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**The Role of Composition and Literature in the Secondary Education Classroom:
Revisiting the Pedagogy**

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The Role of Composition and Literature in the Secondary Education Classroom:
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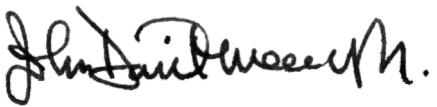
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ABSTRACT OF THESIS

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Currently, high school ELA teachers are expected to use literature and composition together during instruction and planning. This expectation is completely different from first-year college English courses, as literature and composition are often taken at different times. As it stands now a pedagogy that encompasses the use of composition and literature together does not exist for secondary teachers. There are discussions of best practices in order to teach genres or methods of writing or reading by noted authors, and educators and researchers Peter Elbow, Gary Tate, Wendy Bishop, and Erika Lindemann have debated the role of literature in composition classrooms, but there are a lack of pedagogies and explanations for teaching the two subjects *together* successfully. This thesis offers such a pedagogy with sample assignments. In addition, the Common Core standards, National Council of Teachers of English standards, and Conference on College Composition and Communication position statements are analyzed to emphasize the strengths and weaknesses of this pedagogy in relation to the inclusion of both subjects. Suggestions for future research includes further exploration of the connection between literature and composition and of other pedagogical approaches towards the inclusion of both subjects.

The Role of Composition and Literature in the
Secondary Education Classroom: Revisiting the Pedagogy

Chapter One: Introduction

The relationship between literature and composition as they exist in both the secondary and higher education fields has remained murky since a series of conversations took place in the early-mid 1990s (see, for example, Tate, Bishop, Lindemann, Elbow). One reason for this is likely the separation of the fields in higher education, while they are kept together in the secondary or high school classrooms. The National Center for Education Statistics (NCES) provides definitions for all academic fields. For literature, the description reads, “A program that focuses on literature from one or more genres, cultures or traditions. Includes instruction in period and genre studies, author studies, literary criticism, and studies of various types of literary text” (NCES). In addition, the description of composition provides similar specificity by discussing the “different genres, modes, and media,” while still utilizing “research, evaluation, and use of information” (NCES). In other words, literature is a focus on reading and comprehending texts, while composition focuses on the research and writing processes. These areas are taught separately in higher education and meshed together in secondary, creating confusion about which skills should be the primary area of focus in the general English classroom.

The NCES website also categorizes courses by each subject's Classification of Instructional Program, or CIP code. The use of CIP, according to NCES, “provides a taxonomic scheme that supports the accurate tracking and reporting of fields of study and program completions activity” (NCES). With this in mind, the separation of literature and composition via the CIP showcases the necessity to find a common ground between the two subjects in secondary education. Writing and rhetoric are housed in their separate

sections, Rhetoric and Composition/Writing Studies (CIP 23.13) and General Writing (CIP 23.1301). The larger section of Literature (CIP 23.14) encompasses General Literature (CIP 23.1401). Both subjects also have multiple subfields, such as Creative Writing and Children's Literature. But, this separation at the secondary level does showcase the two different subjects and how they, although two separately defined fields, are taught together. Despite this very specific and obvious separation of these subjects on the CIP list, secondary education instructors are assumed to teach both subjects simultaneously throughout the semester. While this distinction in terms of the CIP list remains specific and easy to note, the conversations surrounding the reasons for this distinction and the practical role of literature and composition in the classroom are far less specific. Literature and composition are separate but are expected to be taught together in secondary education. Pedagogies need to more intentionally integrate the two subjects into classroom instruction and practice.

Backing

In order to understand the necessity for a new secondary pedagogy utilizing both literature and composition in the classroom, one must first look at earlier discussions and the previous approaches. As noted above, the implications of differing definitions and categorizations become significant when discussing researchers' and instructors' opinions on the role of the subjects in secondary classrooms. Starting with notable professor Peter Elbow, the relationship "between composition and literature has involved a vexed angle of misunderstanding and hurt. Both fields would benefit if we could think through some vexations" (533). The need to discover common ground in this laborious discussion is

urgent, and specification of this distinction between subjects can bridge the gap isolating the two subjects at the secondary level. Specifically, the confusion regarding the role of both subjects reflects. Yes, they are both used and should be utilized in secondary education, but the contexts of how they are used are frequently shifted, focusing on one while the other suffers. Part of the separation between the two subjects, as Gary Tate discusses in his article “A Place for Literature in Freshman Composition,” reflects the fact that, “In large part, literature disappeared from the composition classes in this country because it was badly misused by teachers desperate to teach literature, teachers who really should not be blamed for trying to teach the one subject they knew” (317). The misuse of literature revolves around assigning readings, but providing no additional insight or methods as to why the literature is assigned, as well as neglecting explicit instruction in the writing process. Therefore, the role of literature is reduced to busy work, as opposed to challenging students in their reading comprehension or influencing their composition. It is challenging not only to teach something one is less confident in, but when there is nothing notable challenging the current teaching practices, there remains no reason to add or change the curriculum being taught.

A literature classroom encompasses a majority of methods and practices that fall under the English umbrella. As previously stated by Tate, instructors will teach what they are comfortable teaching; previously, that has been literature. Going back to the CIP distinction, the literature aspect of a classroom encompasses an abundance of what one would describe as “English work.” Students read and respond to a piece of literature, usually not aware of the composition process being used in order to create that work. But, the literature element is obvious; they are interacting with a piece of text. Addressing the

decline of rhetoric, Elbow offers refers to changes that occurred around 1880, when “the university transformed itself into the modern comprehensive university with graduate level programs designed along the model of German universities with their ‘scientific’ graduate research programs” (445). Literature takes the opposite route and becomes the forefront for English as a subject in the classroom. English as a discipline developed with literature being what the English class focused on, while composition was seen as the condition of entry to begin studying English as a subject. Literature was what advanced, privileged students took, while composition was the class students had to take when they needed to improve their writing.

Elbow also explains the recent shift in the early 1990s with the first-year writing course being molded into more of a hybrid reading-and-writing course. Elbow does take some issue with this as he discusses the fact that the first-year writing course is regarded as the only course where writing can be utilized and focused on more specifically than reading and analyzing literature. According to Elbow, “In every other course in the university, reading is privileged, and writing, when used at all, is used to serve reading” (10). The issue, at least for Elbow, reflects the lack of centrality given to writing itself, problematizing attempts to mesh the subjects together.

Composition itself becomes quite the task for the instructor once literature becomes the focus of the classroom. Elbow explores the differences between writing and reading in relation to assessments, both small and large. Instructors need to use writing similarly to reading by adding in low stakes assignments involving writing itself. Writing, as Elbow continues, does not need to be the end of good things in the English classroom. Typically, writing is treated as a punishment in order to teach literature, but not

necessarily for a good reason. In addition, Elbow argues that writing needs to be used alongside literature in order to communicate meaning: “It seems to me then that writing is the most helpful paradigm we have for teaching what may be the central process in our profession and what we most want to convey to students: the way meaning in both reading and writing is constructed and negotiated” (14). Reading and writing complement each other by using similar processes to discover both genre and meaning for text and writing itself. Using both, Elbow contends, assists students in determining meaning of texts in different ways.

There is a side of the conversation in which instructors, researchers, editors, and others discuss literature and composition as separate areas of focus in the classroom. Author and instructor Wendy Bishop contends if the writing course focuses on reading more than on writing, reading and the texts themselves will soon take over the classroom, making writing and everything else secondary to the act of reading and analyzing the texts. The writing component may still exist, but Bishop comments on the compounding use of text versus the use of writing practices: “the consumption of texts inevitably engulfs the teaching of writing and the production of texts” (438). The differing opinions on which concepts the first-year freshman English class should focus on raises issues for different instructors for a plethora of reasons. For example, Gary Tate and Erika Lindemann disagree on the role of each subject in the classroom. Tate observes that literature in the composition courses is commonly mis-taught. In this regard, he has opposite viewpoints from Lindemann, who desires the composition course to focus on academic discourse. Tate suggests that the class needs a more literary focus in general, as opposed to a convoluted idea of multiple subjects. In her article “Three Views of English

101,” written just after her discussion with Tate in the early 1990s, Lindemann addresses the need for a product-centered pedagogy: “If students read enough, they will encounter sufficient ideas to write about and eventually will write better” (290). These approaches play off each other, assuming the instructor understands the give-and-take required in order to scaffold assignments through the semester. Further, Lindemann argues that, “reading texts, especially important works of belletristic literature, is essential to teaching writing well because literature offers ideas for students to write about and stylistic models to emulate. Students read these works, discuss them with the teacher and their classmates, and then address comparable subjects in their own essays” (290). One further step not explored by Lindemann in this instance involves the creation of works that emulate genre as well as style. An abundance of methods, practices, and assignments can draw on both the reading and writing aspects of English, but as of now, there is no designated pedagogy that can clarify the conversations surrounding the use of both subjects at a high enough level for students to grasp both materials. Lindemann comments on how she views the common ground regarding the subject: “I would argue that it is teaching. Regardless of which perspective shapes our peculiar brand of English 101, we all seek to give students practice with reading” (300). While Lindemann focuses on literature specifically, she contends the common ground between the two revolves around the aspects of teaching itself.

Overview

In secondary education, specifically grades eleven and twelve, the distinction between composition and literature does not exist. Instead, both are grouped under the English

category when students are enrolling in classes. Whereas higher education distinguishes between the two fields, the instructor in secondary classrooms is forced to combine both practices. While this may not seem problematic when thinking about English as a whole, the issue revolves around the two fields' separation, or lack thereof, at the secondary level. If they are separated for older students, why is there no separation for the students in high school? In addition, the practices of the instructor differ greatly when attempting to teach composition and literature simultaneously throughout a semester. Secondary standards, practices, and methods need to shift to integrate both literature and composition's best practices in the same course for the benefit both of the students and of the instructors. This will lead to far less confusion regarding the way subjects including literature, grammar, writing, comprehension, and analysis should be taught in order to meet certain literature or composition standards. Combining these subjects and standards at the secondary level opens up different strategies for instructors to include both subjects in a variety of ways throughout their courses. The separation as it exists today forces instructors to focus solely on one field or the other at the higher education level, while combining the subjects constantly at secondary. Two separate models of English as a subject are being taught, in two separate ways. Unifying these subjects into one pedagogy will assist current and future instructors in secondary education with using writing to build upon comprehension and student analysis while continuing to raise their level of writing.

The separation of composition and literature in higher education, in contrast to the combination of the subjects at the secondary level, showcases the need for clarity and a singular pedagogy surrounding instruction in both fields. Debate and discussion has

circulated within the fields surrounding composition's development as a discipline separate from literature, with its own foundation and practices in the classroom. While there is nothing inherently wrong with separating the fields, a means is needed for instructors to utilize both subject areas in order to assist their students in the classroom. In addition, the separation in higher education is problematic when teaching future secondary education instructors how to teach English. The disciplines do not need to be shifted in higher education due to the existing classification of the two subjects as different classes, but they must be taught together in secondary education due to the existing structure of the curriculum. The fact that they are taught together does not mean they have to mirror or be identical with respect to assignments and discussions, but they should be used in order to supplement each other. Understanding they are two separate subjects during schooling, only to have them combined into one area when instructing is confusing and unnecessary. For these reasons, it is worth revisiting the roles composition and literature play in tandem when teaching both writing and literature comprehension and analysis. A new pedagogy is needed to address the relationship between composition and literature and its connection to the current standards of English in secondary education. Using this constructed pedagogy, secondary English instructors will be better informed of methods and practices and better able to utilize the relationship between literature and composition to instruct, assist, and inform their students about ways to write, analyze and comprehend writing at a higher level. Writing and reading comprehension and analysis building off each other, enabling students to explore both subject areas while developing skills in both area of English throughout the semester. More specifically, this pedagogy will allow instructors at the secondary level to better

prepare the practices and methods for teaching literature and composition simultaneously. This includes the necessities of intertwining reading comprehension and analysis with composition methods such as writing reflections in order to build up the students' writing and reading skills simultaneously. In addition, this pedagogy stresses the importance of collaboration between instructors to further the development of these practices and to ensure the students are receiving the best possible methods of instruction involving both subjects.

