to build a community of communication rather than just imparting knowledge, and use of poetic devices was used through vivid metaphors (Sarig, 2001, p. 249). Acknowledging the challenges of writing with voice, Sarig stated that it takes courage and that there are degrees of revelation of voice (2001). Additionally, she acknowledged the difficulty in characterizing voice when it is identified in a text. Two properties identified by Sarig (2001) are the focus of this study because they are appropriate for the high intermediate to advanced level language proficiency for which this curriculum is designed. Those properties are *sincerity* and *self-revelation*. *Sincerity* in writing is defined as the true expression of the author's position on the topic being addressed. This expression makes the author socially and/or emotionally vulnerable in relation to the topic because allowing one's position to be known by others opens oneself to judgment. *Self-revelation* is defined as a willingness to be subjected to possible mockery by openly stating the personal relevance to the topic. This means the writer is expressing how the topic affects or applies to him or her personally. Again, the writer places him or herself in a position to be judged by the reader and thus becomes vulnerable.

The research by Sarig (2001) is beneficial in teaching voice in the ESL writing classroom because it gives concrete definition to voice expression. English language learners need concrete explanations and examples to follow when playing with voice. In this way they can be successful as they explore ways of representing themselves in their writing. This type of exploration gives students purpose in their language use. "When students are invited to use their voice, it encourages awareness to subject matter, the exploration of emotions, wandering down a thought path, and experimentation in writing. In expository writing students may remember things they

haven't thought about for a long time. The process of writing with voice opens their memory” (Elbow, 1985, p. 284).

Historically, second language acquisition (SLA) has been focused on cognitive skills and has not given much attention to emotions required to communicate in language learning (Swain, 2011, p. 1). Nevertheless, we need to consider the effects of emotions on language learning in that learners are emotional beings and language is a means of communicating not only thought processes but also the emotions that accompany them. Language learning that combines cognitive and emotional communication can be socially and culturally rich. According to Swain (2011), “Emotions are socially and culturally derived and, along with cognition, they mediate learning” (p 2). That gives reason to investigating voice as the expression of emotion in writing as a part of language learning. A learner expressing emotion in voice is engaging the social and cultural aspects of language learning. Furthermore, Elbow (1981) noted when students wrote with voice, “[they began] to write about things that are more important to them, and thus to feel a greater connection between their writing and themselves” (p. 284). That connection between how an ELL explores a topic and integrates what he is learning into how he thinks of himself undoubtedly facilitates purpose in language study. Purpose fuels language learning and acquisition. Elbow (1981) suggested that learners who can identify with the topic they are writing about demonstrate more voice through their ability to connect with their writing.

The presence of voice, as Sarig (2001) showed, has an equivalent in academic writing. Just as sincerity and self-revelation can identify voice in literary writing, the presence of sincerity and self-revelation are present in academic writing through the author's presentation of cognitive principles. Use of subjective statements suggests authority on the topic, and original interpretations of research and literature reviews evidence creativity and innovativeness. This is

evident in the blind review study done by Matsuda and Tardy (2007). The reviewers were two professors, one who was senior-level with experience in reviewing articles for academic journals, and the other who had had his articles reviewed but had never participated in reviewing the articles of others. Matsuda and Tardy (2007) found that both reviewers imagined an individual as the author, thus their impressions of author presence means they identified voice in academic writing.

Yet another kind of expression of voice can also be identified in academic writing. It is that of imagery. A strong writer may describe a point so well that you can see it in your mind, taste it on your tongue, or feel it on your skin. Writers can use literary devices to create voice and grab the attention of the reader. Sarig (2001) refers to these tools as poetic devices. The term literary devices may be a better term because it allows for more variety of sentence level attention-getting devices. Metaphor, simile, and alliteration are just a few possibilities that are welcome in the academic writing community. For example, Giles (2008) examined the reports of Dolly, the cloned sheep, and found authors personifying inanimate objects with phrases like “donor cells behave” and “molecular conversations” (p. 135). These metaphors create a visual in the mind of the reader if even for a brief moment, causing conceptualization of the actions of the cells and molecules.

These literary devices along with sincerity and self-revelation are concrete tools that can be taught in the ESL classroom through a variety of tasks and activities that encourage the ELL to write with a purpose. Learners have the opportunity to play with voice through engaging lessons so they can define their own voice and prepare themselves to explore voice within the academic discourse they plan to engage. They can learn to include self-representation, which is the written representation of the individual, and author presence, which is the sense of

themselves behind their written words through the expression of their character traits and/or feelings and emotions.

Principles for Teaching L2 Voice

Writing is a means through which we make sense of our world and ourselves. It helps us process and relate (Calkins, 1986). Developing voice is quite complicated for ELLs who are producing output in their L2 (Hirvela & Belcher, 2001). In order to develop a curriculum that allows students to play with voice, I look at three important relationships that must be nurtured in the ESL writing classroom. These relationships are based on the interdisciplinary principles of writing to learn (Graves, 1994), sociocultural theory (Lantolf, 2000), and process writing (Matsuda, 2003). In this curriculum development project, these interdisciplinary principles support each other as students build voice through reading, social processing, and writing.

In addition to using writing as a tool to aid in their language acquisition, Ivanič and Camps (2001) talked about self-representation in L2 writing when they discussed a writing pedagogy that includes opportunity to play with voice. They stated that giving ELLs opportunity to play with voice and learn how they sound in English helps them build confidence and awareness of their identity in the L2 (p. 7). Awareness of identity in a second language is quite different from expressing character traits or revealing the persona behind the words as stated by Hafner (2015). The discussion of identity in a second language is both valid and valuable in connection with finding voice in writing; however, identity is beyond the scope of this paper. Nevertheless, voice cannot be discussed without acknowledging identity, so even at the risk of oversimplification we will define identity as a condition of oneself. Lensmire (1998) acknowledged that as writing instructors we must accept that students do not bring a solid, well-

defined self to the paper, but more likely form who they are through their writing. For example, students in my classrooms have expressed defining themselves differently within the ESL classroom as opposed to when they are mingling with native speakers. Although students may have a strong identity in their L1, finding another identity as an English speaker is needed to develop voice in writing in their L2 (Hirvela & Belcher (2001). This supports the concept of building identity as an English speaker through writing. Adding voice requires the writer to become personal with their words (Calkins, 1986). As students reveal their personality and possibly develop some public personas for use in particular assignments, they develop more tools to help define the condition of themselves as English speakers.

Consequently, it is important for writing instructors to be responsible in practice to allow for the formation of student self. In order to do this, instructors must practice allowing students to write about their experiences and engagements, thus giving them an avenue to express how they are a part of those events, how they view their role, and how the events of life impact self. The encouragement of student expression of life experiences through writing contributes to the shaping of student perception of self. As language instructors, we hope we can, as Elbow (1981) illustrated, teach our students to breathe life into their writing. Teaching ELLs to play with words, structures, and expressions affords them the opportunity to experiment with language and essentially gives them permission to express thought, emotion, and reflection on their individual language acquisition. Pedagogy that allows students to explore voice must include these opportunities.

It is a great challenge to instruct students to write with voice, a skill so elusive and hard to define. Using a teaching methodology that allows students ample opportunity to develop voice may be more productive than explicit instruction in voice. Voice is a quality that a writer must

explore and experiment with. It will change as the writer changes, it will grow and strengthen as the writer's identity, and confidence grows and strengthens. Tang and Tithecott (1999) and Savignon (1991) advocated using a student-centered learning approach, which gives students opportunity to experiment with the writing process, conference with their peers, and practice strategies to improve their writing and find their voice. This classroom structure is in opposition to what is known as current-traditional rhetoric, which is a product-centered pedagogy. "English composition is a skill that can be learned rather than a content that is taught. Teaching English, and certainly, teaching writing, must become more like coaching a sport and less like presenting information" (Calkins, 1986, p. 14). Consequently, writing with voice cannot be explicitly taught; it must be modeled, socially processed, and experimented with on the page.

English language learners find their voice through the process of reading for purpose, through the process of social interaction, and through learning to use the writing process. This paper shows how facilitating these processes allow students to develop relationships through writing that equip them to find their voice. These relationships are between the writer and self, the writer and his or her readers, and the writer and the page. The relationship between the writer and self is developed as the writer learns to read through the lens of a writer. The relationship between the writer and the reader (Hirvela & Belcher, 2001) is developed through the collaborative process used in the ESL writing classroom which requires learners to engage in interpretation, expression and negotiation of meaning with their peers - the readers (Savignon, 1991, p 262). The relationship between the writer and the page (Elbow, 1981) is developed through the task of practicing the writing process. Imagine an interlocking puzzle with three pieces. Each piece has a relationship with the others so it cannot stand alone.

The writer and self

The relationship between the writer and self is developed as the writer learns to read through the lens of a writer. This lens allows the learner to read for a purpose through the perspective of a writer. Calkins (1986) states that she has become part of the inner circle by learning to write well and by learning to read from a writer's perspective. Reading for purpose is essential for helping students identify voice. When learners begin to read as writers, awareness of the written word is heightened. With support, they learn to recognize the voices of other writers. Just as a photographer views the world through his camera lens, noticing shapes, shadows, and physical composition; writers can learn to view the world through their writer's lens, noticing expression of voice in their reading.

The teachings of reading and writing have traveled different roads throughout history so that the idea of integrating the two was not conceptualized until the 1970's and 80's (Langer & Flihan, 2000). Researchers began to consider how the writing process and reading for a purpose might be connected. These two skills and the strategies related to success are an important consideration for incorporating voice into the ESL writing classroom. "Writers incorporate what they have learned about language, structure and style from the texts they have encountered as readers" (Langer & Flihan, 2000, p. 6). Hanson et. al. (1991) suggests that there is a point in which reading and writing naturally cross when the individual has learned to participate actively in these skills. Stated simply, good writers are also good readers (Loban, 1963). This insight has implications for ESL classrooms that integrate purposeful reading in connection with writing (Luskey, 2016). As students learn to read for a purpose and to read from a writer's perspective, they begin to identify voice in reading and imitate it (Hafner, 2015). This is one of the ways ELLs experiment with voice. Furthermore, according to Hafner (2015) reading must not be

limited to textbooks, professional journals, or other scholarly periodicals. In fact, digital multimodal compositions are very popular in the ESL classrooms because of the wide audience they reach on the internet. “Multimodal composition refers to activities that engage learners in the use of digital tools to construct texts in multiple semiotic modes, including writing, image, and sound...” (Hafner, 2015, p. 487). While ESL writing instructors may question the authenticity of student voice in the remix culture, which is a restructuring of original material to make a new statement, (Hafner, 2015) it should not dissuade us from using multimodalities. Learning to write with voice is a process. Students should explore multimodalities as a resource for playing with voice. Hafner (2015) examined if student voice is weakened by using original materials through remix, and what he found is that it depends on how students use or “insert” created materials into their newly created message. Some students allow the previously created voice to dominate, while others develop a stronger voice in order to silence the voice of previously created material. This brings up a fascinating factor. Multimodalities offer dominant voices because of the nature of the material; rather than shy away from them, it may benefit students to investigate these resources and listen for these dominant voices as examples of what they can produce on their own. Hafner (2015) showed a strong example of this by explaining that when students used parody, humor, or sarcasm they expressed their own voice in place of the voice of the original artists. Consequently, it is possible that as multimodalities are made available to students, or more accurately, as students access them and use them in their writing, they are given even more opportunity to experiment with voice.

Unfortunately, students are sometimes cautioned to avoid using previously published material in their voice play because of the fear that they will plagiarize. Teaching ELLs about the seriousness and responsibility of citing authors is important and will be specifically addressed in

the lesson plans that follow; however, in multimodal instructional practices there appears to be some controversy on the topic. One of the goals of this type of instruction is to give students supplemental tools to help them create rather than expect them to always generate completely new material. This is a valuable tool in the ELL classroom (Hafner, 2015; Yang, 2012). As the use of remix practices become more predominant in the ELL classroom, this issue will certainly need to be addressed among researchers and instructors. But setting fears of plagiarism aside, this is only the first of the puzzle pieces. The next one is the relationship between the writer and the reader.

The Writer and the Reader

According to Vygotsky's sociocultural theory, the most valuable parts of our mental development begin socially. Humans have the ability to mediate what they receive socially to make sense of it internally. Language learners gain a great deal from social interaction. In fact, the social constructivist theory suggests that learners process and assimilate language through cultural interactions (Vygotsky, 1978). Vygotsky's sociocultural theory identifies the role of language as a tool of mediation in the learner's world. Language is a tool humans use to process social activities before internalizing events and communication. Once we have regulated the outside influences, we internalize what we have observed or experienced and make it available without remaining dependent on external influences. Internalization is the bridge between socialization and mental processes. This process of mediation and internalization is the basis of the sociocultural theory (Lantolf, 2000). Using language in the classroom between peers to review writing, discuss ideas, organize, infer, and debate gives students valuable resources for finding voice in their writing. This view places value on writing as a collaborative activity rather

than an isolated one.