The purpose of this thesis is to provide a pedagogical approach involving the integration of literature and composition in secondary education. In Chapter Two, the discussion centers around the NCTE / IRA Standards for the English Language Arts, the Conference on College Composition and Communication Position Statements surrounding literature and composition, and the Common Core standards for English. Using these standards, parallels can be drawn involving the use of literature and composition in the classroom. Some standards heavily favor the use of composition in the secondary classroom, while some lean more towards the study of literature. Analyzing these standards and position statements builds a strong base in determining which standards need to be shifted or altered in order to fit the new pedagogy, which involves the use of composition and literature in tandem throughout the secondary English classroom. Following this discussion surrounding standards and the statements, Chapter Three highlights the new pedagogy itself. The importance in this chapter lies in breaking down of what instructors should be concerned with going into their classroom. It details the strengths of using literature and composition pedagogy together in the classroom

while assisting potential and current instructors with strategies for teaching both subjects simultaneously.

Chapter Four integrates the previous two chapters through a model of how this pedagogy might look using current ELA standards in secondary education. This application section includes examples of assignment sheets instructors could use while discussing both literature and composition. These consist of essay requirement sheets using both literature and composition standards for the assignment, along with smaller, daily assignments in which the comprehension, analysis, and writing build on one another. The standards and statements discussed in Chapter Two will be referenced in order to provide a better understanding of the standards; specifically, whether they should be altered and how that could be done in order to encapsulate a more ideal pedagogy for English at the high school level. Finally, Chapter Five recapitulates holistically the discussion and the role of the new pedagogy. This chapter discusses the role of the pedagogy moving forward and ways to efficiently utilize the practices and methods in the classroom itself. This section takes a more hands-on approach in discussing the ways an instructor could utilize this pedagogy in order to bring literature and composition together.

Chapter Two: Standards and Statements across Composition, Literature, and Common Core

This chapter highlights the different standards and position statements given by respected English and teaching institutions. Using the statements and standards given by both the Common Core and National Council of Teachers of English, along with position statements issued by the Conference of College Composition and Communication, a pedagogy can be framed that meets these current standards. While the Common Core discusses secondary education values, NCTE discusses general English or literature values, and CCCC represents composition values. These standards and possibly the statements regarding curriculum and education issues could be modified in order to align more closely with the combination of literature and composition laid out in this thesis. These standards were selected and included because they can be adapted to provide easier applications for the secondary classroom. The standards as they currently read are not inherently bad or problematic, but with, they can be altered to easily accommodate the integration of literature and composition in this proposed pedagogy.

The Conference on College Composition and Communication (CCCC)

The Conference on College Composition and Communication is an important resource for determining the value of strategies and guidelines in the classroom for novice and veteran teachers alike. Position statements spelled out by the CCCC detail the known facts surrounding an issue while stating the organizational beliefs around those issues. In addition, the statements describe methods or practices for putting these statements or beliefs into practice in the classroom. To develop these statements, a task force is used to

accurately assess an issue, compile a draft of issues and beliefs related to a topic, and present a position statement, which is presented to the CCCC Executive Committee for approval. These statements provide great insight as to what composition professionals and scholars believe to be problematic in the English classroom. In addition, these statements allow new instructors to focus on certain aspects of classroom pedagogy about which they might not be as informed after their own education.

The CCCC is vital in determining which aspects of composition inside the postsecondary classroom are highlighted and maintained. While these statements are not set in stone as mandates for classroom practice, they do provide best practices in assisting instructors in getting the most out of the classroom time. The CCCC statements are not a type of pedagogy, but rather points to address during the instructional time with students. These benchmarks highlight important aspects of teaching that instructors should attempt to discuss in their lessons throughout the year or semester. The position statements are used to “respond” to specific “instructional umbrellas” under which an abundance of instructional methods may fall. These are not rules that instructors follow while under these “umbrellas”; rather they provide benchmarks for instructors. The CCCC statements take aim at the following positions: literacy and assessment, ethical issues, language issues, and professional issues. Each of these positions articulates different values that CCCC deems important when instructing or when participating in the discourse surrounding instruction. These statements, notably the literacy and assessment position, can and should influence, but not define, the ways in which instructors teach students in the postsecondary classroom. The CCCC provides statements for each of these positions and “umbrellas” that allow instructors to confirm their choice and prioritization of methods

in their classroom. In addition, these statements provide ideal ways for new instructors to track their progress in terms of hitting what CCCC deem to be important topics of instruction.

Literacy and Assessment

Literacy and assessment are vital pieces in a pedagogy that balances composition and literature. The CCCC statements outline guidelines to follow in order to be successful in the classroom. While these will not be specific tasks for instructors to complete during instruction, the principles and statements act as a way for instructors to further their understanding of teaching. Starting with literacy and assessment, the statements range from commentary on online writing instruction to writing assessment principles.

The practice of reading in the classroom comes with a wide range of resources. The statement regarding the use of reading, aptly titled “Position Statement on the Role of Reading in College Writing Classrooms,” examines the use of textual information. The role of reading in the classroom is to teach and encourage reading as a general way to gather and understand information being presented throughout more than just academia. The methods of teaching reading comprehension are noted in the statement, along with the need for approaches that move beyond basic comprehension. Instructors should seek to foster mindful and close reading of literature as well. It is noted that the position specifies the role of reading in college *writing* classrooms, which should also be of interest. The reference to a writing classroom further demonstrates the use of literature to influence writing in composition. Despite many arguments discussing the role of literature in first-year composition classes, the CCCC maintains the importance of

reading practices. The four principles specifically detailed in this section are discussed with accompanying strategies for instructors to practice in their classrooms. This collection of principles focuses on reading rather than composition, still showcasing the CCCC's aforementioned emphasis on reading.

In the section discussed above, the statement transitions to ways to prepare teachers for reading instruction in writing courses. All of the seven different ways discussed in the CCCC statement envision composition and literature working together in the first-year classroom. The CCCC consistently uses the word "reading" as opposed to "literature" in the statement. One reason for this distinction is because a wide variety of written texts can be used, but the skill that the students need to be practicing is their strength in reading. The first principle discussed is to "[i]ntroduce the idea that reading and writing are connected activities as a foundational threshold concept that instructors should keep in mind as they teach, plan lessons, and design their syllabi." The last part of this statement speaks volumes to how valuable the CCCC holds the combination of literature and composition to be. CCCC encourages instructors to plan their entire pedagogy to focus on the idea that reading and composition are linked to success. This is not to say that assigning a reading assignment with no writing component has no value, but the inclusion of the writing component will encourage students to read literature in a more and sophisticated way.

The second principle is aimed more towards the instructors than students. It asks teacher-educators to "[p]lan talks or activities aimed at familiarizing writing instructors with several kinds of reading approaches and the purpose(s) behind each." This principle goes one step farther than the first position, focusing on the connection between literature

and composition, and asks the instructor to understand that the literature in question has to be important and usable to further the composition element. Including several kinds of reading approaches introduces students to other genres and ways of understanding or looking at literature. The activities or talks for instructors in training will increase the ways in which they can help students to master these strategies and apply them to different types of literature. The word choice of the statement, specifically the use of “purpose,” showcases the CCCC’s emphasis on expanding the range of literature in the classroom. The third principle is similar to the second: “Encourage instructors to think through what they want students to learn from reading and consider what kinds of texts and types of reading would best serve their goal(s).” Both focus on the instructor’s understanding of why they use reading in the classroom and what types of reading will further their goals. The Application section of this thesis contains more information regarding types of literature instructors can use. The freedom for instructors regarding the assignment of literature is a benefit of the pedagogy and allows instructors to focus the assigned literature on a specific genre or theme they deem appropriate.

The fourth principle is more in-depth and covers a larger area of instructional methodology and pedagogy. The statement reads, “Guide writing instructors to consider the range of reading approaches and techniques that students will need to engage productively with a variety of modalities. Recognizing how technological mediums interplay with genre conventions (e.g., online versus print newspaper article) introduces useful conversations about reading as a rhetorical process informed by rhetorical decisions.” Medium is an important factor for the CCCC. The third creative assignment detailed in the Application uses this principle well in determining how the students will

create their own compositions. The instructor can utilize this principle by presenting new or different genres involved with the rhetorical processes, introducing the students to both the new genre and the rhetorical process. This can be expanded upon, as noted by the statement, in order to detail rhetorical devices and examine how they differ based on the medium used. Literature's accessibility has never been higher, and the range of literature, rather than being entirely online or print, should reflect the multiple avenues by which works of literature can be accessed.

The next principle creates a more hands-on approach to using literature and composition together. It asks teachers to use the text itself to gauge reading comprehension. The statement reads, "Brainstorm and/or practice different ways that instructors might model various kinds of reading for students—for instance, showing students how they read a text and stopping to demonstrate the kinds of questions they ask as they read." This is not a breakthrough in terms of using literature inside the English classroom, but it does ask students to use this literature and to answer comprehension questions. Often teachers use literature as a way to provide background or additional context to a subject without adding any hands-on creative work that stems from these literary works. This statement suggests that instructors should use literature to further understand composition in relation to a multitude of different genres and texts. This likely will not appear different in terms of daily activity inside the classroom, but it should increase the ways in which one text can be used to further knowledge throughout the semester.

Using literature well is instrumental in educating students in the English classroom, but the specific methods of doing so might not be as obvious. The first part of

the fifth principle, discussing the ways in which instructors should view the literature they use, states, “Review and answer questions about specific programmatic policies regarding the types and relevance or appropriateness of texts to be assigned for specific student populations at your institution (e.g., literature, videos?), as well as reasonable page length expectations.” “Review” is the key word in this principle, which drives home the discourse surrounding the use of literature as a pivotal element in the development of language and writing. This principle makes no mention of using literature to promote composition, but the review of the literature itself suggests the point for using literature in the classroom. The first step revolves around understanding why certain texts are commonly used, regardless of their content. The second portion of the principle statement discusses the possibilities that emerge from the review or discussion of the literature: “This discussion might address texts composed using varieties of Englishes and/or texts that acknowledge the rhetoric of citation practices in order to better engage audience needs via font styles and organizational schemas.” While not specific to composition or the actual use of the literature, an analysis of schemas, styles, and different ways of writing or using language should be encouraged in the classroom. This can be presented through literature, leading to discussions revolving around the aforementioned elements.

The final principle discussed in the CCCC position statements regarding “the Role of Reading in College Writing Classrooms” informs instructors of additional, non-professional literature resources available. Peer review is commonly used in composition classrooms throughout universities and high schools. This principle explores ways to “[e]ncourage instructors to use published texts and student writing in similar ways and to avoid assigning only published texts as examples of good writing while urging students

to search for errors only in student-produced texts.” Comfort with a text goes a long way to understanding the text itself. Peer review reading, while absent of context in instances, is a way to help students feel comfortable in a classroom. In addition, it diversifies the range of texts with which the students will interact. It is beneficial to understand that not every piece of literature students read will be professionally done.

The final listed position statement given by the CCCC under the Literacy and Assessment umbrella is geared towards assessment. Assessment is vital to the classroom, and the CCCC adopts an inclusive approach in detailing what the assessments can and should be used for. Writing in the English classroom covers a massive range of subjects. Instructors need to value the use of assessment as long as what is being assessed is understood in respect to the constraints in a specific classroom. Assessments themselves should not be about penalizing students for small grammatical errors or harping on small writing issues that are not part of the larger picture but should rather be used to aid teaching itself. In addition, it becomes difficult for instructors to grade on composition issues if the class is focused on the literature. The grading of composition relies on the focused teaching of composition as opposed to the simultaneous teaching of literature and composition. The CCCC wants instructors to understand that they need to assess based on the parameters they set and not to take into account factors outside of their classrooms.

Ethical Issues

The CCCC statement looks at two additional umbrellas separate from that of Literacy and Assessment. The first of the discussions center around Ethical Issues in the classroom. These statements and positions range from the November 3, 2003 statement surrounding

“Ethical Conduct of Research in Composition Studies” to the more recent “CCCC Statement on Recent Violent Crimes against Asians, Asian Americans, and Pacific Islanders.” These ethical issues play a large role in classroom management and on the distribution of possibly sensitive literature throughout the semester. The research positions given by these statements can impact the way in which an instructor may present a certain types of text to students. For example, the position statement discussing the “Violence at the Capitol on January 6, 2021” reads, “We reaffirm our mission as teachers and scholars of rhetoric and writing to equip students with the means to make sense of their worlds and to instruct them in practices of attending to the meaning others may be making of their own.” The use of politics in the classroom is a questionable practice, depending on the subject, but the statement implies that if an instructor wishes to introduce literature discussing the event, as long as it relevant to the educational objectives of the class, there is no problem. That is a simplified summary, but the fact remains it allows an additional way for instructors to feel comfortable using this type of literature in the classroom. Politics and literature promoting social awareness can be used with consideration of the literature being assigned, and the ways in which this literature can inform students may be significant. While the selection of texts is up to the instructor, topical, real-world texts and issues may be appropriate choices. Specific opinions and commentary aside, the use of this statement in order to empower instructors to introduce these types of text should be applauded, and the usage and practicality of real world news instances in literature should be increased.

Professional Issues

The final umbrella of position statements by the CCCC looks at Professional Issues in the classroom. Similar to the statements on Ethical Issues, these guidelines and ways to approach teaching range from “Principles for the Postsecondary Teaching of Writing (October 1989, Revised November 2013, Revised March 2015)” to “CCCC and CWPA Joint Statement in Response to the COVID-19 Pandemic (June 2020),” and they encompass a multitude of stances on writing subject matter. Most of these do not mention specific methods or practices for the discussion of composition and literature, but two statements do discuss the use of writing itself. These two statements discuss how to prepare teachers of college writing and the principles that guide sound writing instruction.

Writing as it exists between grade levels does not differ much in terms of practice. In a perfect world, writing practice is enabled throughout most, if not all, of the assignments given to students throughout their ELA schooling. The difference lies in how much writing or creativity is required for each assignment. The position statement “Preparing Teachers of College Writing,” instructs teachers on how to prepare to teach writing itself to college students. Simply put, “The Conference on College Composition and Communication (CCCC) presents this position statement to provide guidelines for how best to prepare and support postsecondary instructors of writing throughout their careers.” The importance of writing as it relates to schooling and education outside of and the classroom is no secret. The CCCC encourages instructors to understand the ways in which they can assist students to achieve successful writing both in the composition classroom and beyond. In order to accomplish this, the CCCC builds upon multitude

methods, strategies, and practices for teachers to use with their students. The statement, in part, reads, “The study of writing is multidisciplinary, building on the work of rhetoricians, compositionists, cognitive psychologists, linguists, librarians, educators, and anthropologists. Effective college teachers of writing require a broad base of theoretical knowledge, including: rhetorical knowledge, linguistic knowledge, instructional knowledge, ethical and effective research methods, and technical knowledge.” According to CCCC, instructors require this kind of knowledge of writing before being able to teach the material. While this might seem an obvious “have to know the information before you can teach it” claim, it goes a further than a superficial reading suggests. In short, instructors need a baseline of knowledge involving writing before they can teach the same skills to students. These are not the only methods and practices that instructors need to know, but in the eyes of the CCCC they hold the most weight in terms of composition in the classroom.

In the same discussion regarding the preparation of teachers, the CCCC discusses the role of dual-credit or concurrent enrollment (DC/CE) in composition classes. This affords an opportunity to detail the qualifications an instructor should have before teaching in a dual-enrollment classroom. CCCC notes that there are a handful of qualifications that an instructor must hold before teaching in this dual-enrollment environment:

At least a master’s degree in Composition/Rhetoric, English, English Education, Linguistics, or a closely-related field, graduate coursework in composition theory, research, and pedagogy; and in rhetorical theory and research, meet and/or exceed the National Alliance of Concurrent Enrollment Partnership (NACEP) Standards

for faculty who teach in DC/CE programs, and Mentoring partnerships with experienced teachers of college writing, which should include regular formative assessments of teaching (classroom observations, course evaluation reviews, syllabi and assignment reviews) by the DC/CE program director or faculty liaison from the sponsoring institution.

Emphasis is placed on the education of the instructor. The skills required to teach dual-enrollment compared to a traditional composition class differ, according to the CCCC, based on the difference in qualifications or ideal methods of expertise detailed in this statement. This could be seen as a small overreach by CCCC in regard to qualification “requirement,” but college and secondary education classrooms differ, thus requiring different skills in order to teach in different environments.

In October of 1989, the “Principles for the Postsecondary Teaching of Writing” were published, discussing and highlighting values for teaching composition in higher education. The distinction in this section focuses on the differences between secondary and higher education while also showcasing the values or principles that the CCCC deems vital in order for instructors to succeed. The principles are separated into two distinct categories: the first focuses on the guiding principles or values that postsecondary composition instructors, ideally, hold in high. These statement reads:

emphasize the rhetorical nature of writing, consider the need of real audiences, recognize writing as a social act, enable students to analyze and practice with a variety of genres, recognize writing processes as iterative and complex, depend upon frequent, timely, and context-specific feedback from an experienced postsecondary instructor, emphasizes relationships between writing and

technologies, and supports learning, engagement, and critical thinking in courses across the curriculum.

If an instructor were to read this list of values, regardless of the grade level being taught, it would likely come across as a rather obvious list of values to held in high regard by composition instructor. The reason the CCCC comments on these values has to do with the difference between secondary and postsecondary content and classroom practices. The values stay rather consistent, but the ways in which to enact these values in the classroom differ when working with older students. For example, the value highlighting technology—“emphasizes relationships between writing and technologies”—will look much different in a secondary setting due to the availability of devices to the students. The value does not lose its importance, but the reality of enacting this value will present differently based on the grade level of the class.

The second portion of the statement, as previously noted, focuses on the conditions by which these values should be focused. More specifically, enabling these conditions in the classroom will allow the values discussed to flourish. The first condition given by the CCCC is that the instructor “provides students with the support necessary to achieve their goals.” All instructors can agree that enabling students should be a goal in the classroom. The the statement highlights the role of the instructor in regard to this support. From the onset, it is the instructor’s job to enable these conditions to be met in order to foster the highest levels of interaction, discussion, and learning in the classroom. The second condition states that this support “extends from a knowledge of theories of writing (including, but not limited to, those theories developed in the field of composition and rhetoric).” This places an emphasis on drawing on past theories in order to expand on

a method and practice. It also qualifies with “but not limited to,” allowing for flexibility and for creative instructional practices. The “theories of writing” described in the statement also allow for sourcing, research, and discussion of writing itself in the classroom. The third condition for instructors is that. “Sound writing instruction is provided by instructors with reasonable and equitable working conditions.” If the instructors themselves are uncomfortable with not having the required resources to teach composition and all of the nuances that comes with writing, it is not realistic to expect success in writing from the students, nor success in teaching from the instructor. This can be as simple as making sure instructors are provided with reasonable class sizes, wages, and adequate office or work space. The final condition for sound writing instruction is that student writing “is assessed through a collaborative effort that focuses on student learning within and beyond writing courses.” This condition reflects the goal of teaching writing composition: to prepare students for the future use of their writing skills.

Assessment is a necessary evil, but it does not need to be the main goal of education and instruction. The practices and methods that teach students to use their own writing to further their knowledge in a specific field of interest are more valuable than an essay grade. Teachers, specifically composition instructors, who understand this type of practice are more beneficial to their students when those students depart the classroom. The skills th students learned not for the grade but for the practice and challenges of writing itself will benefit them far beyond the composition classroom.

NCTE Guiding Visions

The National Council of Teachers of English (NCTE) provides a resource and community hub designed to support instructors in their classrooms. In addition, it publishes its own discourse, values, and standards regarding the teaching of English. When speaking about the creation of its own standards and vision, NCTE identifies its work as “designed to complement other national, state, and local standards and contributes to ongoing discussion about English language arts classroom activities and curricula.” This stance takes a very realistic approach to classroom methods due to the hands-on experience of and collaboration among publishers and writers. The discourse detailed by NCTE is divided into two sections: Guiding Visions and Standards. Guiding Visions take a more general approach to guidelines for what ELA in a classroom should look like, while the Standards offer a more specific approach to the types of practices and methods that should be enacted in order to relay knowledge to students.

Guiding Visions highlight the arenas of importance detailed by the NCTE in regard to opportunities or practices to which students should be accustomed in the classroom. The first statement comments on students in the classroom: “All students must have the opportunities and resources to develop the language skills they need to pursue life’s goals and to participate fully as informed, productive members of society.” The second half of this statement emphasizes the importance of composition for developing the writing skills of students beyond the assessments in higher education. The opportunities the instructor should provide students may include freedom to explore other areas of writing, genres, or practices. This does not address ideal ways for instructors to

handle their classrooms; rather, the goal of developing their students' language skills should be close to, if not at the top of, their value list while they are teaching.

The second statement in Guiding Visions comments on literacy before school begins. The second Vision begins by commenting on the standards provided by NCTE following the listing and discussion of the Guiding Visions. The use of language and the standards written by NCTE “assume that literacy growth begins before children enter school as they experience and experiment with literacy activities—reading and writing, and associating spoken words with their graphic representations.” There is a base knowledge requirement for students when entering a composition classroom. The writing aspects of the class are not different from student to student (everyone does the same assignments), but the rate at which each student can complete the assignments may be drastically different due to their previous experience of language and writing.

The third statement focuses on the knowledge and literacy students bring with them into school. The statement reads, “They encourage the development of curriculum and instruction that make productive use of the emerging literacy abilities that children bring to school.” “They,” meaning instructors, need to draw on knowledge that students know when coming into the classroom. This could be more relevant or obvious to include for younger students, due to their possibly shy nature in the classroom, but it can be beneficial to students if the instructor can use their existing knowledge to expand their writing.

The fourth Vision comments on the standard's use of innovation and, specifically, the allowance that these standards make for a large degree of creativity in the classroom. The statement concerning the standards calls for instructors to “provide ample room for

the innovation and creativity essential to teaching and learning.” This statement is more or less a goal for all teachers in the classroom, but the NCTE notes that these standards are intended to provide that needed creativity for the students. This creative element will look different based on individual instructors’ assignments, but the window is open for more innovation regarding both the literature assigned and the writing completed throughout composition.

Standards are not meant to dictate how the instructor will teach certain methods or practices, but it is important for instructors to understand, at least at the beginning of their teaching career, the importance of specific practices and the need for these practices to be taught throughout the course. The fifth Vision takes a very cut and dried approach to standards impacting curriculum: “They are not prescriptions for particular curriculum or instruction.” They are, rather, guidelines or ideas of which instructors are supposed to take note of in the course itself. There are no details in regard to when or how to achieve these specific standards, but they need to be discussed and enacted in the classroom. On the other hand, the instructor, as the fourth vision indicates, has full capacity to determine how these standards will be met and in which assignments, methods, or practices the students will interact with these ideals.