When ELLs experiment with voice, their output - the language they are learning to use in writing - causes a socially interactive relationship to develop between themselves and their reader. This is the second piece to the interlocking puzzle. Students who have discovered their audience and constructed a purpose for their writing are more likely to be motivated to write well (Andrade & Evans, 2012). Finding voice empowers the ELL to affect both society and the academic discipline in which they are participating, providing greater purpose to the writer. Yet for ELLs the process of putting life's experiences into written form yet maintaining the personal connection to those experiences as they are expressed in English is a complex process (Hirvela & Belcher, 2001). Consequently, an ESL writing classroom in which students work together in cooperative groups and peer reflections provides the support they need (Hiebert, 1991). Students gain perspective and insight as they internalize the social interactions that impact their writing and the writing of their peers. For example, Tang and Tithecott (1999), who used an oral peer response model in their research, reported that participants benefited from using the target language to negotiate meaning and that student voices were strengthened as a result. The writer who recognizes that his or her writing can have an impact on someone else grows as a result of affecting the reader in a deep way (Calkins, 1986). In fact, voice is more easily expressed when there is an audience for the voice. How can instructors make writers aware of their audience? Andrade and Evans (2012) suggested the presence of audience could be created through peer responses. Audience does not have to be a formal convention, but rather anyone who reads and interacts with student writing in some manner, or as noted by Tang and Tithecott (1999), anyone who listens to the reader through oral presentation and interacts orally with the writer.

Student voice gains strong affirmation when the conversations about writing between

student and instructor are expanded to include peer collaboration. Safe audience is found in peer collaboration when the instructor establishes a classroom incorporated with respect, thus the ESL writing classroom becomes a strategic learning environment where experimenting with voice is not only acceptable, but it is expected. Elbow (1981) discussed the effect of audience on one's writing when he suggested that audience can have either a negative or a positive effect on the writer and that many factors are at play. Furthermore, some audiences are safe, making writing easier while other audiences are "dangerous," causing difficulty for the writer. For example, a safe audience does not refer to one that doesn't demand more or offer criticism; it refers to an audience that respects and affirms the writer and communicates interest in what is being said (Lensmire, 1998). Thus, ELLs who are learning to write with voice need a safe environment that provides a supportive audience. It is vital that instructors take responsibility to establish a classroom atmosphere where members are accepted, supported, and encouraged (Blatt & Rosen, 1987; Butler & Turbil, 1984; Comstock, 1992; Graves & Hansen, 1983; Hanson et. al, 1991; Rubin & Hansen, 1986; Sternglass, 1987). "We should use an audience - and especially the support of a loving audience - as much as we can and as long as it helps" (Elbow, 1981, p. 190). A safe and supportive audience provides greater purpose for finding voice and getting valuable feedback.

Furthermore, a productive and effective framework constructs a place where student writing can be a contribution to a collective project, which gives greater purpose to student writing and encourages collaboration and the use of language as a means of negotiation throughout the process. This exposes the authentic individual writer and offers the opportunity for deep communication between not only student and instructor, but also student and student (Lensmire, 1998).

The view that a relationship between the written words and the reader existed developed in the field of language acquisition throughout the 1970's. Importantly, as researchers began to connect writing and reading skills, they began to examine the possibility that these two skills are social processes. Educational theories in the twentieth century focused on the transmission of knowledge, but since then the work of SLA researchers has challenged our thinking to consider transformative constructivism, which places learners in the center of learning and acknowledges their role in the learning process as they co-construct meaning through personal interpretation and socialization (Yazdi Amirkhiz, Abu Bakar, Baki, Abd Samad, & Hajhashemi, 2012). An important part of that process is the ELLs' ability to internalize social communication in English, allowing that internalization to shape how they view themselves within the English-speaking culture of which they are participants. Learning to write with voice is a processing tool that ELLs need to be able to use so that they can bridge their experiences, their language acquisition, and their perception of self (Mahn, 2000).

The Writer and the Page

Lastly, and equally important, is the relationship between the writer and the page. This is the third piece of the metaphoric puzzle. To develop the relationship between the writer and the page, students must engage in the writing process. The concept of process writing gained momentum in the late 20th century (Matsuda, 2003). Pedagogy used prior to the writing process was then termed current-traditional rhetoric (Fogarty, 1959). Lawrence (1972) seemed to see writing as a tool in L2 classrooms even before process writing had been widely accepted in language composition. She advocated that writing was a means of facilitating mental organization, and encouraged teachers to provide feedback to help students develop their writing

rather than to focus only on assigning grades. By the 1980s metacognition and intervention had become the key characteristics of process writing. As theorists attempted to unite writing process theories, a three-part classification of composition emerged - expressive, cognitive, and social (Faigley, 1986; Berlin, 1984; & Bizzell, 1986). Later, Trimburn (1994) separated the social aspect of composition from the expressive and cognitive aspects, which opened the door for what scholars now refer to as the post-process era. At this time, the writing process still appears to be the most advantageous pedagogy for developing the relationship between the writer and the page in the ESL writing classroom. In each stage of the writing process, students are afforded the opportunity to become better writers. What happens in the classroom may, in fact, be the rehearsal stage for something students will realize later in life: weeks, months, or even years later (Calkins, 1986).

A writer's relationship with the page often begins with a sketch of the writer's ideas, thoughts, and brainstorming sessions with peers. In the ESL writing classroom where voice is explored, students need a more extensive approach to the prewriting process. Prewriting should be rehearsal for writing that goes beyond a single session of brainstorming or a prewriting exercise. Rehearsal is how we live as students and writers. When students practice rehearsal, they learn to view themselves as writers every day, not just when they sit down to write (Calkins, 1986). Just as a painter notices shapes, lines, and shadows in everything he or she sees, a budding writer can learn to see and hear words, expressions, and voice in every experience.

As a young writer, I used to create dialogue in my mind through watching strangers in public places. An awkward looking couple in a restaurant became new acquaintances on a blind date. Soon the dialogue that I could not hear but imagined in my head took the shape of a potential story. Children playing at the park, an old woman chatting to herself as she walked her

dog, or two classmates on the city bus all became characters in my stories. A writer's rehearsal becomes a part of their life as they begin to identify themselves as writers and develop their internal skills. This deeper approach to thinking as a writer involves mental activity that builds language acquisition in our students as they prewrite, conference, and revise repeatedly and daily.

As ELLs develop their language they progress from being dependent on mediation through assistance to self-regulating the need for assistance until they no longer need external support (Lantolf, 2000). They simultaneously strengthen their written expressions as they depend less on assistance and gain power to express their personal voice. To make a connection between the process of writing and the valuable aspect of social interaction needed for ELLs to find voice in writing, a dialogic journal approach is affective. Dialogic journals are written communication between the student writer and the instructor that supports the development of thought and language through experimentation. Recorded thoughts avail students the opportunity to tap into their own system of meaning and verbal thinking habits to aid their writing in English (Mahn, 2000). Furthermore, Vygotskian theory supports dialogical journals because his research shows that students who are afforded opportunity to express themselves in a stress-free context, meaning within their zone of proximal development and without fear of being corrected for errors in form are able to draw upon their own meanings developed internally to express themselves in writing (Mahn, 2000). Once again the puzzle pieces show how they are interlocked as dialog journals, a relationship between the writer and the page, are influenced by socialization or the relationship between the writer and the reader.

There are several reasons to incorporate dialog journals into the ESL writing classroom. First, students are encouraged to focus on content rather than form. As the audience - the

instructor - whose approach focuses on content rather than structure or grammar, facilitates a recursive process for the student. That process engenders thinking and thinking engenders writing void of attention on grammar and structure (Lensmire, 1998). When students are assessed during this process, the feedback they receive is focused on identifying the presence of voice and identify problems that inhibit voice enabling students to make improvements after receiving it (Andrade & Evans, 2012). Attention given to form in writing inhibits students' experimentation with voice. When being graded is not the focus of dialogic journals, students can relax into expression; however, if a teacher changes the focus of the journal and comments on form rather than content, students become inhibited and the effectiveness of journaling is reduced (Mahn, 2000). Lensmire (1998) refers to *Because It Is Bitter, and Because It Is My Heart*, a novel by Joyce Carol Oates to express the frustration that students often face when grammar and writing rules play a more important role in the classroom than expression. Since expression is the essence of voice, grammar and writing rules should be minimized in an ESL writing classroom when the focus is on experimenting with the use of voice. Elbow states, "...if we were graded and judged and told all our smallest mistakes every time we opened our mouths, we'd get painfully awkward and unnatural in speech. For most people, that's how writing is" (Elbow, 1985, p. 290).

Secondly, this recursive process of thinking and writing through dialogue journaling (Mahn, 2000) develops writing fluency, which is the ability to write continuously without needing to stop, reread, and start again. Fluency doesn't require appropriate grammar. Instead, through dialogue journals, students are encouraged to put continuous thought onto paper giving them an outlet to discuss their views about the process as well as the content they are internally processing. As they practice this habit they are more likely to find voice, as their thoughts

become a continuous flow of words onto paper (Calkins, 1986). Minimizing attention on form allows thoughts to flow freely. Students can think about what they want to say instead of how they need to say it. This eliminates concern about grammaticality, sentence structure, or spelling and punctuation, allowing students to express voice in their content.

Thirdly, dialogue journaling is meant to create a safe environment for students to express their thoughts which is intended, among other things, to develop their metacognitive awareness, a high level of thinking about one's cognitive processes. Through dialogue journals students can express their internal processes in a safe environment with someone they trust. More specifically, students can process how finding voice affects their writing, the response they are getting from peers and instructors, and whether or not they find voice valuable in their future academic discipline. Essentially, they can keep a running dialogue with themselves and their instructor to follow the process they are experiencing as they find their place in the socio-culture of their literary and academic disciplines.

The dialogic journal is a safe place for ELLs to process thought, to develop their own written voices, make guesses and predictions, and to reflect on the comments from their instructor (Mahn, 2000). Swain (2000) stated that negative feelings constrict the Zone of Proximal Development. She suggested, "collaborative dialogue is problem solving and, hence, knowledge-building dialogue" (2000, p. 13). When students fear being laughed at by peers, being a disappointment to their instructor, or making grammar and language errors, their voice may be inhibited. As students participate in a dialogic journal that offers safety, they strengthen their voice. Instructors facilitate that process by focusing their comments on meaning rather than form, by showing support for the students ideas and thought processes, and by finding the student's strengths and encouraging them to capitalize on them. Mahn (2000) advocated this

method of building relationship between the writer and the page by showing how it benefits not only student writing but their perception of self as well. He stated, “Journals provide them space and time within their ZPDs to explore and develop their own written voices - that are not diminished or silenced by approaches that focus primarily on correctness and that feature assigned writing with little room for authenticity” (Mahn, 2000, p. 135).

Successful dialogic journals possess a component that must be effectively communicated by the instructor. Without this component, the dialogic journal becomes just another writing exercise in the classroom (Mahn, 2008). The instructor must communicate that the purpose is not another exercise used to teach writing; rather it is a vehicle through which the instructor may learn from and about the students. It is an open dialogue through which students can communicate with their instructor about how they are processing language, meaning making, and engaging in verbal thinking. It is tied tightly to student conversations, low-risk conferencing, and listening to student perspectives. Instructors must communicate acceptance and express the intentions to build meaning and allow students to explore through language. This is the essence of playing with language; verbal thinking, peer collaboration, and helping students develop metacognitive awareness. By discussing reading and writing strategies with students, instructors open the doors to exploring language and voice. Mahn (2000) showed how students writing and language play gained momentum as they realized their verbal thoughts were understood, they were validated, and so grew more confident. Students began to write about *how* they think of their ideas, *how* they think about writing and reading, and *how* they are growing in their language skills. Their metacognition of reading and writing was deepening through the process of dialogic journaling.

This dialogic approach illustrates the interlocking feature of the metaphoric puzzle. It is

both reading through the eyes of a writer and the acknowledgment of audience that encourage the development of ideas. The interaction with the page facilitates the working out of those ideas. These three interlocking puzzle pieces provide a picture of what it takes to facilitate a classroom that encourages students to engage in language play and find voice. Students learn to read through the lens of a writer. They learn to identify the voices of polished writers and call out the voices of their peers as they conference, peer review, and write collaboratively. Their fears are minimized as they discover they can negotiate meaning through English and they can be understood. Their peer relationships, their dialogic journals, and their word play are all interlocking pieces that contribute to language acquisition. Mahn (2008) demonstrated a strong example of this in a quote from a student who participated in dialogic journaling, “As I write, I start sometimes to remember some words I never used before, ...some words like I took from friends, native speakers and as they tell me something” (p. 129).