The final Vision comments on the “bigger picture” approach of the standards themselves: “These standards are interrelated and should be considered as a whole, not as distinct and separable.” This connects to the previous vision, confirming NCTE’s notion that their visions and standards should act as guidelines and not a recipe for success in regard to methods or practices. Viewing the standards themselves as an integrated project or entity will allow the instructor to see the overall goals of the classroom rather than

attempting to check each standard's box every week. This is not to say instructors should ignore specific instances or examples in the standards, but rather the instructors should understand the overall goals of the standards and work towards achieving those goals. The day-to-day iterations of these practices will be different based on each classroom, so it is the role of the instructor to manage these standards and present them in a larger, more general way for the students to work towards. In the end, Guiding Visions do just that: guide instructors to appropriate "goals" in order to achieve success in the composition and ELA classroom.

NCTE Standards

The Guiding Visions previously discussed amplify the role of the Standards themselves. While the Visions inform instructors about the ideas on which instruction should be focused (related to the "end goal" of the course), the standards provide more specific details for determining how those visions can be met. The Standards provided by NCTE are specific in detailing these instructions or values to the instructors. Distinguishing between literature-focused and composition-focused standards shows the intersection between the two subjects. While literature and composition can be seen as complementary throughout secondary education, the standards do little to differentiate between the two in regard to which skills these standards highlight or focus on.

The first three of the twelve NCTE standards focus on the literature element of the classroom. The first standard highlights the use of reading of a wide range of texts, both print and non-print, in order "to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the

needs and demands of society and the workplace; and for personal fulfillment.” In the same vein, the second standard addresses the different types of literature to be included: “Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.” The background reading or knowledge of the student coming into the classroom becomes a focus immediately for the instructor. It is vital to include practical, culturally significant, and important texts relevant to the context of the world itself. The last standard follows similar lines of thinking in regard to literature and focuses on the discussion of the texts following reading: “Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features.” This third standard makes the first real connection between literature and composition in the classroom. Composition, in conjunction with the literature discussed in the previous standards, allows standard three to encompass a larger area of creativity in regard to the form composition make take in the classroom. The use of literature allows students to “appreciate texts,” but the “wide range of strategies” can include multiple different types of writing assignments paired with certain complementary literary texts. This further expands the range of literature that may be used to influence and further showcase the different types of “textual features” present.

The fourth standard detailed by NCTE takes a similar tone and addresses the use of literature and composition in one standard. Focusing on communication within the classroom, the standard reads, “Students adjust their use of spoken, written, and visual

language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.” Interestingly, this standard makes no mention of literature. This does not mean that literature is irrelevant to the standard being taught to students. The use of language is the focus, so composition will be at the forefront of practice, but literature should be used to complement that writing in some way. The instructor could showcase other uses of language through literature or show students the purpose of literature through different types of genres or styles. Literature does not need to be forgotten just because the standard highlights composition.

Standards five and six encompass a simple way to include or mix both literature and composition in the same classroom. The fifth standard encourages students to “employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.” In combination with the sixth standard, to “apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print text.” the standards imply the possible use of literature to complement the writing, as did the previous standards. The use of literature to complement composition is implicit in the sixth standard’s discussion of figurative language and media techniques, as literature has a wide array of examples showcasing these methods. For the fifth standard, literature plays a secondary role due to the standard’s specific focus on writing, but it should not be completely omitted and may be used where applicable for examples.

Standards seven and eight are incredibly practical in terms of how an instructor can use both literature and composition to further knowledge in the classroom. Both, to a

certain degree, comment on the use of technology and the importance of gathering relevant information from trustworthy sources. The seventh NCTE standard reads, “Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.” The eighth standard states that, “Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.” Technology is an interesting facet in regard to instruction in composition and literature since an instructor can combine both facets of English through the use of technology. The use of literature in order to motivate writing is made possible via the instructor’s link(s) to sources and libraries. The lack of printed or hands-on sources does not affect the authenticity of the sources themselves, and the addition of technology allows these literary sources to be easily accessible for everyone involved.

Standards nine, ten, and eleven take a step back from writing and reading, while making focusing on the overall impact of language and the importance of instructors understanding the uniqueness and complexity of language. In addition, the NCTE emphasizes an inclusive model of community. The ninth standard reads, “Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.” Standard ten plays a similar role in regard to language use: “Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.” NCTE emphasizes

the instructor's understanding of language while also being aware of the differences involved in communication based on culture and region. The comment discussing the role of language on the curriculum is a vital component of the standard itself. The curriculum itself can be adapted by the instructor as long as the highlights or important elements are understood and completed, but differences of language could prove problematic for instructors. Instructors who understand the nuances of language both geographically and culturally create a much more inviting classroom for students who may not be comfortable with English. The eleventh standard comments on the role of community: "Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities." The added value of a community, especially if language is a focus, can help build confidence for the student.

The twelfth and final standard takes a specific aim at the purpose of writing in the classroom itself. The standard reads, "Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information)." This standard does not mention literature, but literature can be added to complement the writing. The use of personal purpose in a composition classroom can strengthen writing by allowing students to write about themselves rather than about something they are unsure of or have to research. This added comfort for the student can build their confidence in writing in general. The use of understood or familiar content within at least one writing assignment will allow unconfident writing students to make connections with their writing practices throughout the semester.

Common Core Standards

ELA Literature

Common Core standards are more specific than NCTE standards. Common Core separates standards by grade level and subject areas. Common Core has standards for both literature and writing. This allows instructors to mesh the two fields together inside their classroom. NCTE does not detail the differences between composition or writing and literature standards, which means the instructors themselves need to bring one or the other into the existing standards in order, in a perfect classroom, to supplement reading with writing and vice-versa. The value of composition is diminished when the instructor has not highlighted aspects for the students to practice or, at minimum, made them conscious of the existence of the process. The neglect of composition results when it is not effectively integrated into the course. An additional difference is that Common Core does not include higher education standards. The standards details differences in subject matter, but the two fields are still required to be taught in the same space during the same time periods, and this may lead to confusion regarding which area should be the focus of the class itself. Combining the standards involving literature and writing would allow more fluid connections to be made throughout the semester. Regardless, the standards do detail the importance of both subjects in the classroom. With a new pedagogy in mind, these standards should be brought into the modern world in treating both subjects, composition and literature, together for high school instructors.

The separation of the standards into Literature and Writing allows the instructors to easily understand the importance these subjects in ELA, and they suggest what to include when teaching the methods to students. The first standards detailed in Literature,

grades eleven and twelve, focus on textual analysis and author's choice related to story elements or drama. The connection between textual analysis and writing is established through the assignments or examples. The assignments for these first standards are used to "prove" that the students understand the processes of analysis and can showcase them through writing about the literary examples. The writing can shift in the focus if the instructor wishes, but the literary aspect of these standards is clear. These first few standards in Literature do a great job describing the literature side of ELA but allow instructors to include writing where they see fit.

The second handful of standards also focus on literature. Aside from discussing the differences in both craft and structure as they relate to different genres or pieces of literature, there does not seem to be much room for any additional methods or practice involving composition. Analysis of texts is present here, as in the previously mentioned Common Core standards, but there is an effort to delve into specifics of word choice and specific parts of texts and to "analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful." It is possible to assign writing that allows the students to show they understand the nuances of the literature they have read, but in this instance, the literature takes precedence, with composition added for expansion.

The third section of the Common Core Literature standards relates to different viewpoints of the same piece of literature. This type of focus allows collaboration between composition and literature because the standard asks the students to "[a]nalyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

(Include at least one play by Shakespeare and one play by an American dramatist.)” and to “[d]emonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.” These standards allow the instructor to create assignment sheets that build upon these terms and fields of knowledge. For example, students could be assigned a time period of literature and be asked to detail important facts or information surrounding literature of that time. From there, the student will choose a specific piece of literature to analyze. The assignment itself relies upon background research on the time period, sifting through appropriate sources and texts, and completing a writing assignment showcasing their knowledge of the period and of the differences surrounding texts of different periods.

The final section discusses the Standards as they relate to Literature and ELA specifically. Common Core highlights the range of reading and the complexity of assigned reading in junior and senior high school classrooms. For both eleventh and twelfth grade, standards require that students “read and comprehend literature, including stories, dramas, and poems.” The inclusion of a wide range of literature for both grades supports both the composition angle of the class and genre exploration as it relates to literature, and it introduces students to different types of genres in general. Papers or comprehension assignments can allow students to show their growth from text to text. Ideally these involve composition or creation along with the use of argument in writing. The instructor should detail how to craft an argument and the strengths of the analyses used to argue for a specific case.

ELA Writing

In a section separate from the standards concerning Literature in the ELA classroom, the Common Core provides additional standards for Writing. These standards concentrate on grades eleven and twelve, as do the literature standards outlined previously. The first section revolves around the texts and their purposes in the classroom. The beginning standard requires students to “[w]rite arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.” This required the combination of elements of literary study with composition to create a much more blended and well-rounded classroom, and it relates to textual comprehension and writing itself. The use of texts to impact writing should be the standard used throughout high school. Here, Common Core calls for “substantive topics or texts,” pointing towards the need to highlight important or meaningful texts.

The second section of Writing drifts away from the literature element: “Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.” Like the previous standard, this standard focuses on the informative element of writing along with the desire for students to write for a purpose. In addition, there is an added focus on the “effective selection, organization, and analysis of content.” The purpose is to have students understand the point about which they are writing. The assignment guidelines are there for assessment, but the students should have a clear idea of the writing process, or at least their own processes, and of what they wish to write about. Having a goal for the paper allows further exploration of the topic and showcases what the student has learned or is capable of doing from a composition standpoint.

The final standard in the first section of Writing discusses an additional way of writing, different from argumentative or informative writing: “Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.” Ideally, this would be easier for students as they could be writing about themselves. There is not much, if any, research to be done, but the students must be aware of their purpose. The standard highlights the ways in which to write this type of genre, focusing on “effective technique, well-chosen details, and well-structured event sequences.” Using literature as a way to model effective techniques or details will be beneficial to students. The range of details regarding the different types of techniques discussed or the the “events” moving from classroom to classroom be look different, but the practices enacted should be similar. In this way, the connection between composition and literature is highlighted in the writing itself.

The second heading under the Writing umbrella for Common Core discusses the production and distribution of writing. The purpose and motive for writing comes into focus as students are asked to “Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.” The emphasis on audience and purpose is expressed here much as it was in standard two in text, but the main difference lies in the specification of “appropriate to task.” Students struggle with writing for a purpose in the classroom due to the nature of their audience: the instructor. Writing for a grade and following the assignment sheet may be a formulaic approach, but integrating literature and composition opens up new opportunities. Teaching purpose absolves students from only and always writing to the same audience (instructors). Instructors can develop this idea of purpose with smaller additional

assignments showcasing the role of audience and they way the combination of purpose and audience allow the writer to articulate their thoughts more specifically. By giving students purpose, the instructor showcases the use of rhetorical devices including understanding the role of the writer and appropriately identifying and addressing one's audience.

The second production and distribution standard builds upon considerations of audience: "Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience." This is an extension on the previous standard, although focusing on the "significant" purpose points the students to a deeper meaning in the assigned reading such as highlighting an important underlying theme of a piece of literature rather than insignificant plot points. Asking students to dive deeper into the text and compounding that (close) reading with writing is beneficial for both reading comprehension and writing skills.

The final standard in this section details the ways in which technology can be utilized in the classroom. Common Core identifies several possible uses for technology: "Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information." The use of technology in general expands the range of the students' interaction with multiple facets of literature. The later half of the standard focuses on the "response to ongoing feedback, including new arguments for information," which allows multiple ways for the instructors to provide feedback to students aside from writing in the margin of their papers. The technological aspect of both the writing and the assessment

responses allow students a further understanding possible mistakes or ways of improving their writing and comprehension. Technology, especially in a classroom setting, should constantly be adapted and implemented for the benefit of students and instructors.