Voice in Academic Writing

The field of writing for academic purposes (Swales, 2004), a focus within the broader research agenda known as “English for Academic Purposes” Murray (2016) has shown that there are specific and disciplinary ways of writing across fields and those new to the fields must be socialized into specific ways of writing. For example, in a study done by Ivanič and Camps (2001) involving graduate level ELLs in a British university, they noted that students across a number of fields were seeking writing examples they could use to imitate the sound of native speakers. It was evident to these students that they needed to find a voice with which to speak in their academic discourses. As graduate students enrolled in programs that included information management, adult education and literacy, finance, and biological and computer sciences, they

appeared to lack the confidence to produce voice in writing to create compelling material that validated their communicative effectiveness. Ivanič and Camps (2001) stated that addressing voice in the second language classroom allows students to consider the kinds of voices they want to adopt in their writing and also those they prefer to avoid. This gives students tools to explore words, meanings, and culturally appropriate communication to help enable them to find their own voice as it applies to their academic discipline. To help prepare ELLs to confidently include voice at the graduate level, pedagogy at the undergraduate level can explore voice and equip students with tools to help them express values, beliefs, preferences and awareness of self in their writing.

As language learners prepare to study in their discipline, they will need to learn strategies for including voice in the academic writing without breaking the conventions of their discipline. This topic is beyond the scope of this paper as it is wide and varied and deserves extensive research. For the purposes of this paper, a brief look at how Myers (1989) addressed politeness strategies and hedging in scientific texts reveals some crucial elements. He noted that writing is a form of interaction and that within a scientific discipline, writers must define and acknowledge their audience (p. 30). This supports the importance of giving language learners opportunity to develop the relationship between the writer and the reader. As students develop awareness of their audience in the ESL classroom, they will be more equipped to define and acknowledge their audience in academic writing. According to Myers (1989), within a subculture of science, a writer is responsible for identifying the social distances and the power differences in order to find the appropriate use of politeness devices and hedging strategies (p. 4). These strategies are specific to each discipline; therefore, language learners will need to explore them as they enter

their specific discipline. Myers (1989) considered how writers make claims and deny claims in texts written by molecular geneticists. He noted, for example, their use of pronouns, their use of impersonal constructions, and their use of humor to neutralize a claim that could appear threatening. Myers (1989) gives a fascinating example of humor in a scientific text through the title, “Making ends meet: a model for RNA splicing in fungal mitochondria” (Davies, Ray, & Waring, 1982, p. 719). These are just a few examples of how students can develop voice in academic writing after building a foundation of voice in literary prose. The lesson plans that follow include an example of a discipline specific activity to introduce students to voice in academic writing; however, it does not encompass all academic writing.

Several aspects are necessary to facilitate the complicated process of ELLs to learn to write with voice. Instructors must acknowledge that language learners are processing layers of identities along with and through the writing process. The ESL writing classroom needs to provide all three interlocking pieces of the relationships afforded through learning to write with voice. Each of those relationships, the writer and self, the writer and reader, and the writer and the page are equally important and must be integrated to be successful. Learning to write with voice is a process that students will develop as they play with voice through a variety of tasks. Throughout that process they can discover how to bridge their literary writing with their academic writing as they continue the study of language.

Lesson Plans

The curriculum development (see Appendix B) for teaching voice in the classroom is

designed using a broad approach. It is meant to introduce students at the high intermediate to advanced levels of English proficiency to the idea of voice in writing and to give them opportunities to experiment with it. English language students are not expected to master this skill through this curriculum. Students play with words, they develop relationships with self, the reader, and the page by engaging in prewriting activities, content writing tasks, and post writing reflections and reviews. Grammar instruction is not included as it is beyond the scope of this paper; however, as will be evident, instructors should be knowledgeable of the grammatical forms referred to in this paper in order to offer quality writing instruction to ELLs. The curriculum begins with prewriting activities, which are those that engage the learner in brainstorming, thoughtful reflection, creative exercises, and the like to practice skills in expression and composition development. Next, students will engage in content writing, the place where students transfer internal thoughts into written expression. Students benefit from playing with words and practicing strategies for expressing thought with literary tools and multimodalities. Lastly, students engage in post-writing tasks that include revising drafts and reflecting on the writing process and voice development. A need for a final product is minimized as student experiment with writing. The rationale for this is to model that finding and using voice is a process that changes throughout one's writing activities rather than a final product to be perfected. The lessons are not designed as units, to be taught in order, building one upon the next, but rather as modules to be inserted into the ESL writing classroom.

Students should have access to tools to help them express their thoughts in writing. These tools include lists of prepositions, logical connectors, transition words, adverbs, strong verbs, and adjectives, among others. Each list should include how and when these words are used appropriately. Lists of words, their usage, and meanings give students vocabulary support to

express their thoughts, which are necessary tools for ELLs. As students move from literary prose to academic writing they discover which words are appropriate in their discipline through the original material they read in their unique field of study.

A variety of genres are included in the lesson plans presented, but by no means are they exhaustive. Rather they are a sampling of the ideas that learners will need to explore voice. Additionally, Student Learning Outcomes (SLOs) are included for assessment according to the minimal assessment practices mentioned earlier (see Appendix A). Lesson objectives can be found in the lesson descriptions (see Appendix B).

Methodology

I created the curriculum described in this paper using the principles outlined previously, which are based on scholarship about voice and writing. Before beginning the project I did a casual needs assessment of teaching voice in an ESL writing classroom. I spoke with English language instructors at the University of Minnesota who said they knew their language learners needed to develop voice but they didn't know how to teach this abstract concept. They needed materials to help them in the classroom. When asking language learners what they thought voice in writing meant, most students were aware of the concept but unable to define it or easily identify it in writing. There was a common interest in the topic but a general lack of direction on how to address it.

After developing the curriculum, I piloted six lessons in an intensive English language program in an American university. In order to understand the effectiveness of these lessons in the particular class where they were piloted, I engaged in the following reflexive activities: student responses to voice through multimodalities, peer group tasks, student writing to play with

voice, and student dialogue journals. These tools helped me directly examine how students defined voice prior to instruction, the usefulness of the multimodalities I provided, student responses to the tasks, and student experimentation with voice.

Participants

There were twelve student participants in this curriculum development project. All of them were ELLs who were registered in ESL320, which is a non-degree, low-advanced reading and composition class in the Minnesota English Language Program (MELP) at the University of Minnesota. This course met for three, two-hour periods each week. The goals of this course were to develop reading skills and strategies through adapted academic college-level texts and to write multi-draft essays in English. Essay development included paraphrasing, summarizing, and citing sources. Students were expected to progress from writing paragraphs to developing essays and show methods of organization and completion. This course focused on teaching and practicing the writing process, clear and logical word choice, appropriate use of sources including appropriate citing, and level-appropriate grammaticality, vocabulary, and writing mechanics.

The instructor for ESL320, Catherine Clements, is a full-time teaching specialist in MELP who holds a Masters of Arts degree in ESL from the University of Minnesota. She was a part time adjunct instructor for eight years and a full time instructor for one year. She had previously taught ESL 320, or an equivalent course, three times. Clements reviewed the piloted lessons and gave me feedback. We also had a short discussion about lesson revisions.

Background

I originally contacted instructors of advanced writing courses to request an opportunity to pilot lessons on playing with voice in their classrooms. Three instructors indicated they could make time in their schedules for these pilot lessons; however, as the term progressed, two of the three instructors decided they did not have time to collaborate. Clements was enthusiastic about the opportunity for her students and invited me to pilot lessons in three full class periods. We met in the computer lab where students would have access to technology. Additionally, Clements chose to be out of the classroom during instruction, so the lessons were recorded for instructor viewing only.¹

To assess student work on playing with voice, I developed student learning outcomes (SLOs) (see Appendix A). My development process was influenced by the SLOs on which the curriculum at MELP is based. I reviewed both the SLOs defined by MELP and the process used to develop them. I also consulted with David Atterbery, the MELP Academic Coordinator.

Overview of the lessons

Lessons focused on introduction to the concept of voice, identifying voice in oral communication, definitions of voice, experimenting with the use of voice, and student reflection on tasks in the classroom. Students were randomly put into groups of three or four and would have ideally worked with the same group for all three lessons to see if they would develop a willingness to be vulnerable with their peers; however, because of absences that approach was abandoned and students were grouped according to attendance on a given day.

¹ Through contacting the IRB Review board, this project did not meet the regulatory definition of human subjects research, therefore additional IRB review was not required after the initial determination form was submitted to the IRB department at the University of Minnesota. Students were not required to sign a release form because the purpose of the study was to identify the effectiveness of instruction.

Lesson 1

The first lesson piloted was **Identifying Personal Character Traits** (See Appendix B). Students watched the TED Talk called, [*Do Schools Kill Creativity?*](#) given by Sir Ken Robinson. The rationale for beginning with this lesson was to introduce students to the concept of voice in speaking before addressing voice in writing. An oral example of voice offers opportunity for students to listen and discuss in groups provided that the oral communication is comprehensible for the level of proficiency of the participants. Participants were provided with a list of character traits to review, discuss, and choose from after watching the TED Talk in order to identify personal character traits from the listening exercise (see Appendix D). Peer groups used questions to guide a discussion about voice after watching the TED Talk and then shared their findings with the class (see Appendix D). Participants were given a handout for homework (see Appendix F). This required students to analyze their own character traits after the introductory lesson.

Lesson 2

After a brief introduction about how it feels to meet a stranger that you feel like you already know, participants watched a Disney® Short called [*Paperman*](#). Next they read through some discussion questions with their peer group creating purpose for the task and then watched the Disney® Short a second time (see Appendix G). Following the second viewing, participants answered the discussion questions in their peer groups. The rationale for **Playing with Voice through Shorts** (see Appendix B) was to give participants an opportunity to identify voice in a silent short film. This tasks required students to identify expressions of voice through visual cues and background music.

Participants were asked to write one to two pages about voice in a dialog journal after the first two lessons (see Appendix C). These journals would be reviewed and commented on to help students process the concept of writing with voice. They would also be used to identify the effectiveness of instruction.

Lesson 3

In part 2 of **Playing with Voice through Shorts** (see Appendix B) participants worked in peer groups of four students each to retell the *Paperman* narrative. Participants were encouraged to find words to express the emotions and reactions visually displayed by the characters. To encourage participation the narrative was divided into four scenes and each member retold one of the scenes. Participants were given questions to help them think through the details of the narrative (see Appendix H). They were also asked to consider how their peers expressed voice in the retelling. The rationale for this lesson was prompt discussions about sincere expression of the characters. After verbally retelling each scene in peer groups, participants collaborated to write the narrative in a Google doc. They were encouraged to choose words to reflect the visual display of feelings and expressions of the characters. After completing this task in writing, participants shared their written narrative with another peer group. Peer reviews goals were to identify words that expressed strong feeling or reactions displayed by the characters.

Lesson 4

At this point in the pilot lessons, the focus changed from identifying the voices of others to playing with voice. In **Playing with Voice through a Vivid Childhood Memory**, (see Appendix B) participants were prompted to identify details of a vivid childhood memory through

a series of oral questions. Then they were directed to find a partner and retell their memory within a two-minute time limit. Next they repeated the task with a new partner. Participants used Flipgrid to record their story for peer review. Once everyone had recorded a story, students chose a partner to review. While viewing the Flipgrid recording, students answered a series of peer review questions and then they viewed their own recording and completed a graphic organizer to give them tools to organize and improve their story (see Appendix I). Lastly, participants briefly discussed their graphic organizers with their peers and asked questions about their partner's work. The rationale for this lesson was to provide a context for students to work collaboratively.

Lesson 5

In part two of **Playing with Voice through a Vivid Childhood Memory** participants began by sharing their graphic organizer with a partner. Participants watched their partner's Flipgrid recording again to review their story and added comments to the graphic organizer (see Appendix I). The rationale for this part of the lesson was to provide students with the opportunity to peer review and make revisions. After reviewing their graphic organizers and peer review comments, participants wrote the first draft of their short story.

Lesson 6

The final lesson included a short discussion about how to use strong descriptive words to show strong emotion and reactions. This was adjusted from the original lesson design that included sentence structure. Students received a list of words that express emotion. They used the word list to help them express the feelings they had in their vivid childhood memory. The rationale for adjusting this lesson was due to a time constraint. Students revised their first draft

based on discussions and feedback from their peer review.

Peer Review of Piloted Lessons

Catherine Clements gave helpful feedback after reviewing the piloted lessons on video recording. (see Appendix N) To summarize her feedback, Clements noted that because some of the students had never studied voice before, the level of planning, the variety of activities, and the clarity of directions was level appropriate and helpful. Clements suggested providing students with more support on word choices. She also suggested that because students in an intensive language program tend to keep their focus on academic goals, it is important to explain the academic purpose of the lessons early in the module. Students need to know that a variety of contexts and especially academic writing will be addressed. This would give students a reason to ‘buy-in’ to the topics. Clements asked if the focus of the lessons was about vocabulary development or voice? That is a valid question, which I will address in the lesson plan revisions below. Lastly, Clements suggested the final lesson could have circled back to the first lesson by asking students to identify how they expressed their personal character trait in their revised draft. These suggestions are all appreciated and noted in lesson plan revisions below. Additionally, the SLOs were assessed in the six, piloted lessons and recorded in a table (see Appendix O).

Findings and Discussion

This section of the paper details my reflections after teaching the lessons. This process involved reflecting on what I observed in the classroom including **using multimodalities, peer group tasks, student writing to play with voice, and dialogue journals**. I also considered the peer feedback from the teaching specialist, Catherine Clements.

Using multimodalities

The abstract concept of defining and strengthening voice calls upon instructors to create concrete ways of helping students identify these features using multimodalities. For that reason, I include word choice as one feature of voice (Sarig, 2001). While Clements suggested voice is not equivalent to vocabulary, and I agree, I also believe vocabulary can limit ESL students; therefore, providing opportunity for vocabulary development also adds to the tools ESL students have for playing with voice. I suggest adding vocabulary lists to each of these lessons. For example, in the second lesson which was **Playing with Voice Through Shorts**, a vocabulary list would include sincerity, self-revelation, vulnerable, and character traits in addition to a list of emotion words provided in a handout (see Appendix J). Clements also suggested giving students opportunity to identify when words are inappropriate and find a suitable replacement.

Beginning with a TED Talk allowed us to discuss as a class and collaborate on the discussion questions that I proposed. This allowed me to define voice in an oral example and provided a framework to refer back to throughout the rest of the pilot lessons. Students found it somewhat difficult to understand Sir Ken Robinson's presentation. That might have been due to his speed of delivery, his British pronunciations, and his manner of dropping his volume at the end of phrases; however, with added support they were able to identify his character traits of

humor and confidence. Stopping about two and a half minutes into the video to demonstrate what we were looking for was also helpful. Sir Robinson's demonstration of mental organization was very evident and students demonstrated their internal processing of this concept when they brought it up in a later discussion.

Using a short film without dialogue proved to be a good next step for these students. They had played with the character traits they saw in the TED Talk and they had taken those concepts to a personal level by identifying some of their own character traits. I had expected to get a more enthusiastic buy-in when we identified personal character traits, but I think students were still processing this concept. Later, their dialogue journals showed what I had been observing, that in fact, they were thinking through the comments of their peers, as Mahn (2000) suggested when he described the essence of playing with language as verbal thinking and peer collaboration. I could see that this was having a positive effect on what they were producing. They were considering how word choice affected whether or not they were understood by their peers. In the short film, they began to find ways that traits were expressed through emotion. The fact that there was no dialogue forced them to look at body language. Students also noted how background music set the tone of each scene. Adding multimodalities to this curriculum would enhance student opportunities. For example, students may benefit from describing the traits of the characters in *Peter and the Wolf* by Sergei Prokofiev through the instruments that are played.

Hafner (2015) advocated using multimodalities, yet some instructors hesitate because the voice of the material may dominate the voice of the student. Using Flipgrid to record a vivid childhood memory offers a form of technology that students have control over and it proved to be an excellent choice in technology. Students had the opportunity to record their memory, watch it, and re-record if they wanted to. I think in a future lesson I would have students do this again

followed by a structured task to identify voice in their recording before they begin writing. Students were also engaged as they watched the recordings of their peers. They collaborated successfully with their comments and discussions. One student commented that his peer expressed sadness through words and voice and it made him feel sad as well. Another student said his peer used a lot of adjectives to describe his emotions. Some of the expressions students included in their recordings were,

“...didn’t want the day to pass”

“...it was the first time I saw him feel sad...”

“I felt exciting, but sorry to my mother”

“I can’t forget this memory...”

After seeing what students produced, I think it would be an effective multimodality for students to use to introduce themselves and tell about the character traits they have identified in themselves and then expand on that with a personal essay.

The process I used for pairing students on the Flipgrid task would have been more effective if pairs had been assigned rather than formed randomly. Although students worked well together, this portion of the lesson became somewhat chaotic. As the instructor, I had less control over keeping everyone on task and making sure all of the participants felt included. It was also less effective when students used the graphic organizer and did peer reviews because they didn’t remain with the same partner through the whole activity.

Peer group tasks

Beginning these lessons with a group discussion was a good way to set an example of what I was looking for in discussions. Students followed my lead and continued their discussions

when they divided into peer groups. Although Clements found the lessons to be thorough and clearly defined, I suggest providing students with questions to support the peer review process as students learn to identify and strengthen voice (see Appendix G). Savignon (1991) as well as Tang and Tithcott (1999) advocated student-centered learning, which was my goal throughout these lessons. Using discussion questions to guide peer groups' discussions ended up creating a conflict for me. At times questions help to facilitate discussion but at other times I think they limited how students might have traveled down a thought path together. In another instance, I did not have students use the questions that were to accompany the narrative retelling of *Paperman*. This, consequently, created a limitation for my reflection because I was unable to assess participant use of voice in the retelling or the identification of voice by their peers.

After viewing the short film, discussing it as a class, and orally retelling the narrative, I decided to make a change to my plan. I wanted to put Yazdi Amirkhiz et al (2012) to the test by observing how students would co-construct meaning through personal interpretation and socialization. I felt that students would benefit from writing a scene collaboratively. I had students write a scene from the short collaboratively by assigning one person to be the writer in each group and asking the others to tell the narrative trying to include as many details as they could remember. This proved to be a valuable interaction. Just as Lensmire (1998) showed, I observed students working hard to negotiate meaning. I heard a student say, "I heard my roommate use it..." referring to a word other students did not know. One group was especially successful when they added the feelings they saw the characters express. Some of their phrases were:

"lost hope" "upset"

"man is excited" "proud"

“drop all his work, disappointed”

“man not giving up”

They learned new vocabulary from each other and seemed pleased with their output. However, I noted that when they got stuck on accuracy, they forfeited fluency. My hope is that by using dialogue journals to aid the internal processing of the students they will build fluency (Mahn, 2000).

After completing the narrative of the short film, students were asked to exchange paragraphs and peer edit the work of another group. I think it would have been helpful to demonstrate this for students so they knew exactly what was expected; however, my approach in these piloted lessons was to give students a lot of freedom to see what they would spontaneously produce. Students attempted to identify voice through expressive word choices. I consider this the beginning of playing with voice as Sarig (2001) suggested.

As students collaborated in peer group discussions for the vivid childhood memory, they negotiated for meaning, drew information out of each other, and developed good questions for each other. In one interaction two students worked together to find the right word to express what they were trying to say. In another interaction, a student told his partner that he didn't have any childhood memories. His partner asked him questions about his family, friends, and vacations. Soon the student had a memory to record on Flipgrid. This may be a pre-cursor to what Elbow (1985) was talking about when he discussed the need for writers to open their memory through voice. I propose that social interaction - peer collaboration – helps build a foundation for voice development.

Student writing to play with voice

Requiring students to write collaboratively proved to be very effective, but they also wrote independently and then peer reviewed in pairs. In the vivid childhood memory lesson, students reviewed their own recordings, and used a graphic organizer to make comments about their story. The questions in the organizer were to help stimulate word choices and descriptions that would elicit voice. However, what they did was to fill in the blanks with their main ideas in a rather concrete manner. The second part of the assignment was to read their partner's story and review his or her graphic organizer. Then they were supposed to ask one question in each section to encourage stronger use of voice. Only one student asked questions of her peer. It appears the others did not understand the expectation or they were unable to express themselves. The results did not reflect revisions in their writing. It reflected a reporting of the details of their story and a confirmation of the details by their peer. In the future it may be helpful to demonstrate this task through an example and give students an opportunity to ask questions. This task also needed more scaffolding because participants gave very few details to their peers after viewing Flipgrid recordings. I think writing a vivid childhood memory is a good way to start students thinking about voice.

In agreement with Swain (2011) who stated that emotions mediate learning, I had focused on how to express emotion and vulnerability in one of the lessons. I decided to keep that focus rather than to expand it to structural variety. I created a handout of words that express emotion to show students how to expand their vocabulary to express feelings more accurately (see Appendix J). Students were asked to revise their story by choosing words to more accurately express their emotions.

Clements suggested students be given an opportunity to identify a personal character trait

they could express during their vivid childhood memory retelling. It would have been a good way to tie the lessons all together. They appeared to be engaged in the lesson and I believe we could have had some good examples of voice if we had been able to continue the lessons until the end of that module. Additionally, Clements thought the discussion about the purpose of voice in academic writing should be moved from the last lesson to the first one. I agree that this would have helped students find greater purpose in the lessons from the beginning of the module.

One student misunderstood the directions to a homework assignment. The assignment was to ask a friend who know you well to identify 2-3 character traits you possess. Then describe the evidence your friend used to identify those traits. This student described her friend's traits, which was equally informative for me because I got a window into the student's mental processing through her explanation. Another student had some insightful comments when he described himself as objective, stating that he puts his feelings aside while stating his opinion. A third student showed he was engaging in the struggle of self-reflection as he tried to describe his metacognitive processing stating, "I am very serious of organized my idea and avoid to be in one part. I all the time try to be in the center."

Dialogue Journals

Dialogue journals were used at the end of each lesson. Students were asked to respond to questions about the lesson. They were reminded that I would be looking at content and not at form because I was interested in how they processed what we had been discussing. The questions I included had two purposes. The first was to get students to revisit the tasks performed in class so they would further process our discussions and activities. The second was to bridge those reflections to a deeper level of thinking about what voice is, what questions they have about it,

and what their views are about developing voice in their own writing. Some student responses showed extensive thought to what voice is, how voice is expressed, and how to intentionally develop it, which supports Mahn's (2000) suggestions that students develop internally when they are without fear of being corrected for form. For example, students defined voice by saying it was personal expression of feelings and opinions, that it is evidenced through emotion, and that it is expressed through strong vocabulary and organized ideas. One student said, "When your reader reads your essay is same to talk with you." Some students were willing to express a character trait they thought they possessed and describe how they see themselves displaying that trait. This shows me that students felt safe enough to process their thoughts in writing and with me, their temporary instructor. One student said his friends identify him as calm. Another said he knows he's humorous because he wants to make others relax while doing competition or presentations. Since we had watched *Paperman* I included a question about expressing voice without words. One student expanded on our class discussion by saying that voice was expressed through more than body language. It can be expressed through art - painting, dance, or singing. The same student used Gandhi as an example of someone who expressed voice.

I was intrigued by one student who said "*Paperman* expressed voice through music and I can also make music in my writing." He expressed that when he orally told his vivid childhood memory he sensed his peers felt his emotion, but when he tried to write it, he did not feel successful. That is helpful for me. I want to find a way to bridge the oral and the written retelling of a memory. These examples show me that these students were giving deep thought to what voice is, how to define it, how to express it, and how to recognize it in the world around them. I believe that is the beginning of a foundation for them to continue to pursue voice in writing.

All of the students who participated in the dialogue journal expressed that they felt voice in writing was important. They also had some interesting questions that I feel I can reflect on as I continue this study of voice in the future. They asked how they can express voice in writing *correctly like a native English speaker*, how they can improve voice in writing in the daily life, and how we can know if we have lost the meaning in our words? Many students also communicated the struggle they have with needing more vocabulary to express what they want to say. One student, who was absent during the first two lessons, admitted that he does not understand how to express his own voice, but that he thinks it is necessary “because it can be a mark of ourselves.” This indicates that students are aware of voice but need more opportunity to play with voice.

Conclusion

Language learners need the opportunity to experiment with words, expressions, and structures in order to play with voice in their writing (Hafner, 2015; Ivanič & Camps, 2001). Students benefit from playing with voice through the relationships that are formed during writing. These lessons introduce students to those relationships. They briefly looked at voice through the lens of a writer as we retold the narrative of *Paperman*. They played with voice collaboratively as they listened to peer stories on Flipgrid and reviewed what they heard, thus, developing a relationship between writer and reader. And they practice the relationship between the writer and the page as they edited their vivid childhood memory after self and peer reviews. While the lessons included are a sample of many activities developed for language teachers, it is my hope to encourage creativity in this area, so instructors will expose ELLs to the presence of voice in writing and encourage them to experiment with their own voice. While Matsuda and

Tardy (2007) showed that author presence is evident in academic writing it may be true that the writers identity was evident because they had not learned the constructs of their discipline. For this reason and others, continued research and curriculum development is necessary for language learners to benefit from voice development. English language learners would benefit from further research that includes a long-term study on how they develop and use voice across genres, and in their academic disciplines.