The third heading discussing Writing in the Common Core standards emphasizes on research in the classroom. The first of the three standards asks for synthesis of multiple sources: “Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.” There are options here in regard to which type of research the instructor or students would like to complete. The inclusion of both “short” and “more sustained research projects” showcases the use of projects of different lengths. The research and literature can be similar depending on the topic or assignment sheet, but regardless of the length, the use of literature via multiple sources and the writing component both add value to the classroom. In the same vein, the second standard heading discusses differences in ways to obtain sources: “Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.” Using both print and digital sources expands the range of research resources for students. The ability to access sources needs to be taught, and this standard accomplishes that task while also commenting on the need to explain one’s reasoning and research through writing.

The final standard as it relates to research and writing sets an overarching goal involving the research and writing process, asking students to “[d]raw evidence from literary or informational texts to support analysis, reflection, and research.” This standard encapsulates the desire to integrate literature with composition in the classroom. Technological advances allow students to access multiple types of literature on the internet in order to assist with their writing process. Common Core wants students to use those literary sources and research to advance their writing style. The standard goes further in detailing specific types of texts that can be used in order to further the research, asking students, for example, to “[d]emonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.” Specifics are important in this instance, but the absence of named texts reflects the larger emphasis of the standard. Allowing instructors to determine which text to discuss allows them freedom to use specific texts for specific purposes. The canon of literature, for example the use of Shakespeare, while practical and widespread, does not allow for much creative freedom of the students due on the substantial amount of information already available concerning Shakespearean texts. The instructor can utilize lesser known works of non-fiction as they see fit to allow students greater scope for creative analysis and interpretation.

The final standard as it relates to Writing revolves solely around writing: “Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.” Practice makes perfect, especially in regard to writing. Differences in the

length of time devoted to specific writing projects do not relate to the quality of writing. It is possible to write a short piece of work just as well as a longer piece. The focus on rhetorical purpose and audience stays constant regardless of the length of work. The added value of smaller, lower-stakes assignments is that students have the ability to experiment or take risks in their writing. The inclusion of multiple assignments in this pedagogy affords instructors multiple opportunities not only to promote this use of creative and risk-taking writing, but to use literature in ways that support students in their process.

Chapter Three: Pedagogy

Composition and literature are positioned uniquely in different spaces within educational institutions. In higher education, the subjects of composition and literature are separated; while some classes/instructors incorporate both, the subjects exist as two different fields of study, and classes tend to focus specifically on either composition or literature. In secondary education, the instructor does not have the means to separate the subjects to the degree that is done in higher education. Each subject, literature and composition, is understood to be taught to students in the English classroom during their high school years . This meshing of the subjects at the secondary level creates issues for instructors, and the students are unaware of how the subjects will be taught moving forward. In a literature- or composition-specific class, this focus is apparent. In secondary education today, there is no distinction as to when each of the subjects is being studied, resulting in unclear learning objectives. Wendy Bishop highlights the reason for the neglect of literature, noting that, “the consumption of texts inevitably engulfs the teaching of writing and the production of texts” (438). In the secondary education classroom, where literature and composition must be taught together, a pedagogy is needed that integrates the two in a more meaningful and informed way. In addition, the education of future instructors may require a shift with respect to strategies for teaching literature and composition as well. Specifically, the Methods courses taught in English Education programs should use practices drawn from all three fields of study: Composition, Literature, and English/Language Arts Education. As of now, the multiple conversations taking place in these courses tend to focus on only one field. With that in mind, the

position statements and standards previously discussed could be refocused and highlighted again in order to reposition literature and composition in the classroom.

A pedagogy involving complementary scaffolding assignments to build upon both literature and composition each other throughout the semester is necessary in the secondary education space. As one of the most accepted and widely used learning taxonomies, Bloom's Taxonomy will provide the framework for this pedagogy. This taxonomy highlights objectives, which according to the Vanderbilt University website, are "important to establish in a pedagogical interchange so that teachers and students alike understand the purpose of that interchange." The "interchange" refers to the rate at which students shift their focus between composition and literature. This also creates an organizational advantage for the assignments and accompanying standards, statements, and objectives for the literature and composition portions. Bloom's framework consists of six major categories: Remembering, Understanding, Applying, Analysing, Evaluating, and Creating. Following the Remembering stage, categories are presented as skills and abilities for which understanding the concepts is necessary before putting them into practice in the classroom. Using this framework, a secondary pedagogy can be crafted in order to compound the understanding gained at each stage in order to further the development of both reading and writing as the semester progresses.

The following pedagogy will utilize Bloom's levels or categories and will use scaffolding assignments associated with each stage to assist students with both reading and writing. Starting with a combination of Remember and Understanding, the first assignment promotes best practices for the three aforementioned subjects. The first assignment, which encompasses the Remembering and Understanding sections, uses a

small reading response for introductory purposes to the text, which is possibly a new genre (comic in this example) for students. One important aspect to stress in the first, low-stakes assignment is the need to recall important information from and to understand the text itself. Students will also develop familiarity with the genre of a literature review and will be able to practice their writing process in the new classroom environment. The instructor will need to constantly assess the responses to confirm that students understand the text enough to move on to more advanced practices and methods. The value of both subjects is highlighted here through the scaffolding done previously and the role of composition presented in this assignment. The expanded literature component along with the similarly expanded composition element emphasize the importance of both subjects.

The second assignment employing Bloom's taxonomy needs to be used in combination with the assignment from the first two stages. Ideally, the students have interacted with at least a small section of the literature to be assigned and they are at minimum familiar with the plot and characters in the story. The second section, as they are positioned for this pedagogy, consists of the Applying, Analysing, and Evaluating categories in the framework. In this assignment example, the instructor should compound the previous small reading response assignment with a more extensive reading and review of the text in addition to more in-depth research and writing assignments discussing themes or other literary elements present. The assignment sheet provided in the following chapter details the need to utilize a variety of reading and writing practices. Using the previous assignment as scaffolding, this new assignment should increase the information available to the students now that they have been introduced to the literature, this going one step further than the previous reading response. For example, instructors

might ask students to read an entire chapter of the comic book being used and then analyze or evaluate the author's choices or different themes present in the text. Ideally, the students will showcase, through both writing and evidence, their increased understanding of the material before moving on to the final piece of the pedagogy. The main difference here in the writing will be the length requirement and the more thematic or specific approach to the author's intent. This assignment should focus on more than plot or surface-level analysis and should highlight deeper literary elements of the text. This assignment goes beyond the words on the page and asks students to explore the details of the genre being read, while also detailing the use of audience and purpose throughout their writing. Adding a "peer review" of sorts to this assignment foregrounds further the different uses of audience for the students. In the first assignment, the instructor was the only audience, while this second assignment asks the students to consider not only their peers, but additional readers. The instructor needs to utilize different aspects of literature to drive home this role of audience, especially in the second assignment. Again, the point of this assignment is to ask the students to look beyond the words of the page and to discuss the role of the author's purpose or the effect of the genre.

These three assignments encourage students to acquire new information and then apply that knowledge in writing about and discussing the literature. The final stage or category in Bloom's taxonomy is the Creating stage. This is where the literature-focused components of the course, specifically in this last assignment, begin to shift more towards the composition component. The literature is not exactly placed on the back burner, but the site of students' interaction with the literature will shift to their own writing. This

Creating section of the framework is where the pedagogy puts everything together for the students, integrating the composition and literature aspects of the class. This assignment will still use the comic book used in assignment one (short reading response) and assignment two (longer thematic response). The final assignment will ask students to create or model the same type of genre they have used throughout the past assignments. Instructors should not expect a carbon copy of the literature being read, but rather an attempt to create a similarly unique work of literature. The Common Core standards can be utilized more fully in this section due to the combination of both reading and writing that can be done at this stage. At this point in the lesson sequence, the students should understand the basis of the text, allowing them to further develop their writing about the subject. The subsequent reflection portion of the assignment is an additional way for students to demonstrate their understanding of the genre and its rhetorical elements. This, combined with the writing aspect of the genre, will allow the students to use knowledge gained from the past assignments regarding plot and thematic elements in order to create their own possible retelling of the assigned story or their own.

The first assignment is a standard reading response asking students to detail surface-level plot elements and characteristics from the literature. The second assignment, along with the additional literary analysis component, asks students to detail the rhetorical devices present in the newly assigned text. In addition, they will be discussing these examples with a peer rather than their instructor, so a focus on the importance of audience should play a prominent role. The third assignment is composition-centered, but the literature from the previous two assignments, in addition to the new text the students are creating, plays a vital role in modeling the genre and the

elements the students should present in their own writing. This trio of assignments uses literature and composition in tandem to explore the literary and rhetorical analysis of a text while assisting students in their own writing process.

Bloom's taxonomy, as a framework, provides an easily followable model in which instructors can use this pedagogy to combine literature and composition in the secondary classroom. When discussing Bloom's final category, Create, the use of literature will assist students in their writing processes. There is still a focus on the literature itself when as a model, and it should be used to complement composition. Literature and composition being complementary allows instructors to scaffold the literature elements and offers an easy segue for students to transition into the writing process using literature as a guide. The Creating stage has to be completed with composition in mind, or the literature aspects will fall short for the students in the classroom, especially when considering the objectives of this unit.

The pedagogy presented here is to be used as a guide in order to further the ways in which instructors teach ELA in the upper high school grades. The following discussion of this pedagogy is divided into three separate categories: teacher training, values, and strengths and weaknesses. Teacher training details the practices or methods instructors should be familiar with before stepping into a classroom themselves, as well as the best ways to enact these practices in appropriate situations. The values section discusses the benefits of collaboration and communication with both students and colleagues in this pedagogy. Finally, the strengths and weaknesses section provides an overview of the strengths and limitations of implementing this pedagogy. These three categories define

and expand upon the ideal pedagogy for high school English teachers who wish to use composition and literature in tandem.

Pedagogy: Teacher Training

The role of teacher training and the education of future instructors is to build the knowledge they then pass onto their students. The educating and training of teacher prospects involves discussing their role moving forward. Education itself can fall into two categories: General Education and English Education, although one might include far more content as it relates to teaching students to be instructors. General Education as it relates to teaching candidates would consist of the more basic courses that can be geared to any type of educational specialization. Educational Assessment and Educational Psychology are required courses in order to graduate with an Education degree at a university. There is not an inherent difference between a Science Education student, for example, taking these courses and an English Education major doing so. In that regard, these classes should be static and continue as they are being taught.

The specific course that should be the focus of this shift in pedagogy is Secondary English Methods within English Education. The outline of the course as it frequently stands is to introduce the students to different methods involving teaching ELA in a secondary setting. The connection, or lack thereof, between composition and literature as they are presented in the Methods course is where the course itself should be altered in order to showcase the ways in which integrating these fields can benefit the instructors and their future students. Combining or meshing the two subjects will allow the students to build on previous practices in order to further their skills in both writing and reading

throughout the semester. Teacher candidates are also required to teach lessons during their observations, but they are not considered the teacher of record. This is a great introduction to teaching students, as opposed to practicing with peers (as is done throughout their schooling), and it allows the teaching candidates to experience teaching methods and practices while highlighting characteristics of classroom teaching. The proposed addition to the Methods class does not attempt to change anything regarding the observations or requirements when completing student teaching experiences. Rather, an additional element is needed to further the connection between composition and literature within the Methods class itself.

Inside the classroom, instructors draw on their experiences in their classes and education to determine most applicable practices for teaching certain subjects. One question remains constant throughout all subjects of teaching: “What do teachers need to know to teach this course?” In regard to ELA in secondary high school classrooms, the answer is the standards. The multitude of different standards thrown at new instructors during their first year in the classroom can be overwhelming. Standards are used to guide the instructor through the semester by highlighting important aspects of the subject that should be discussed with their students. Standards themselves provide a great benefit to instructors and students because they directly detail what needs to be taught in certain grade levels, but the sheer number of standards for grade levels and subjects can pose a problem. Teaching to the standards is possible for this proposed pedagogy, as long as the instructors understand that some standards will hit both literature and composition without being labeled as both. The Common Core and NCTE standards as they exist do not present issues in the classroom; rather, they are not utilized in teaching both subjects

at the same time. The integration of both subjects allows the instructor to address more than one standard in the different categories (literature and writing) without adding completely different assignments. In addition, instructors can categorize why a composition standard can be used to teach literature and how a literature standard can also be utilized for composition as well. The standards exist, and instructors should be taught them during their schooling, but taking each one of them too narrowly as law to follow will only create problems in the classroom. Using them as guides and understanding the mix-and-match possibility between composition and literature standards will give the instructor means to explore both subjects in the secondary classroom while still following the mandatory standards. Understanding and emphasizing the standards and how they can be adapted in the classroom should be a goal of the Methods class.

Pedagogy: Values

Values are where this pedagogy will shift away from the typical teaching of secondary English classes. Collaboration comes to the forefront when combining composition and literature due to the freedom of the instructors to determine which types of genre, literature, and writing assignments will work best in their classrooms. This collaboration is rooted in two distinct groups: students and colleagues. Collaboration with both groups allows the instructor to be comfortable both with the subjects they are teaching and with the direction they are going with respect those subjects. Keeping the students involved in the discussion furthers their concentration and commitment to both the literature and the writing process. Discussing ways this can be done with other instructors in the building

can assist newer teachers in using practices or methods that highlight the important aspects of the literature and create the composition elements. One step further, discussing what worked and what did not work with students after an assignment, especially a larger writing one, can show the instructor different ways to teach the subject(s). Collaboration is required to determine which types of assignment practices work in specific classrooms, depending on the instructor. Once an instructor has amassed an arsenal of these practices and methods, it becomes easier for them to pick and choose which type to use based on their classroom setup and environment.

Communication, distinct from collaboration, is required also in this pedagogy due to the need to understand the instructor's requirements in regard to mandated curricula. Communication with the administration regarding certain pieces of literature that must be taught in the district should occur prior to teaching in the classroom in order for new teachers to implement appropriate pedagogies and reading lists that adhere to the school guidelines. The instructor's pedagogical freedom depends on the expectations of the district or school. Ideally, the administration wants the teachers to succeed in their classroom using their own ideas and methods. If this is the case, this pedagogy acts as a way to integrate literature and composition in the same classroom rather than separating them, as is the case at the higher education level. On the other hand, if administrators desire a specific canon to be taught and specific lesson plans to be followed or modeled in the classroom, the the role of the instructor becomes more difficult in respect to assignments to pair with mandated literature in the classroom. The freedom for instructors to use particular texts and assignments is assumed throughout the proposed

pedagogy, and even if the instructor wishes to use more canonical literature in their curriculum, composition can be integrated in other, less direct ways

As previously mentioned, the choice of literary texts distinguishes this pedagogy from others in the past. and while fiction may be the favorite literature of choice, even nonfiction genres can be used, as the examples in the following chapter demonstrate. The canon can be used throughout the year if the instructor deems it necessary, but there is a way to use different, less canonical genres to achieve the same objectives. For example, comics books can be used to showcase storytelling, in connection with writing assignment that ask students to showcase how the author built their character by using their genre (images combined with text).

Pedagogy: Strength & Weaknesses

The use of literature and composition together in the classroom has strengths and weaknesses for both the students and the instructor. One main strength lies in the flexibility of this pedagogy and the ability of the instructor to use literature and composition to complement each other. While a canon exists for literature i, this pedagogy offers the opportunity to explore texts other than the overused Shakespeare in the high school setting. The instructor's freedom to use multiple different genres in order to drive home the use of both the literature for comprehension and analysis and composition to create the analysis in the students' own words will prove valuable for students who are not comfortable with other types of works. While the canon can be used, this pedagogy offers different avenues for achieving the same learning outcomes with a combination of reading and writing.

Assessment of writing can be a difficult process for instructors to handle when one hundred essays are turned in on the same day. The range of writing topics and assignments can be altered based on the instructor's desire. It is perfectly fine to write multiple shorter pieces rather than a handful of larger works, as noted in one Common Core standard that focuses on the practice of writing itself: "Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences." Writing is the goal, and if that writing can be done in combination with literary study, this will be even better for the students. This facilitates the instructor's assessment of student writing, as there is not as much for the instructor to read. There should be at least two larger essay assignments for the students to showcase their organization and writing process on a larger scale, but there is no need for every piece of writing to be a chore to assess. The low-stakes role of the reading response assignment(s) emphasize the role of writing as a recursive process but does not add to the work of the instructors.

Where this pedagogy may fall short is in the structural elements and the training of both subjects. If an instructor does not feel comfortable with freedom in regard to literature choices and a range of composition assignments, it might be overwhelming to construct a cohesive and effective series of lesson plans. In this instance, it would be up to the instructor to determine the appropriate route to take in order to feel comfortable in the classroom. Additionally, instructors' training or lack of training in regard to composition and literature may determine their confidence and their ability to teach the subjects. If the instructor is trained specifically focusing on literature more than composition, that will likely manifest in the assignments, assessment, and discussion of

the literature. Ideally, these subjects are connected and taught together in secondary education, but the variance in training for the specific subjects reflects the overall disconnection regarding the relationship and relative priority of composition and literature. The freedom granted by this pedagogy is great if instructors can utilize their own range of literature combined with the specifics of their own assignment goals, but sticking with the canon and more traditional assignments can still be done effectively within this pedagogy, as well.

Chapter Four: Application

The Application section of this pedagogy focuses on the assignments detailed in the Pedagogy chapter. As previously outlined, Bloom's taxonomy encompasses a perfect framework to enact this type of pedagogy. This section offers examples of assignments that meaningfully combine composition and literature in the secondary education classroom, and in addition, highlights the specific standards each assignment meets. The CCCC position statements along with the Common Core and NCTE standards provide a great base or ground floor for instructors, but in the lens of this pedagogy, some of the standards can be combined for both literature and composition to still hit the important values deemed by the organizations. Starting with the first assignment, the reading response, the freedom at which the instructors have can be used to differ in how they would like to assess the assignment. The instructor should focus, in regard to the freedom for this assignment, in making the 'reading response' mean more than just a small piece of writing to introduce the students to the literature. While it does not and should not be a large piece of their overall grade, the idea of the assignment is to build foundation with the literature, gain experience with the reading response genre, and begin developing their writing process. So, for the purpose of presenting these assignments as they should in the classroom, each assignment in the section will have an accompanying assignment sheet, standards, and position statements (Common Core, NCES, and CCCC) that correspond to the assignment. In addition, commentary is included on the different standards regarding if anything should be altered or changed to fit the pedagogy. It is important to note that while some standards could be revised to better fit the created pedagogy here, the standards themselves are not inherently problematic as they exist in

the current classroom environment, but this pedagogy works to meaningfully combine the standards for the secondary education English classroom.

Assignment One: Revised Reading Response

The typical reading response assignments consist of the needed literary element to compound the composition practice. This literature element commonly becomes the main focus of the assignment, where instructors will confirm students understand their reading while their composition element falls to the wayside in terms of both discussion and assessment. There is, in an ideal classroom and curriculum scenario, a way to get value from both subjects in an assignment such as the standard reading response if the instructor emphasizes the need to focus on writing for the students as well. The shift in this assignment in addition to the scaffolding for future assignments focuses on both the composition and literary elements simultaneously. For the first reading assignment, the goal is for the students to understand the literature, but the instructor needs to highlight the use of composition as they move towards later assignments. There is nothing required in terms of the content regarding any literary elements as this is likely the instructor's first view of their students' writing, but as they progress into assignments two and three, the emphasis on literary elements in addition to composition becomes necessary.

Reading responses themselves can be problematic if they are used for a small grade and then the instructor does not revisit the content they read or discussed in their writing. The reading response assignment as it exists in the secondary education world can be used for more than a one or two page response to a certain excerpt of literature.

As a result of this transition away from the one-off reading response assignment only to never look at them again, instructors or the organizations, Common Core and NCTE, should combine standards together for instructors to enable their inclusion of literature and composition simultaneously. When looking at Bloom's taxonomy, a reading response also checks the first two stages, Remember and Understand. The instructor is using this assignment as an introduction to a possible new genre, themes, and writing context to the students rather than an assessment of their writing itself or comprehension. An ideal reading response encapsulates the CCCC position statement regarding "The Principles of Teaching Writing." Where this statement holds value is in its discussion of the "rhetorical nature of writing" along with the need to "recognize writing processes as iterative and complex" and "enable students to analyze and practice with a variety of genres." These elements fall off when discussing a standard reading response and should be highlighted when discussing the composition aspect of the assignment. While this first reading response may not encapsulate the full range of literary elements that would be ideal, the important aspect of assignment one is the students becoming comfortable with the combination of writing and reading simultaneously. This slightly modified reading response assignment combined with altering or shifting the focus of standards would be used to further the reach of the literature (genre in this instance), highlighting the importance of building knowledge from smaller instances of text. The reading response assignment sheet and appropriate standards are as follows:

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Reading Response Assignment Sheet

What is a reading response? These assignments will serve as your introduction to a piece of literature we will be discussing over the upcoming weeks. This writing will consist of your thoughts towards the literature itself. There is no additional research required, only the assigned reading is to be responded to in your paper. It is important to remember that the reading response is not a summary of what you read! I want to hear your thoughts about the reading.

What do I write about? The goal is to present your thoughts about the assigned reading. Please do not summarize what you read, but add your thoughts about what you read. You can address a particular part of the reading you enjoyed and discuss why or vice versa. You can discuss points you thought worked well for the literature or even discuss if you agree with some choices being made. Bottom line, this assignment is your own interpretation or thoughts on the literature. Share what you think. While your writing will not be shared specifically to the class, we **will** hold a classwide discussion of the reading, so be prepared to provide insight as to what you have written.

To have a successful reading response, you will need to:

- Write at least 250 words
- Include your own viewpoints or thoughts concerning the text
- Demonstrate your understanding of the literature
 - Done through robust discussion and evidence (specifics) in your writing
- Use MLA format throughout
- Proofread your work for typos and other grammatical errors

Questions to consider when writing:

- What did you like or dislike about the reading?
- What are the main points being made?
- What do you think the author did well?
- Are there any changes you may have made?
 - Structure specific
- How did you feel when you were reading?

Grading Scale:

(In terms of grading scale, each instructor will need to determine the weight of these assignments. Since this should be the introduction to the literature for this pedagogy and the assignment itself is not lengthy (250 words), it is recommended that the reading response assignment carry little weight as it relates to the students' overall grade for the semester. Instructors should instead focus on a balance of completion, the students' own ideas presented in the paper, and the quality of writing for assessment.

The previous assignment sheet can and should be detailed to the students in order to further explain the role of composition and literature in the secondary classroom. But, there are details that can be valuable when discussing both subjects for the instructors. There may be some confusion regarding the role of each subject and how they relate to this assignment. The following clarification regarding the role of literature and composition is for the instructor more so than the students. This discussion should give the instructors better insight into how the separation of the subjects plays into the importance of the reading response. More importantly, the specifications regarding their roles allows the instructors an easier avenue into exploring both sides of the assignment rather than highlighting the reading response only.

Role of Literature:

The role of literature for the reading response is to compliment the composition component of the assignment. While there is a literate element due to the requirement of the reading, the students will not interact with the literature as much for assignment one compared to that of assignment two. It is important for the students to understand the basics of the assigned literature, especially if the instructor is scaffolding similar or the same literature moving forward. Literature is used for this assignment as an introduction to a possibly new genre along with monitoring student engagement before moving into larger works.