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Appendix A

Student Learning Outcomes for Playing with Voice

Students will be able to:

- Recognize author's use of voice:
 - Identify signals, (e.g., word choice, speech style, register)
 - Identify reflection of character traits
 - Identify literary tools (e.g., structural variety)
 - Identify personal expression through sincerity and self-revelation
- Peer edit:
 - Identify voice through:
 - Signals (e.g., word choice, speech style, register)
 - Reflection of character traits
 - Literary tools (e.g., structural variety)
 - Personal expression through sincerity and self-revelation
 - Make concrete suggestions to increase voice
- Use voice in writing through:
 - Signals, (e.g., word choice, speech style, register)
 - Reflection of character traits
 - Literary tools (e.g., structural variety)
 - Personal expression through sincerity and self-revelation
- Demonstrate awareness of audience through appropriate use of register

These SLOs are constructed as overarching aims for teaching about voice to English learners.

Appendix B

Identifying Personal Character Traits

Materials:

- [Sir Ken Robinson TED Talk](#)
- [Personal Character Traits](#) handout
- Device to play TED Talk

Background Information:

- This lesson serves as the introduction for any of the following lessons. In this lesson students will watch a TED talk. They will work together in small groups to identify personal character traits of the speaker. Most importantly, they will discuss what they heard and/or saw that allowed them to identify each characteristic. Finally, students will look through a list of character traits to identify some of their own and discuss their findings with their peers.

Purpose:

- To give students an opportunity to hear and identify voice audibly.
- To give students opportunity to identify personal characteristics of a speaker and determine why they think the speaker possesses that character trait.

Time Frame: 50 minutes

Targeted Student Learning Outcomes	Lesson Objectives
SWBAT: <ul style="list-style-type: none"> ● Recognize author’s use of voice: <ul style="list-style-type: none"> ○ Identify signals, (e.g., word choice, speech style, register) ○ Identify reflection of character traits 	SWBAT: <ul style="list-style-type: none"> ● Identify character traits of a speaker of a TED Talk by collaborating with peers ● Demonstrate examples of word choice, speech style or register that identifies character traits of the speaker. ● Identify some of their own personal character traits by discussing with peers

Warm up: Class discussion

1. What are character traits? Give examples
 - a. Honesty, faithfulness, unreliability, etc
2. How can you identify character traits in someone you know?
 - a. (By watching their behavior, listening to what they say and how they say it)
3. How can you identify character traits in someone you don’t know?

4. What are some of your own character traits?
 - a. For example, finish the sentence: “I am...”
5. Can you change your character traits? Why or why not?

Activity 1:

1. Give students Personal Character Traits handout (see Appendix D)
 - a. Read through some character traits; discuss meanings and unfamiliar words.
 - b. Explain how to use this handout
 - i. As you watch a TED Talk, circle words you think the speaker displays
 - ii. What indicates the presence of that character trait?
 - iii. Make notes about character traits as you watch. You’ll need them for the next activity.
2. Watch [Sir Ken Robinson TED Talk](#)
 - a. As students are watching, check to see that they are taking notes.
 - b. If needed, pause the video to check for understanding of the task.

Activity 2:

1. Divide students into peer groups of 4 or 5.
2. Give students Discussion Questions (see Appendix E)
3. Students will discuss their answers to the first page of questions and prepare to share their findings with the class.

Wrap up:

Give each peer group 2-3 minutes to share one of the character traits they identified in the video.

Students should:

- Identify a trait and what they think it means
- Explain how they saw that trait displayed by the speaker
- Take notes on what each peer group presents
- Ask questions of peers after presentations

Formative Assessment: Instructor will navigate the room during the video to observe and encourage note taking, stopping the video to offer clarification if necessary. Instructor will navigate the room during peer discussions to show support and check for understanding.

Summative Assessment: Handout will be assessed. Homework will be assessed the next day.

Follow Up:

1. Assign Discussion Questions (see Appendix F) for homework.
2. Students should come to the next class prepared to share their findings with their peers.

Playing with Voice Through Shorts (3 Lessons)

Materials:

- [Paperman](#)
- Device to show Disney® Short: *Paperman*

Background Information:

- In this lesson students will build writing experiences through descriptive, expressive retelling to demonstrate the awareness of personal voice in written expression.

Definitions:

- Writing fluency is the ability to focus on content and meaning rather than word and sentence construction.
- *Sincerity* expressed through voice is defined as the true expression of the author's position on the topic being addressed. For purposes of this lesson sincerity is the true actions of the author's position.
- *Self-revelation* is defined as a willingness to be subjected to possible mockery by openly stating the personal relevance to the topic.

Purpose:

- To provide a context for students to develop fluency and creativity in their writing.
- To provide a context for students to recognize and develop personal voice through sincerity.

Time Frame: 50 minutes

Playing with Voice through Shorts: Lesson 1: Viewing, Analyzing, and Retelling

Targeted Student Learning Outcomes	Lesson Objectives
SWBAT: <ul style="list-style-type: none"> ● Recognize author's use of voice: <ul style="list-style-type: none"> ○ Identify signals, (e.g., word choice, speech style, register) ○ Identify personal expression through sincerity and self-revelation 	SWBAT: <ul style="list-style-type: none"> ● Identify character traits of characters in a silent short video through facial expressions, body language and background music ● Identify expressions of sincerity and self-revelation through body language

Warm Up:

Class discussion

- Have you ever met a stranger you felt you knew?
- What did you do?
- How did you feel?
- Did you talk to that person?

- If so, what did you say?

Activity 1:

1. Watch the YouTube film [Paperman](#) straight through to get the main idea of the story.
2. Read through the Discussion Questions in peer groups (see Appendix G). Check for understanding. Students should be prepared to answer the questions after viewing the video the second time.
3. Watch [Paperman](#) a second time paying attention to the details.
4. Answer the Discussion Questions in peer groups (see Appendix G).

Wrap up:

In peer groups, retell the narrative using as many of the above details as possible.

Formative Assessment: Instructor will navigate the room listening to discussions and encouraging input. Assess students' demonstration of identifying character traits, and expression of sincerity and self-revelation of characters.

Summative Assessment: None in this lesson.

Playing with Voice through Shorts: Lesson 2: Writing, Oral retelling, and Analyzing

Student Learning Outcomes Targeted	Lesson Objectives
SWBAT: <ul style="list-style-type: none"> ● Peer edit by <ul style="list-style-type: none"> ○ Identifying voice through a variety of qualities such as <ul style="list-style-type: none"> ■ Reflection of character traits ■ Personal expression through sincerity and self-revelation ○ Make concrete suggestions to increase voice ● Use voice in writing through: <ul style="list-style-type: none"> ○ Signals (e.g., word choice, speech style, register) ○ Personal expression through sincerity and self-revelation 	SWBAT: <ul style="list-style-type: none"> ● Peer review by identifying use of voice through reflection of character traits, word choice that expresses sincerity, and appropriate words for expressing self-revelation ● Make suggestions to increase use of voice through word choice ● Use voice in writing through appropriate word choice

Warm Up:

Revisit answers to questions from Lesson 1. Retell narrative in peer groups.

Activity 1:

Divide the Short into the following scenes:

- The train station
- The office
- The ‘chase’
- The meeting

In peer groups of 4, each member will retell one of the above scenes.

Use the answers to the questions from Lesson 1 to help you describe the scene.

Activity 2:

Answer the Peer Group Discussion Questions to prepare for writing (see Appendix H).

Collaboratively write a paragraph retelling the scene. Include as many details from the questions above as you can.

Activity 3:**Peer Edit**

1. Exchange paragraphs with other peer groups.
2. Peer edit paragraphs.
3. Look for word choices that demonstrate how the writer used personal voice in the retelling of the narrative. For example:

- a. Sincere expression that shows vulnerability
 - b. Expressing personal relevance
 - c. Use of strong or intense words
4. What words, phrases, or literary devices DO YOU think express personal voice?

Wrap Up:

1. In peer groups of 4, retell each scene using your paragraph to help you but without reading it. (Helpful Hint: Highlight key words to glance at during the retelling.)
2. Peer editors give feedback:
 - a. What evidence of voice can you identify?
 - b. How is voice expressed by each of your peers?

Formative Assessment:

Instructor will navigate the room while students work collaborative listening for words that express emotional vulnerability, expression of personal relevance, or strong and intense descriptive words.

Summative Assessment:

Students will submit their scene retelling to be assessed for

- Use of appropriate and effective vocab to convey meaning
- Demonstration of awareness of partner's attempt to express personal voice through word choice, speech style, register

Demonstration of awareness of partner's personal voice through sincerity and intensity

Playing with Voice through Shorts: Lesson 3: Write your own short

Student Learning Outcomes Targeted	Lesson Objectives
<p>SWBAT:</p> <ul style="list-style-type: none"> ● Peer edit: <ul style="list-style-type: none"> ○ Identify voice through: <ul style="list-style-type: none"> ■ Reflection of character traits ■ Personal expression through sincerity and self-revelation ○ Make concrete suggestions to increase voice ● Use voice in writing through: <ul style="list-style-type: none"> ○ Signals, (e.g., word choice, speech style, register) ○ Personal expression through sincerity and self-revelation ● Demonstrate awareness of audience through appropriate use of register 	<p>SWBAT:</p> <ul style="list-style-type: none"> ● Peer review by identifying use of voice through <ul style="list-style-type: none"> ○ Expression of character traits of the characters in the story ○ Expression sincerity and self-revelation of the author through the narrative development and overall message communicated ● Demonstrate use of voice word choice that expresses sincerity, self-revelation, and appropriate register ● Minimize voice from multimodalities used in the development of their own short to strengthen their own voice

Warm up:

1. Think of an intense moment in your life.
2. Find a partner and tell your story. You each have 2 minutes to tell your story. (Note: instructor should use a signal to indicate 2-minute intervals.)
3. Find a new partner. Retell your stories. (2 minute limit)
4. Repeat your story to one more new partner. (2 minute limit)

Activity 1:

1. Write a quick draft of your story. Try to practice writing fluency. (Note: Encourage students to write without stopping to edit or reread.)
2. Independently read your story out loud.
3. Identify your own use of voice by finding examples of:
 - a. Word choice that expresses who you are
 - b. Speech style that expresses your emotion or beliefs
 - c. Register - what level of formality did you use? Why?
 - d. Sincerity - what words express your sincerity?
 - e. Self-revelation - what words express how you reveal yourself through the event?
4. Self-edit to increase your use of voice

Activity 2:

1. Trade stories with a partner.
2. Peer edit your partner's story for use of voice.
 - a. What evidence of voice do you find?
 - i. Word choice

- ii. Speech style
 - iii. Register
 - iv. Sincerity
 - v. Self-revelation
- b. What's one thing your partner did well?
 - c. What specific suggestion can you make to help your partner increase voice?

Activity 3:

1. Edit your story according to your partner's suggestions.

Wrap up:

Divide students into peer groups of 3 or 4. Share your stories. While each student reads, peers should note one way the reader expresses personal voice. Encourage your peers by actively listening.

Formative Assessment: Instructor will navigate the room assessing

- Story telling
- Writing fluency practice
- Story retelling
- Peer editing
- Active listening

Summative Assessment: Stories will be collected and assessed for:

- Students attempt to use voice through
 - Word choice, speech style, and register
 - Sincerity and self-revelation
- Peer notations
- Noted editing

Playing with Voice Through a Vivid Childhood Memory (4 lessons)

Materials:

- Vivid Childhood Memory Graphic Organizer (see Appendix I)
- If available: computer access to Flipgrid
- If students have been prepared in advance for this lesson, they may bring in pictures from their childhood to share.
- Thesaurus, dictionary - online or printed

Background Information:

- In this set of 3 lessons, students will play with voice by developing a story from a vivid childhood memory. Students will revise their stories after a lesson on writing strategies for strengthening personal voice and peer review.

Purpose:

- To provide a context for students to work collaboratively to develop high quality word choices.
- To provide opportunities for students to brainstorm in a group as a pre-writing strategy.
- To create a word picture for the reader of a draft.
- To provide opportunities for students to experiment with structural variety to play with personal expression.
- To practice the writing process.

Time Frame: 50 minutes

Playing with Voice through a Vivid Childhood Memory: Lesson 1: Peer collaboration and pre-writing

Targeted Student Learning Outcomes	Lesson Objectives
SWBAT <ul style="list-style-type: none"> ● Peer edit: <ul style="list-style-type: none"> ○ Identify voice through <ul style="list-style-type: none"> ■ signals, (e.g., word choice, speech style) ● Use voice in writing through: <ul style="list-style-type: none"> ○ Signals, (e.g., word choice, speech style, register) ○ Reflection of character traits ○ Literary tools (e.g., structural variety) ● Demonstrate awareness of audience through appropriate use of register 	SWBAT: <ul style="list-style-type: none"> ● Support peers through pre-writing collaboration activities including: <ul style="list-style-type: none"> ○ Sharing personal stories orally ○ Reviewing recorded stories and providing both written and oral feedback ● Use voice in writing through <ul style="list-style-type: none"> ○ Word choice - words that appropriately describe the emotion being displayed ○ Reflection of character traits of the author

Warm Up:

Class discussion

- Think about your childhood.
- What is a vivid memory you have?
- Do you have more than one?
- Where did it take place?
- Who was with you?
- What were you doing?
- What were you wearing, or eating?

Activity 1:

5 minutes

1. Think of 3 separate events. Write down a phrase for each event that helps you identify it.
2. Using phrases or lists, write 3 details about each event.

Suggested details:

- a. What was the purpose of the event?
- b. Where were you?
- c. How old were you?
- d. Who were you with?
- e. What made the event memorable for you?
- f. What senses do you remember? (Taste, smell, sound...)

Activity 2: Choice of 2 Formats

20 minutes

<p>Without technology:</p> <ul style="list-style-type: none"> ● Divide students into peer groups. Students will take turns sharing their vivid memory - one memory at a time per student. <ul style="list-style-type: none"> ○ (Note: instructor should use a signal to indicate 2-minute intervals.) ○ Students who brought photos may share them at this time. 	<p>With technology:</p> <ul style="list-style-type: none"> ● If you have access to Flipgrid, have students record their 3 stories on Flipgrid using their rough notes. ● Pair them to watch each other's stories. <ul style="list-style-type: none"> ○ Students who brought photos may share them at this time.
<p>Peer Review: Peers will listen to each other or watch (Flipgrid) Vivid Childhood Memories and answer the questions below.</p> <ol style="list-style-type: none"> 1. As the listener of this story, what do you think is memorable? 2. What does this storyteller communicate that allows you to feel, see, or imagine a detail about their story? 3. What would make this story more engaging? 	

Activity 3:

15 minutes

1. Consider the comments of your peers and then choose one memory to develop into a rough outline/notes.
2. Use the Vivid Childhood Memory Graphic Organizer to list details of the memory. (See Appendix I).

Note: Take time to point out the questions in the boxes on the handout. Students should make effort to answer the questions to play with voice.

Wrap Up:

5 minutes

- Briefly share your outline/notes with your peer group. Discuss any questions you may have about developing your Vivid Childhood Memory.

Formative Assessment:

- The instructor will navigate the room while students share in groups listening for quality adjectives and strong verbs as students share their memory lists. Encourage students to use words that paint a picture in the mind of their listeners/readers and practice exercising their voice.
- Review graphic organizers as students are working, discuss and encourage use of voice.

Summative Assessment: None for this lesson

Playing with Voice through a Vivid Childhood Memory: Lesson 2: Pre-writing and First Draft

Targeted Student Learning Outcomes	Lesson Objectives
SWBAT <ul style="list-style-type: none"> ● Use voice in writing through: <ul style="list-style-type: none"> ○ Signals, (e.g., word choice, speech style, register) ○ Literary tools (e.g., structural variety) ● Demonstrate awareness of audience through appropriate use of register 	SWBAT: <ul style="list-style-type: none"> ● Offer feedback as a peer editor. ● Make appropriate revisions as a response to peer feedback. ● Experiment with voice using suggested writing strategies.

Warm Up: 5 minutes

1. Watch the Flipgrid recorded story you have chosen to write about. (Or retell your story to a partner if not using technology)

Activity 1: 15 minutes

1. Work with a partner.
2. Exchange graphic organizers. In each Peer Review box, write one question for your partner (see Appendix I).
 - a. What do you want to know about the details your partner has included in each box?
 - b. How can you encourage your partner to embrace voice in their responses to the questions from the previous lesson?
3. In each box your partner has written in, underline the words that identify voice.

Activity 2: 10 minutes

1. Review your graphic organizer by adding to the boxes you have already written in and answer your partner's questions.

Activity 3: 15 minutes

- Write a rough draft of your story. Include all the details you have in your graphic organizer. Use your partner's suggestions to enhance your details.

Wrap up:

Discuss the writing process with your peer group or write in your dialog journal:

- What challenges you in this process?

What helps you in this process?

Playing with Voice through a Vivid Childhood Memory: Lesson 3: Writing Strategies and Revisions

Targeted Student Learning Outcomes	Lesson Objectives
SWBAT: <ul style="list-style-type: none"> ● Use voice in writing through: <ul style="list-style-type: none"> ● Signals (e.g., word choice, speech style, register) ● Reflection of character traits ● Literary tools (e.g., structural variety) ● Demonstrate awareness of audience through appropriate use of register 	SWBAT: <ul style="list-style-type: none"> ● Identify emotional words that express the feelings they want to communicate in their childhood memory ● Make revisions to word choices in previous draft to clearly communicate emotions linked to memory

Warm Up: 5 minutes

Read your rough draft once through. Put yourself in the time and place of your story.

Activity 1: Instruction

15 minutes

Writing strategies to strengthen voice Words that Describe Emotion (see Appendix J)

- Structural Variety:
 1. Add an uncommon adjective to grab the attention of your reader.
Use a thesaurus to help you find uncommon adjectives.
 2. Add an adverbial clause to create diverse sentence length and add rhythm to a paragraph.
Goldy ordered onion rings at Annie's Parlour, although he prefers French fries.
 3. Replace a common verb with a verb that shows more strength to bring attention to the action.
Goldy demanded onion rings instead of French fries.
 4. Adverbial Clause: Instead of beginning with the subject, begin with an adverb.
Goldy ordered onion rings at Annie's Parlour, although he prefers French fries.
Although he prefers French fries, Goldy ordered onion rings at Annie's Parlour.
 5. A Very Short Sentence: This literary device is my favorite, because it shows power in writing. To use it effectively, write a sentence that is five words or less and use a verb that shows strength at the same time. Varying sentence length keeps your audience on their toes.
Goldy enraptured the fans.

Activity 2:

15 minutes:

1. Revise your first draft adding new writing strategies.
2. Use a thesaurus or dictionary to help you.

3. Exchange your revised draft with a peer partner.

Activity 3:

10 minutes

1. Review your peer partner's revised draft.
 - a. Underline words and phrases that express voice, personal expression, strong emotion, or vivid detail.
 - b. Make suggestions for strengthening personal expression, strong emotion, or vivid detail.

Wrap up:

Dialogue Journal: Write 2 pages about your experience of playing with voice. This is a freewrite. Don't worry about grammar, spelling, or structure. Just write your thoughts about the topic.

- What did you learn about voice in writing?
- What is still unclear?
- Do you think voice in writing is necessary? Why or why not.

What questions do you have about writing with voice?

Playing with Voice through a Vivid Childhood Memory: Lesson 4: Final Edits and Final draft

Targeted Student Learning Outcomes	Lesson Objectives
<p>SWBAT</p> <ul style="list-style-type: none"> ● Use voice in writing through: <ul style="list-style-type: none"> ○ Reflect character traits ○ Literary tools (e.g., structural variety) ○ Personal expression through sincerity and self-revelation ● Peer edit: <ul style="list-style-type: none"> ○ Identify voice through <ul style="list-style-type: none"> ■ Reflection of character traits ■ Literary tools ■ Personal expression through sincerity and self-revelation ● Demonstrate awareness of audience through appropriate use of register 	<p>SWBAT:</p> <ul style="list-style-type: none"> ● Peer review to identify <ul style="list-style-type: none"> ○ Reflection of character traits of the author ○ Expression of sincerity and self-revelation ● Make concrete suggestions for strengthening voice ● Use voice to reflect personal character traits, sincerity, and self-reflection ●

Warm up: 5 minutes

Read revised draft and note changes that need to be made.

Activity 1: 20 minutes

Make any needed changes to previous draft. Begin typing while instructor review

10 minutes

1. Strengthen your voice through vulnerability, self-revelation, and literary devices using the strategies presented.
2. Use a thesaurus or dictionary to help you.

Activity 3:

15 minutes

1. Begin writing a first draft using the graphic organizer as a guide.
2. Include details from all 6 boxes.
3. Practice writing fluency by getting your ideas down on paper without worrying about spelling or grammar.

Wrap Up:

5 minutes

1. Choose a new partner and exchange drafts.
2. Read your new partner's rough draft.
3. Write 1 comment about something you liked.

4. Ask 1 question.

Summative Assessment:

- Students will hand in the first draft for review by the instructor.
- Instructor is looking for:
 1. Completion of peer review according to instructions.
 2. Use of descriptive words and strong verbs that elicit voice.
 3. Instructor is NOT looking for correct grammar or spelling.

Follow up lesson:

- Students will write a second draft after the instructor makes comments on content.
- Instructor will review for grammar and spelling. Important: Note an error but do not tell the student how to fix it. This gives student opportunity to find the correct form of words and correct spelling by researching their own needs and using grammar and spelling correctly. Learning where to look to find the answers is a valuable skill.

Identifying Sincerity in a Procedural Report

Materials:

- Students will need to bring completed homework (listed in background information below)
- Video to be shown in class: [How to Use a Tourniquet in an Emergency](#)
- Device to show video
- Personal electronic devices or printed procedural report samples

Background Information:

- Students will come to class with either a video or written report for a procedure that they have researched in their future discipline of study. This material can be acquired through student colleagues currently in the student's future discipline or from an internet or library source.

Purpose:

- To demonstrate the value of sincerity as a voice identifier
- To provide an authentic application for practicing sincerity as a voice identifier
- To provide an authentic application for practicing self-revelation, if appropriate

Time Frame: 50 minutes

Student Learning Outcomes Targeted
<p>SWBAT:</p> <ul style="list-style-type: none"> ● Recognize author's use of voice: <ul style="list-style-type: none"> ○ Identify personal expression through sincerity ● Use voice in writing through: <ul style="list-style-type: none"> ○ Personal expression through sincerity

Warm Up:

5 minutes

Class Discussion

1. When someone explains how to do something, what makes them believable?
2. What evidence do you need to know the person speaking or writing has authority to speak or write on a topic?
3. How can you tell from the words being spoken or written that the author has authority?
4. Watch a video on [How to Use a Tourniquet in an Emergency](#). Look for evidence of the speaker's authority.
5. A speaker who demonstrates authority of a topic is evidencing *sincerity of voice*.
6. Present the following information in an oral or written format.

Expression of voice	Literary Prose	Academic Prose
---------------------	----------------	----------------

Sincerity	True expression of the author's position on the topic being addressed Social/emotional vulnerability	Display of cognitive principles Subjective statements, expression of authority about the topic being addressed
Self-revelation	Willingness to be subjected to judgment/mockery because of the opinion or emotion being expressed	

Activity 1:

20 minutes

1. Divide the class into small groups.
2. Watch [How to Use a Tourniquet in an Emergency](#) as a class.
3. Group discussions: Make a list of what you think provides evidence of the speaker's authority.
4. Discuss student findings as a class.
5. Watch the video a second time looking for evidence of speaker authority.
6. Make a list on the board together. Discuss.

Activity 2:

10 minutes

1. Work independently to identify evidence of speaker authority from your own video or printed report.
2. List as many specific details as you can identify.

Activity 3:

10 minutes

1. Form pairs and share your evidence.
2. Ask your partner to support his/her ideas with specific examples.

Wrap Up:

5 minutes

- After discussion with your partner, make changes or additions to your list of evidences of speaker authority.

Formative Assessment:

- Instructor will navigate the room listening for student negotiation of discovery for identifying sincerity.

Summative Assessment:

- Students will turn in their list of evidences of speaker authority.

Follow up lesson:

- Students will discuss the evidence of sincerity from the sample they brought to class.
- They will write a procedural report of their own using a related but different topic than the sample they brought in for this lesson.

Procedural Report

Materials:

- Previous research about a procedure in the future field of study for each student.
- A chosen topic for today's assignment.

Background Information:

- Students have participated in a lesson on identifying sincerity in a procedural report in a previous lesson. They will now demonstrate sincerity in a procedure that will be required in their future field of study.

Purpose:

- To provide an authentic application for practicing sincerity as a voice identifier
- To provide an authentic application for practicing self-revelation as a voice identifier

Time Frame: 50 minutes

Student Learning Outcomes Targeted
SWBAT <ul style="list-style-type: none"> ● Peer edit: <ul style="list-style-type: none"> ○ Identify voice through: <ul style="list-style-type: none"> ■ Personal expression through sincerity ● Use voice in writing through: <ul style="list-style-type: none"> ○ Personal expression through sincerity

Warm Up:

5 minutes

- Review how sincerity can be displayed through a spoken dialogue or a written report.
- What evidence demonstrates sincerity?

Expression of voice	Literary Prose	Academic Prose
Sincerity	True expression of the author's position on the topic being addressed Social/emotional vulnerability	Display of cognitive principles Subjective statements, expression of authority about the topic being addressed
Self-revelation	Willingness to be subjected to judgment/mockery because of the opinion or emotion being expressed	

Activity 1:

5 minutes

1. In pairs students review their previous assignment (see Identifying Sincerity in a Procedural Report) highlighting the evidence for sincerity of voice.