Role of Composition:

Composition may not be at the forefront with literature here, but it is still utilized and explored in tandem. It could be argued the small, literature-focused composition component here does not add value to the importance of writing for the assignment, but the pedagogy asks instructors (and students) to be aware of and use the principles related to both subjects simultaneously. This assignment gives students familiarity with their new classroom writing context, experience with a new audience (their classmates and instructor), and a chance to practice and discuss their writing processes. The 250 word distinction does not allow much freedom in terms of exploring different topics for the first response, but the 250 being the minimum does allow further exploration if the students wish. While the writing component is present and does go hand-in-hand with the literature element of the assignment, the instructor may see students be reserved for the first assignment until they understand the intricacies of the classroom and grading techniques. Composition is vital for all three assignments, and the reading response is an introduction to that practice.

There are elements of both literature and composition for this first reading response assignment. The struggle instructors have in the classroom today is the practices that can bring the most out of both of the subjects simultaneously. The first reading response highlights the use of literature through the interaction of the text, but more so it will build upon the required knowledge of the genre or rhetorical devices required before moving onto the second assignment.

Reading Response Standards and Statements

The trio of assignments can satisfy an abundance of both NCTE and Common Core standards in writing and literature for grades eleven and twelve. Unlike Common Core, NCTE does not categorize either subjects in their standards list. Common Core blatantly and specifically separates composition or writing and literature in their standards. As it relates to the first reading response assignment, there are a handful of standards from both NCTE and Common Core that can fit accurately into the assignment, but a couple of them can be meshed to further explore the assignments more precisely.

The NCTE has five standards that fit the reading response assignment as it exists here. Number two discusses, that “Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience” and provides an interesting aspect of reading for the instructor to consider when assigning the literature. Standard three fits equally as well: “ Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts” while also commenting on their “prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features.” Both standards can be used with a majority of genres and literature assigned for the first assignment while allowing “prior experiences” to be beneficial in explaining their stances.

The fifth standard also from NCTE is writing centered more so than the previous standards discussed. The fifth standard reads, “Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes” which encompasses the writing aspect

of the reading response well. This standard can also be applied for the remaining assignments due to the “wide range of strategies” depending on the writing process of the students. With this first assignment, they will discuss the literature with the instructor, but as they advance to assignment two, they will discuss their findings with their peers. The reading response encompasses the writing process in a way for the students to accurately depict their thoughts on the reading. In addition, the NCTE comments on language diversity in their ninth standard: “Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.” This standard likely depends on the assigned reading from the instructor, but the use of language when discussing the different types of literature that can be used is a useful one. The additional use of the standard is the freedom for students to use their own dialects and cultures within the reading response assignment. While a reading response can be seen as literature focused, this brings a practical composition element to the standard. The use of dialect can and should be utilized to expand the students’ knowledge of information, language, writing, and literature outside of the normal classroom assignments.

The Common Core standards take a more deliberate approach as it relates to the separation of the subjects. While in secondary education they are not taught separately, the standards for Common Core do have literature and writing separate in their descriptions. In discussing the literature standards in Common Core as they relate to the reading response, there are five different standards that encompass the role accurately. The literature Common Core standard in which the reading response satisfies revolves around the craft and structure. The standard asks the students to “[d]etermine the meaning

of words and phrases as they are used in the text, including figurative and connotative meanings,” which further allows the students to both understand the first part of the reading and use that to their advantage for the reading response assignment and the ones to follow. In addition to the focus on understanding meaning, the standard also highlights analysis, asking students to “analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.” Similar to the standard above, this assists students in both the writing and the literature aspects of the assignment. Going one step further, it could be beneficial to merge these standards into one for instructor clarity. There are an abundance of standards from multiple different organizations without much cohesiveness throughout. The merging or meshing of these two, for example, allows instructors to more easily sift through the standards as they exist to create a more balanced curriculum including both composition and literature.

The writing and composition section of the standards do just that, highlight the writing aspect of the class. An additional writing standard focuses on the text types and purposes used by the students and asks them to “[w]rite informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.” This standard encompasses both writing and literature well. Ideally, especially as it relates to the reading response, this standard can act as the introduction to the literature itself as well. This standard can be seen as an exploratory view into a text with an accompanying writing component used for the students to detail what they learned from literature in

order to inform this “informative/explanatory texts” and to discuss what they examine in their response.

The final group of standards consist of a trio involving the production and distribution of the writing. These three standards are less concerned with the content of the writing and more focused on the ways in which the content is developed, produced, and strengthened through “planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.” These standards are not exactly pinpointing a specific practice or method as it relates to composition or writing, but rather discussing the vital role of constant writing, revising, and editing and different avenues to explore subjects. The technology aspect of the standard encourages students to explore other means of publishing or producing their writing. It doesn’t discuss any specific writing process or method, but it does allow the students freedom in how they want to write and express their ideas. This trio of standards will also be present throughout the assignments as the students progress through the semester. The value of these standards lies in the repetitive nature of which they can be replicated for each of the three assignments being assigned in this pedagogy.

The Conference on College Composition and Communication offers their own position statements regarding classroom English instruction. The CCCC being a composition-based organization can offer great insights as to what methods and practices can work well with both literature and composition in the classroom. These statements as they relate to the CCCC discuss education issues that are central to the idea of teaching and of writing. Beginning with sound writing instruction, CCCC discusses how the instructor can be effective using sound writing instruction informed by guiding

principles. While this first reading-response does not hold much weight for composition, there is still an element of writing present that cannot be overlooked by the instructor.

One statement mentions that the teaching of the instructor “enables students to analyze and practice with a variety of genres,” which, depending on the literature assigned for this first assignment, can be done in multiple ways. In addition, the first assignment as it relates to the CCCC statements also “supports learning, engagement, and critical thinking in courses across the curriculum.” This first reading response assignment will provide the base knowledge needed for the next two, larger assignments. Introducing students to the type of writing and reading combination, which they will be asked to do throughout the semester, is vital in helping them understanding the role of the subjects as they move forward.

CCCC offers additional statements regarding the conditions instructors need to present to students in order for them to be as successful as possible in the classroom. These position statements act as conditions that should be met for students when they are in the classroom. This section of statements focuses more on the support provided by the instructor in order to supplement the writing and reading the students are doing in the classroom. Position statements call on instructors to provide students with “necessary support to achieve their goals” while “extend[ing] from a knowledge of theories of writing” and enjoying reasonable and effective working conditions. Instructors should provide students with any additional resources or answers to questions regarding both the literature and composition elements of the assignment. One statement relevant to the assignment revolves around the ways in which writing is assessed: sound writing instruction “is assessed through a collaborative effort that focuses on student learning

within and beyond writing courses.” The purpose of the first reading-response is to provide a foundation for the knowledge that students will gain from completing each assignment in succession. Building their confidence with a possibly new genre along with different writing components might be overwhelming. Placing an abundance of emphasis in regard to assessment on this first reading response will not benefit the students nor the instructor moving forward. This position statement highlights the importance of building knowledge as the students move through the semester.

CCCC also provides support regarding the teaching and learning of reading. Throughout these four principles, CCCC offers insight into different strategy options for instructors focusing on reading comprehension and analysis of literature. Of the five principles specific to the teaching and learning of reading, the first principle, teaching reading comprehension, corresponds closely with the idea of the reading-response assignment, which focuses on understanding the literature and working towards the writing process. CCCC provides five strategies that the instructors can use to highlight the important aspects of literature and comprehension for the first reading-response assignment. The first strategy involves the students guiding themselves through the literature: “Create text-specific or general reading guides for students that include comprehension questions, important vocabulary terms, and other relevant resources that students can use as they engage texts.” In combination with the third statement, “Teach students how to develop and use graphic organizers (e.g., maps, webs) to help them visualize relationships between concepts and ideas within texts,” this approach assists students in following the text both as they read and as they write. This is not asking the students to make an incredibly detailed guide for the first reading response but instead

assists them in various ways (notes, outline, etc.) to understand the reading as they progress. The fourth strategy aims to assist students to understand literature as they read by strategically directing attention to important elements of the text such as the introduction, conclusion, and topic sentences. These three strategies will assist both students and the instructor as they move on to the second and third assignment, which involves much deeper reading comprehension and writing components.

The final strategy provided by CCCC that will strengthen the initial reading-response assignment involves providing context as it relates or enhances students' understanding of the assigned literature. In this instance, the instructor can and should “[p]review texts for students by providing context (whether historical or related to the immediate classroom), thus helping students tap into what they already know about the subject and helping to provide the purpose for each reading assignment.” Ideally, this allows the instructor to assign slightly more in-depth or difficult reading, provided they also lay out the needed context for understanding the text itself. Some assigned literature will not be involved enough to require contextualization. These position statements and standards add strategies and, at a minimum, methods and practices for instructors to highlight when adopting the pedagogy for their classrooms.

Assignment Two: Extended Reading-Response

The goal of the second assignment is to build upon what the students have learned from the first assignment. As previously mentioned, the reading-response assignment should not be a large grade that deters students from completing the assignment but rather a stepping stone to the creative work they will produce at the end of the unit. The second assignment differs from the first assignment in both the amount of writing the students

will do and the amount of attention the students will devote to the writing itself.

Additionally, the focus for the second assignment needs to go further than the content of the literature assigned. For example, if the first reading assignment was a reading of a few pages, the second assignment should be a couple chapters, due to the content requirements of the writing for this assignment. In preparation for the actual writing the students will be doing, they should have built a foundation through assigned genre and plot of the literature from the first reading-response, so the instructor can now ask them to go further into the meaning of the text, specifically focusing on the author's purpose, the role of the audience, the rhetorical situation, context, or the use of genre.

These literary and rhetorical elements might be difficult for students, depending on what type of texts are assigned from the beginning, so the second assignment, along with requiring more discussion from students, will also require their writing to be more specific in regard to their audience. In assignment two, the students will be writing to each other. This should give students a better understanding of how to write to a specific audience. Students should highlight different literary elements present in the text and explain, in a "letter" to their peers, how and why they are used. This strategy in writing to other members in the class instead of to the instructor will allow for much more robust discussion between classmates before the larger, more holistic creative assignment. Fiction, compared to non-fiction writing, might be more problematic for students to detail the different rhetorical appeals, audience, context, and other composition considerations. In this instance, it may be better to employ the peer writing element of the assignment to further the students' understanding of more than just the base text. If an instructor is having difficulty differentiating the first assignment from the second, a medium shift

could also be a possibility for students, offering them the choice of presenting their information (writing, generally) in a different format, using, for example, a PowerPoint or video detailing their thoughts of the reading as it relates to the specifics in assignment two.

The reading-response is used as an introduction to, in this instance, a new genre for the students. Whereas the reading-response can be used for the first two categories of Bloom's taxonomy framework, assignment two highlights the Apply, Analyze, and Evaluate categories due to the discussions and writing surrounding the analysis of genre, author's purpose, or other rhetorical devices. This is the main focus and the reason why this assignment depends engagement with both compositiona and literature, compared to the first reading response. The format for assignment two and appropriate standards are as follows:

Extended Reading-Response Assignment Sheet

What is an extended reading response? The focus of this assignment is to build on the knowledge you have from doing the reading. The difference between this assignment and the previous reading-response is the length of the paper along with the content you will be detailing. In addition, this assignment will be read (or viewed) by at least one of your peers. If you would like to change the medium from alphabetic writing, you have other options, such as a PowerPoint, YouTube video, or other communicative medium. The requirements will be slightly different from the paper, so if you are considering a different medium, please contact me for additional details.