Activity 2:

20 minutes

1. With support students write an outline of a procedure from their future field of study. Students may use materials they have previously researched such as videos, written material, or interviews of students currently in their future field of study.
2. What are the steps needed to perform the procedure?
3. What evidence can you show that you have authority to speak on the subject?

Activity 3:

10 minutes

1. Share your procedural steps with a partner.
2. Each partner will ask 2 questions of their peer.
 - a. A clarifying question
 - b. A need-more-information question
3. Each partner will note the evidence of sincerity demonstrated by his or her peer.

Wrap Up:

10 minutes

- Individually students will revise their draft as a result of oral peer review.

Formative Assessment:

- Instructor will navigate the classroom while students work collaboratively and independently, looking for demonstrations of sincerity in group work and written work.
- Instructor will engage students in discussions to encourage the development of sincerity in their reports.

Summative Assessment:

Students will give oral presentations in a subsequent lesson.

Avoiding Plagiarism

Materials:

- Nine different professional articles about topics relevant to student academic plans.
- Write board and markers
- [APA Documentation Style Reference List](#)²

Background Information:

- Knowing how to avoid plagiarism is an important part of developing voice (Hafner, 2015). Students will encounter the need to paraphrase, quote authors, and cite references appropriately.

Purpose:

- To introduce students to a purpose for citing references appropriately
- To create awareness for proper citation of references when developing the voice identifiers of sincerity
- To identify the relationship between appropriate citation and sincerity

Time Frame: 50 minutes

Student Learning Outcomes Targeted
SWBAT <ul style="list-style-type: none"> ● Demonstrate understanding of academic honesty (e.g., quote, paraphrase, and cite sources appropriately).³

Warm Up:

10 minutes

Divide students into 3 groups. Set up an instructor improvisation by telling students that they will be doing in-class reports to practice reading and summarizing academic texts. Use a variety of articles that address the future academic disciplines of students in the class. Tell students the assignment is due at the end of the hour and is worth 50 points.

1. Group 1
 - a. Review one document.
 - b. Write a 500-word summary.
2. Group 2
 - a. Review 3 documents.
 - b. Write a 1000-word essay.
3. Group 3
 - a. Review 5 documents.

² http://writing.wisc.edu/Handbook/QPA_paraphrase.html

³ This SLO is taken directly from the Minnesota English Language Program Composition Curriculum Student Outcomes 05.27.15 PDF

b. Write a 1500-word essay.

As students begin working allow them to respond (if they do) to the unfairness of the assignment. (The lack of teacher control is what makes this an improvisation) Discuss their reactions. Be prepared if students do not respond to the unfairness by making comments to students as they begin working. For example, (to group 1) “This shouldn’t take you long at all. I bet you’ll have time to read or do other homework before class is over.” (to group 3) “Wow! You have a lot to do. Can you get it all done?”

Activity 1:

10 minutes

Class discussion

1. How long might it take each group to write their essays?
2. How can you compare the amount of work each group needs to do?
3. Is it fair for everyone to get the same amount of credit? Why? Why not?

Bridge this example of unfairness to plagiarism.

1. Do you think it’s fair to use the work someone else did when you’re writing?
2. When is that fair?
3. How do you feel if you put a lot of time and effort into something but you don’t get credit for the work?
4. How can you give people credit for their work?
 - a. Elicit responses from students to guide the discussion towards proper citations.

Activity 2:

1. Demonstrate APA documentation style on the white board using one of the articles from the Warm Up.

Individual work

2. Students will read one article and write a summary. (Don’t worry about paraphrasing at this point. That will be addressed in a follow up lesson.)
3. At the end of the summary students will write an APA reference citation.

Wrap Up:

- Give students opportunity to ask questions.

Summative Assessment:

- Students will submit a summary that includes an APA citation.

Follow up lesson:

Students will use their summaries in the Paraphrasing Strategies lesson. They will evaluate their own ability to summarize appropriately and make revisions as needed.

Oral Procedural Presentation and Peer Review

Materials:

- Procedural outline from previous lesson
- Students should provide materials needed to demonstrate their procedure.
- Paper & pencil/pen or electronic devices

Background Information:

- Students have written a procedural outline in a previous lesson.
- They will now peer review a procedural demonstration from another student and write a response.

Purpose:

- To give students the opportunity to identify sincerity of voice in an oral report
- To do an oral peer review

Time Frame: 50 minutes

Student Learning Outcomes Targeted
SWBAT <ul style="list-style-type: none"> ● Use voice in writing through: <ul style="list-style-type: none"> ○ Signals (e.g., word choice, speech style, register) ● Peer edit: <ul style="list-style-type: none"> ○ Identify voice through: <ul style="list-style-type: none"> ■ Signals (e.g., word choice, speech style, register)

Warm Up:

5 minutes

Class Discussion

- Ask students to identify points of a good presentation. Make a list on the board.
 - Eye contact
 - Don't read from your text
 - Speak loudly and clearly
 - Don't rush
 - Etc.

Activity 1:

10 minutes

- Students will skim their presentation to highlight key words.
 - What words represent the most important points?
 - What words demonstrate sincerity?
 - What words will help you remember what you want to say?

Activity 2:

35 minutes

1. Pair students before the activity.
2. Each student will have 3-5 minutes to give an oral presentation of a procedure within his or her future field of study.
3. Use the Peer Review Form to review your partner during their oral presentation (see Appendix K). The assigned partner will do a live oral peer review of the presentation. This is not an assessment of the presentation. It is a recording of evidence of sincerity of voice by the speaker.

Wrap Up:

Class discussion

- Debrief after oral presentations.
- What questions do students have about presentations and/or sincerity of voice?

Summative Assessment:

Instructor may want to record presentations. Another option is to use the peer review form as an instructor assessment to record students' demonstration of sincerity of voice.

Identifying Style Features

Materials:

- Video ["The Art of Rhetoric and Rhetorical Strategies" by Dr. Vance](#) (Vance, 2011)
- Homework from previous assignment using Rhetorical Style Handout (see Appendix L).
- Personal electronic devices

Background Information:

- Students will have watched the video listed under materials previously. They will have been assigned a handout for note taking on the video (Appendix 3). These materials will be needed for the task that follows.

Purpose:

- To demonstrate the ability to identify rhetorical strategies
- To research editorials that include rhetorical strategies
- To give students the opportunity to notice and/or identify writing strategies that strengthen voice through self-revelation

Time Frame: 50 minutes

Student Learning Outcomes Targeted
SWBAT <ul style="list-style-type: none"> ● Recognize author's use of voice: <ul style="list-style-type: none"> ○ Identify signals, (e.g., word choice, speech style, register) ○ Identify literary tools (e.g., structural variety) ○ Identify personal expression through sincerity and self-revelation

Warm Up:

7 minutes

- In groups of 3 or 4, discuss the video assigned for homework.
- Use the handout to guide the discussion (see Appendix L).

Activity 1: Remain in groups of 3 or 4.

20 minutes

1. Read the article, ["40 Years After Apollo 11, America's Retreat From the Moon"](#) by Charles Krauthammer. (Krauthammer, 2009)
2. Working as a group, identify the three appeals. Use the Krauthammer Article Handout to document your discussion (see Appendix M).
3. Identify as many rhetorical strategies as you can find in the Krauthammer article. Underline and label them.

Activity 2: Rearrange groups to create pairs.

15 minutes

1. Review what you discovered from the Krauthammer article with your new partner.

2. Work together to research editorial articles on any topic in the news.
3. Download the article and use it to identify as many rhetorical strategies as you can find.
4. Make a list of techniques and give an example using quotation marks.
5. Cite the article at the bottom of your page.
6. Are there other techniques you can identify that were not in Dr. Vance's video?

Wrap Up:

8 minutes

- Share your findings with another pair of students. Talk about your article for 2 minutes per group.
- Finalize your findings and upload them for instructor review.

Formative Assessment:

- Instructor will navigate the room listening to student discussions and helping students with online research.

Summative Assessment:

- Instructor will review the in-class assignment to assess student demonstration of understanding of the concepts presented.

Follow up lesson:

Students will write an opinion essay using the three appeals and rhetorical techniques.

Paraphrasing Strategies

Materials:

- Sample paragraph to paraphrase
- Student assignments from Avoiding Plagiarism
- Paper & pencil/pen
- [APA Documentation Style Reference List](#)⁴

Background Information:

- In an effort to teach students about plagiarism, they will practice paraphrasing a previously published paragraph to identify effective paraphrasing strategies.
- Students will revisit their own summary from a previous lesson and identify effective paraphrasing or revise appropriately.

Purpose:

- To remind students the severity of plagiarism in the United States
- To provide the objective for learning appropriate paraphrasing
- To demonstrate effective paraphrasing strategies
- To allow students to discover and practice paraphrasing strategies

Time Frame: 50 minutes

Student Learning Outcomes Targeted
SWBAT <ul style="list-style-type: none"> ○ Demonstrate understanding of academic honesty (e.g., quote, paraphrase, and cite sources appropriately)⁵

Warm Up:

10 minutes

Free Write about the topic of plagiarism. Answer any of the following questions. If you don't know the answer, take a guess.

1. How is plagiarism defined in the United States?
2. Why would a student plagiarize?
3. What are the penalties for plagiarizing?
4. What can you do to avoid it?

Activity 1:

Working in groups, demonstrate, discuss, and have students use the sample paragraph to practice

⁴ http://writing.wisc.edu/Handbook/QPA_paraphrase.html

⁵ This SLO is taken directly from the Minnesota English Language Program Composition Curriculum Student Outcomes 05.27.15 pdf

paraphrasing using the following strategies. (P. Bramante, personal communication, November 28, 2016)

1. Read the sentence(s) and make sure you understand the idea. (Discuss with your group if necessary.)
2. Break it down into chunks of meaning.
3. Highlight key words.
4. Restate each chunk using different words – especially replacing the key words
5. Check to make sure you have change
 - a. The vocabulary; use synonyms if necessary.
 - b. The sentence structure; change verb tense if necessary.
6. Compare your paraphrase to the original sentence. Does it express the same idea? Is it about the same length?
7. Make sure you cite the original author and year according to APA guidelines. (Peters, 2016)

Sample paragraph:

(1) It is estimated that **hunger** and **malnutrition** could be **eliminated globally** (2) for far **less than** is spent on **pet food** in **Europe** and the **US**; (3) universal **literacy** could be achieved for (4) **one-third** of what is spent **annually** on **perfumes**.

Knickerbocker, B., (2004). If poor get richer, does world see progress? *The Christian Science Monitor*.

Example: (1) Knickerbocker (2004) noted that problems of famine could be solved worldwide (2) for less money than it costs people to feed their pets in the U.S. and Europe and (3) everyone could learn to read and write for about (4) 33% of the amount people spend on perfume every year (Knickerbocker 2004).

Activity 2:

1. Students will review their summary from Avoiding Plagiarism.
 - a. Have you paraphrased appropriately? Why or why not?
 - b. If not, make revisions.
 - c. Have you cited the references appropriately?
 - d. If not, make revisions.
2. Submit summary for assessment

Wrap Up:

- Answer questions
- Give students campus resources for writing
 - <http://writing.umn.edu/sws/>
 - <http://writing.umn.edu/sws/voices.html>
 - <https://www.lib.umn.edu/services/orientation>

Formative Assessment:

- Students share paraphrasing practice in groups.
- Instructor navigates the room to listen for appropriate paraphrasing language.

Summative Assessment:

- Students submit independent summary with citation from Avoiding Plagiarism lesson for assessment.

Follow up lesson:

This lesson will be followed up with multiple opportunities for paraphrasing and required citations.

Appendix C

March 20, 2017

Write 2 pages about your experience of playing with voice. This is a freewrite. Don't worry about grammar, spelling, or structure. Just write your thoughts about the topic.

- What do you think it means to write with voice?
- How do you think character traits can represent voice?
- How can voice be expressed without words?

March 22, 2017

Write 2 pages about your experience of playing with voice. This is a freewrite. Don't worry about grammar, spelling, or structure. Just write your thoughts about the topic.

- Identify a character trait in one of the characters in Paperman. Describe the trait and how you think that character displays it.
- Describe a character traits you think you have. How do you display it?

March 24, 2017

Write 2 pages about your experience of playing with voice. This is a freewrite. Don't worry about grammar, spelling, or structure. Just write your thoughts about the topic.

- What did you learn about voice in writing?
- What is still unclear?
- Do you think voice in writing is necessary? Why or why not.
- What questions do you have about writing with voice?

Dialogue Journals are due Monday, March 27.

Appendix D

Personal Character Traits

Positive	Neutral	Negative
adventurous articulate athletic calm	aggressive ambitious businesslike casual	abrasive aimless angry anxious

<p> captivating charming cheerful clever compassionate confident daring discreet dramatic energetic fair flexible gentle healthy humble humorous incorruptible individualistic liberal objective optimistic organized persuasive reflective sensitive witty </p>	<p> competitive complex contradictory dreamy emotional familial high-spirited impersonal intense old-fashioned outspoken predictable quiet sarcastic smooth stubborn stylish undemanding whimsical </p>	<p> arrogant calculating careless cold compulsive confused cowardly cynical deceitful difficult discontented dishonest disorganized disrespectful dogmatic egocentric extravagant extreme fearful gloomy greedy gullible impatient indecisive insincere lazy malicious moody narrow-minded opinionated prejudice regretful </p>
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Appendix E

Discussion Questions

Sir Ken Robinson TED Talk

Discuss these questions with your peers. Determine what character traits you see Ken Robinson display. Explain why you identify those character traits.

1. Sir Robinson demonstrates humor? How does he add humor to his talk?
2. List 5 traits of Sir Robinson that you identified.
3. Of the 5 traits you listed above, what 2 positive traits seem to be the strongest?
4. What did Sir Robinson say or do to cause you to identify those 2 strong positive traits?
(Consider word choice, speech style, and register)
5. What is 1 neutral or negative trait you identified?
6. How does Sir Robinson display that neutral or negative trait?
(Consider word choice, speech style, and register)
7. Do you think everyone has both positive and negative traits? Why or why not?

Appendix F

Identifying your personal character traits.

1. Look at the list of character traits. What are 3 positive traits you can identify for yourself?
2. What evidence do you have to show that you possess those three traits?
3. Identify one neutral and one negative trait you think you possess.
4. What evidence do you have that identifies those 2 traits?
5. Ask someone who knows you well to identify 2 or 3 traits they see you display.
 - a. What are they?
 - b. What evidence did your friend use to identify those 2-3 traits in your character?

Appendix G

Paperman Discussion Questions Answer the following questions with short answers in your peer groups.

1. Characters
 - a. Who are the characters?
 - b. What do you think their names might be?

2. Character facial expressions
 - a. What emotions do they portray?
 - b. What expressions portray sincerity?
 - c. What expressions portray self-revelation?

3. Exchanges between characters
 - a. What are they 'saying' to each other?
 - b. How do the characters communicate these messages?

4. The background music
 - a. What does it add to the storyline?
 - b. When is the music most intense?
 - c. Why do you think so?

5. The dance of the paper airplanes
 - a. What do the airplanes represent?
 - b. How do the characters respond to the airplanes?
 - c. What do you think they believe about the message the airplanes communicate?

Appendix H

Gather your peer group together to retell the narrative.

Review your answer to the questions from your previous group discussion. Then begin constructing one scene from the Short. Use the following questions to help you.

1. Who are the characters in the scene?
2. Describe the actions that take place in the scene.
3. What emotions do the characters display? How do you know?
4. What character traits do you think each character possesses? Why do you think so?
(Use [Personal Character Traits](#) list to help you)
5. What do you think this scene represents?

Appendix I

Favorite Childhood Memory Graphic Organizer

Give your memory a title: _____

Fill in the boxes with words or phrases that tell details about your memory. How do you think you are expressing voice through your word choice?

<p>Describe the scene where this memory takes place? (city, state, country, landscape, personal or public property)</p>	<p>How old were you and what made that age memorable to you? What words can you use to show a willingness to be vulnerable to your reader?</p>	<p>Who else was with you and why are those people significant in your memory or your life now?</p>
<p>Peer Review Section: Watch the recording of your peer's story. Write 1 question in each box that will help him or her strengthen their voice.</p>		
<p>What action took place? Use verbs that show strength and adverbs that describe the verbs to create a picture in the reader's mind. In what ways can you show intensity through your description?</p>	<p>What emotions surround this memory? What adjectives describe you as the main character, and what emotional words will draw in your reader?</p>	<p>Describe the atmosphere of the event before, during, and after. What imagery, humor, or exaggeration can you use to captivate your reader?</p>
<p>Peer Review</p>		

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Appendix J

PLEASANT FEELINGS

HAPPY lucky fortunate delighted overjoyed thankful important festive ecstatic satisfied glad cheerful elated	ALIVE playful courageous energetic optimistic impulsive free animated spirited thrilled wonderful	GOOD calm peaceful at ease comfortable pleased encouraged clever surprised content quiet certain relaxed free and easy bright	STRONG impulsive free sure certain rebellious dynamic secure
LOVE loving considerate affectionate sensitive tender attracted passionate admiration warm sympathetic comforted	OPEN understanding confident reliable easy amazed free sympathetic interested satisfied	POSITIVE eager intent inspired determined excited enthusiastic bold brave daring challenged optimistic confident hopeful	INTERESTED concerned fascinated intrigued inquisitive engrossed curious

DIFFICULT/UNPLEASANT FEELINGS

DEPRESSED lousy disappointed	HELPLESS incapable alone	CONFUSED upset doubtful	ANGRY irritated enraged
---	---------------------------------------	--------------------------------------	--------------------------------------

discouraged ashamed powerless diminished guilty miserable terrible	fatigued useless hesitant distressed pathetic dominated	uncertain perplexed indecisive hesitant unsure uneasy pessimistic	hostile annoyed upset hateful offensive aggressive resentful inflamed provoked fuming indignant
SAD tearful sorrowful pained grieved desperate unhappy lonely mournful	HURT crushed tormented pained tortured dejected rejected injured offended victimized heartbroken humiliated	AFRAID fearful terrified anxious alarmed panicked nervous scared worried frightened threatened	INDIFFERENT insensitive dull neutral reserved weary bored preoccupied disinterested lifeless

Appendix K

Peer Review for Procedural Presentation

Your name _____ Your partner's name _____

How does your partner show evidence of sincerity of voice? Give an example for each value that applies.

True expression of author's position:	Social/emotional vulnerability:
Subjective statements:	Expression of authority:
Display of cognitive principles:	Comments:

			this technique?

6. What are two reasons for learning about rhetorical techniques?

Appendix M

Krauthammer Article Handout

Read the article, *40 Years After Apollo 11, America's Retreat From the Moon* by Charles Krauthammer. Use the graphic organizer to guide your discussion.

The Three Primary Appeals	Example from the Krauthammer article

Appendix N

Peer Review of Pilot Lessons

Please answer the following questions to help me reflect on the lessons I have piloted in your classroom today.

1. How did this lesson help students gain a better understanding of what personal voice is?
 - a. Very clear directions & planning -- some students had never studied this before, and the variety of activities and clarity of steps helped them get an idea about it
2. How could this lesson be improved to help students define voice?
 - a. Grammar/word choice help -- have students identify words that they felt were inaccurate and look for more descriptive words (e.g., “bleeding” --> “spurting blood”) (I saw this on Wednesday on video; also in writing?) (Did teacher provide feedback on this?)
3. What do you think went well during this lesson?
 - a. Asking students to summarize prior information -- e.g., on Wednesday “What did we do on Monday?”
 - b. Clear, level-appropriate directions
4. What did you feel did not go well or seemed irrelevant to teaching students about voice?
 - a. Too much teacher talk at times (inevitable since students were not forthcoming with info)

- b. Some key terms were probably unclear to students (playing “hide go seek”)
 - c. Connection b/w this activity and academics was unclear (see below)
5. What would you like to see added to this lesson?
- a. Discussing how to add voice in a variety of contexts -- especially academic writing (mentioned on Friday -- move to or discuss at beginning of lesson for more buy-in for students)
6. Comments:
- a. It was sometimes unclear to me if this was a lesson about descriptive writing or voice, and/or tie-in b/w the two

Do students loop back and identify how their personality is reflected in their writing?

E.g. if they self-identify as being “intense” do they look for ways to show this in writing?

Appendix O

SLO Assessment

Lesson Objective	Assessment	Evidence of Objective Met
Lesson 1: Identifying Personal Character Traits		
<p>Recognize author’s use of voice:</p> <ul style="list-style-type: none"> ● Identify signals, (e.g., word choice, speech style, register) ● Identify reflection of character traits 	<ul style="list-style-type: none"> ● Identify character traits of a speaker of a TED Talk by collaborating with peers ● Demonstrate examples of word choice, speech style or register that identifies character traits of the speaker. ● Identify some of their own personal character traits by discussing with peers 	<p>In peer groups students identified traits of the speaker, identified how they saw the trait demonstrated, and presented their findings to the class.</p> <p>Students reflected on their own character traits using a handout that required them to identify personal traits and show evidence of how they display it. Further, students discussed these traits with someone who knows them well and reported on the discussion.</p>
Lesson 2: Playing with Voice Through Shorts: Viewing, Analyzing, and Retelling		
<p>Recognize author’s use of voice:</p> <ul style="list-style-type: none"> ● Identify signals, (e.g., word choice, speech style, register) ● Identify personal expression through sincerity and self-revelation 	<ul style="list-style-type: none"> ● Identify character traits of characters in a silent short video through facial expressions, body language and background music ● Identify expressions of sincerity and self-revelation through body language 	<p>Students viewed a silent Disney® Short and identified traits of the characters. In peer groups they discussed the scenes and retold the narrative.</p>

Lesson 3: Playing with Voice Through Shorts: Writing, Oral retelling, and Analyzing		
<p>Peer edit:</p> <p>Identify voice through:</p> <ul style="list-style-type: none"> ● reflection of character traits ● personal expression through sincerity and self-revelation <p>Make concrete suggestions to increase voice</p> <p>Use voice in writing:</p> <ul style="list-style-type: none"> ● Use signals (e.g., word choice, speech style, register) ● Use personal expression through sincerity and self-revelation 	<ul style="list-style-type: none"> ● Peer review by identifying use of voice through reflection of character traits, word choice that expresses sincerity, and appropriate words for expressing self-revelation ● Make suggestions to increase use of voice through word choice ● Use voice in writing through appropriate word choice 	<p>Each peer group wrote a paragraph to retell one of the scenes of the short. Peer groups exchanged paragraphs and reviewed each others' writing for evidence of voice.</p> <p>This activity could have been developed more concretely. A list of questions would have helped them build understanding of how to identify evidence of voice in writing.</p>
Lesson 4: Playing with Voice Through a Vivid Childhood Memory: Peer Collaboration and Prewriting		
<p>Use voice in writing through:</p> <ul style="list-style-type: none"> ● Signals (e.g., word choice, speech style, register) ● Reflection of character traits ● Literary tools (e.g., structural variety) <p>Demonstrate awareness of audience through appropriate use of register</p>	<ul style="list-style-type: none"> ● Identify character traits of characters in a silent short video through facial expressions, body language and background music ● Identify expressions of sincerity and self-revelation through body language 	<p>Much of this lesson was done orally in peer groups and using recording devices to capture a vivid childhood memory. Students developed the story of their memory by telling and retelling to help them define their story and develop how they wanted to tell it.</p>
Lesson 5: Playing with Voice Through a Vivid Childhood Memory: Pre-writing and First Draft		
<p>Use voice in writing</p>	<ul style="list-style-type: none"> ● Offer concrete and 	<p>Students watched their</p>

<p>through:</p> <ul style="list-style-type: none"> ● Reflect character traits ● Literary tools (e.g., structural variety) ● Personal expression through sincerity and self-revelation <p>Peer edit:</p> <ul style="list-style-type: none"> ● identify voice through <ul style="list-style-type: none"> ○ reflection of character traits ○ literary tools ○ personal expression through sincerity and self-revelation <p>Demonstrate awareness of audience through appropriate use of register</p>	<p>appropriate feedback as a peer editor.</p> <ul style="list-style-type: none"> ● Identify emotional words that express the feelings they want to communicate in their childhood memory ● Make revisions to word choices in previous draft to clearly communicate emotions linked to memory 	<p>recordings from the previous lesson. Next they wrote a first draft of the story and shared it with a partner.</p> <p>Students used a graphic organizer to self-review their first draft.</p> <p>Appropriate use of register was an inappropriate SLO for this language proficiency level.</p>
<p>Lesson 6: Playing with Voice Through a Vivid Childhood Memory: Writing Strategies and Revisions</p>		
<p>Use voice in writing through:</p> <ul style="list-style-type: none"> ● Signals (e.g., word choice, speech style, register) ● Reflection of character traits ● Literary tools (e.g., structural variety) <p>Demonstrate awareness of audience through appropriate use of register</p>	<ul style="list-style-type: none"> ● Experiment with voice using suggested writing strategies. ● Identify emotional words that express the feelings they want to communicate in their childhood memory ● Make revisions to word choices in previous draft to clearly communicate emotions linked to memory 	<p>Students peer reviewed using a graphic organizer. They also met in pairs to discuss their revision suggestions and strengthen their voice.</p> <p>Appropriate use of register was an inappropriate SLO for this language proficiency level.</p>

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This document is useful for lesson revisions.