What do I write about? For the extended reading response, you will write primarily about the different literary and rhetorical elements you see presented in the text. This can range from the role of the audience, context, effect(s) of the genre, structure, rhetorical situation or devices, or author's purpose. In addition, when you are claiming that the literature highlights these elements, provide some specifics from the text that back up

your claims. It is not necessary to provide exact quotes from the literature, but be specific in your explanations.

To have a successful extended reading response, you will need to:

- Write at least 500 words
- Utilize research or additional sources if necessary (Depending on assigned literature types, this can change)
- Discuss at least 2 literary or rhetorical elements (Depending on assigned literature types, this can change)
- Demonstrate your understanding of the literary and rhetorical elements and provide reasoning as to how they are present in the text
- Use MLA format throughout
- Proofread your work for typos and other grammatical errors

Grading Scale:

(In terms of grading scale, each instructor will need to determine the weight of these assignments. Since this should be the second time the students can be hands-on with the literature, and the assignment itself is longer and requires more insight and discussion than the original reading response (500 words), it is recommended that the reading response assignment carry more weight than the previous assignment, but still keep in mind the larger creative assignment that students will be doing as they move through the literature.

The extended reading-response assignment utilizes both literature and composition, similarly to that of the previous reading response assignment. As was the case for the reading-response from assignment one, the use of literature enhances the composition aspect of the assignment, and both assignments can be used as an introduction to both the style of writing and reading that will be done during the semester. The first assignment scratched the surface regarding a possibly new genre and writing component for the students, but the extended reading-response requires students to detail more than just plot characteristics or characters. The interaction of literature and composition grow in this

instance due to the necessity of communication between the literature and the students' writing.

Role of Literature:

Literature played an important role in the first reading-response assignment. In this second extended reading-response assignment, literature is extended further than before, as students dive deeper into the meaning of the assigned text and detail literary and rhetorical elements that are present in the text. This goes one step further than assignment one and builds upon the vital scaffolding for future work. For the extended reading assignment, the instructor uses literature in a similar way, but requires more in-depth discussion from the students in their writing. The inclusion of literary and rhetorical elements such as role of the audience, context, effect(s) of the genre, structure, rhetorical situation or devices, and author's purpose deepen the discussion. Ideally, this should be an easy transition for the students, as the first assignment provided the foundation for this writing and genre information for this assignment. It is essential that the instructor provide literature that allows students to discuss these examples of literary and rhetorical elements in the text. The goal for this assignment as it relates to literature is to allow the students to dive further into the meanings of the literary elements while not losing themselves in unnecessary details of the text.

Role of Composition:

Composition has a much more straightforward and specific role than in the previous assignment. The writing component for the students consists of interpretive commentary

rather than straightforward thoughts on the reading. The necessity to expand upon the literary and rhetorical elements detailed above requires students to become more involved with the reading than previously. The composition aspect lies in their ability both to write a minimum of 500 words for their assignment and to provide details supporting their claims for literary elements present in the text. This is not a very long assignment, but the need to extrapolate important information from the text and coherently put it into writing, explaining their thoughts and direction from the text, will be important moving forward.

Extended Reading-Response Standards

The extended reading-response goes one step further in both composition and literature compared to the first reading-response. This second assignment highlights more than surface-level reading comprehension and asks the students to detail literary and rhetorical elements that might not be as obvious. NCTE standards for the extended reading-response reflect that deeper understanding of the text needed to further describe the elements present. Standard seven holds the most weight as it asks students to “conduct research on issues and interests by generating ideas and questions, and by posing problems.” In addition, they “gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.” The idea is to build upon the initial reading response by asking students to dig deeper into the elements present in the text aside from plot and surface-level material. The latter part of standard seven asks students to “communicate their discoveries” and is an added element compared to the typical reading response from assignment one. The additional reading requirement compared to the first assignment will enrich the composition portion of the assignment, ideally by asking the

students to read a more in-depth or detailed piece of literature and formulating a researched response of their discoveries. Ultimately, the instructor needs to set up these assignments, specifically the assigned reading, in the first two assignments, in the desired way to showcase the literary and rhetorical elements present in the second assignment. The added element of writing to their peer involves the students themselves explaining their own version of an argument. In essence, they are detailing their thoughts surrounding the rhetorical or literary devices and commenting on additional elements present in the literature. From there, they are paired with their writing partner after they are given time to read each others extended reading response, they converse as a pair to detail their findings. This acts as not only a possible introduction to writing itself, but affords the students an opportunity to discuss their response with a smaller audience before the entire class discussion.

The sixth standard from NCTE highlights the importance of the extended reading-response. The main element added for the students here is the need to further explore the text itself. Standard seven asks students to “apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.” The added emphasis here is the need to “create, critique, and discuss print and non-print texts,” which the instructor can spin to ask the students to detail what they did and did not enjoy from the text itself while still adhering to the assignment guidelines. Ideally, the students will emphasize the different elements present in the text, ranging from language or figurative language as the standard suggests to additional rhetorical elements such as audience. This standard encompasses the idea of going deeper than surface level to

discuss more than what is explicitly stated in the text. Asking the students to detail why the author chose those specific words or why the context in a specific situation matters is an added component for assignment two.

Common Core provides specific details for both composition and literature. The specificity of the standards themselves allows the instructors to better prepare to adhere to the details regarding curriculum or teaching strategies. Three standards that pertain to literature complement the extended reading-response. The first two standards are categorized by their focus on key ideas and details. The first asks students to “[d]etermine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.” This encapsulates the idea of the extended reading-response and the way the added elements will assist students with both the literature and composition practices moving forward. Each element of the previous standard asks students to discuss the text more deeply than the previous response, thus requiring them to detail further complexities surrounding the literature. Combined with the next standard, to “[a]nalyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed),” this standard encourages students to spend additional time with the text in order to detail these characteristics. It is important for the instructor to understand this additional element and to assign appropriate literature in which students can discuss the literary and rhetorical elements as needed.

The final literature standards as they relate to this assignment focus on craft and structure. The standards ask students to “[a]nalyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.” Again, this added specificity to the text itself provides literary elements in understanding the text itself while also integrating that understanding with the composition element by asking students to detail in writing their analysis and to support it with specific evidence. These standards as they relate to writing also provide added ways for students to explore the text itself. Highlighting the author’s choice, structure, and meaning moves students beyond surface-level reading, of the sort in which they engaged in assignment one, and asks them to delve deeper into the intricacies of the text.

Common Core writing standards provide similar details and benefits for students and instructors. One specific standard in the writing category, in addition to the trio of standards relevant to all three assignments, focuses on the sources or use of evidence when using research or literature in writing. The standard tells students to “[d]raw evidence from literary or informational texts to support analysis, reflection, and research,” highlighting the need to provide analysis and reasoning for claims presented in the extended reading-response. This distinction from the typical reading-response is necessary due to the claims or ideas being put forward by the students in this situation.

CCCC, as was the case in relation to the previous reading response assignment, provides strategies and statements regarding the importance of certain reading and composition practices in the classroom. For the extended reading-response, these

statements need to further emphasize the need for close reading and strategies that assist students in deciphering important information from the text and translating that into their analysis with evidence relating to the literary elements. Four CCCC position statements highlight the guiding principles needed to encourage sound writing instruction to meet the requirements for this extended reading-response assignment. Both statements, asking instructors to “emphasise the rhetorical nature of writing” and to “consider real audiences,” focus on the combination of literature and composition. The “extended” version of this assignment differs from the previous one due to the details in the text the students need to account for, specifically the literary elements, author’s purpose, role of the audience, rhetorical situation, context, or the use of genre. The first principle discussed for this assignment suggests how to achieve this: “Instructors emphasize the rhetorical nature of writing by providing writers opportunities to study the expectations, values, and norms associated with writing in specific contexts.” This can also be accomplished by the added composition element of allowing the students to read each other’s writing and gauge how their peers approach writing in a classroom context. The instructors adopting this pedagogical approach need to attend carefully to the specifics regarding the literature that needs to be assigned.

The final two writing instruction guiding principles that relate to the extended reading-response highlight different areas of which instructors should be aware in relation to both areas of the assignment, literature and composition. One principle “enables students to analyze practice with a variety of genres,” which falls in line with the idea of students exploring multiple genres for this assignment depending on the instructor’s ideas. The instructor may choose to modify the assignment by including

multiple examples of the same genre by, for example, assigning two chapters of a non-fiction text to expand on the one chapter previously assigned for the standard reading response. This will allow further exploration of a possibly difficult genre, as opposed to only one or two examples. The final position statement to be discussed for this assignment relates to the difficulty of writing and composition a practice by asking instructors to “recognize writing processes as iterative and complex.” This is especially true as the pedagogy progresses through assignments due to the additional requirements placed by the instructors. Instructors need to acknowledge the struggles that can come from working with a new genre and with literature studies combined with composition.

The principles to support the teaching and learning of writing provided by CCCC address much more involved strategies for instructors that will supplement the assignments. Principle two, “Teach Reading Approaches That Move Beyond Basic Comprehension,” showcases five strategies that the instructor can utilize. One useful strategy discussed, “Provide exercises and/or use peer review to help students support one another and anticipate readers’ expectations,” uses the peer-review angle in order to clarify the overall scope of the assignment. This also adds weight to the “letter” portion of the assignment by having their peers read one another’s work for this second assignment. This practice will use both reading and composition to allow students to engage with and learn from one another’s analyses, in addition to the assigned literature. The last strategy discussed that involves the students moving past basic comprehension brings in the rhetorical nature of the text for students, highlighting the overall objectives for the assignment. The strategy discusses the need to “[p]romote rhetorical reading, wherein students examine a text for its communicative nature and elements. Help

students identify how context influences readers.” This extends the role of the reading-response more explicitly for the students and the instructor. The difference between this assignment and the previous reading-response revolves around the commentary shifting towards more literary and rhetorical elements and their influence, rather than the students simply sharing their thoughts on the reading.

CCCC provides an additional section entitled “Preparing Teachers for Reading Instruction in Writing Courses,” which can also assist instructors in complementing the composition elements of the semester with practices and methods for teaching reading. One specific example or strategy that encapsulates CCCC’s attitude towards reading and literature aims to “[e]ncourage instructors to think through what they want students to learn from reading and consider what kinds of texts and types of reading would best serve their goal(s).” The instructor must understand the role of literature here and the ways that literature supports the teaching of composition. Assigning worthwhile literature that fits the goal of the assignment should be a priority before detailing the intricacies surrounding assessment.

The extended reading-response goes further into the text by highlighting additional literary and rhetorical elements, unlike the typical reading-response from assignment one. The assignment sheet reflects these requirements by asking the students to detail specific elements presented in the text. An important aspect the instructor should consider is that the literature assigned needs to adhere to the specificities of the assignment sheet regarding the elements that need to be present in the text. Scaffolding these elements by not highlighting them in the first assignment will allow the students to become familiar with both writing and reading while not placing unnecessary pressure on

the first writing assignment. The extended reading response is where the instructor asks the students to specifically detail their information regarding the text itself and how they view different elements written by the author.

Assignment Three: Creative Composition

The final assignment takes the previous two and builds upon the writing and reading done by the students up to this point. This is where the final category of Bloom's taxonomy is highlighted: Create. In contrast to the previous assignments, this is a much more holistic approach to the writing process, as students are asked to create something of their own rather than referencing the text they have been reading for the past two assignments.

While the literature itself does not fall to the wayside, it should act as a model for them to create their own work in the same genre as the text they have read. The importance of Bloom's final category revolves around the notion that, upon reaching the creative stage, composition can be the sole focus for both the instructor and the students. The instructor can implement additional readings of the genre to supplement the structure or themes present in the originally assigned text if the students need extra assistance. The focus on content in addition to the exploration of the genre will be similar to that of the previous assignment—genre, author's purpose, audience, rhetorical situation, and context—but students should fit those elements into their own writing in the genre being studied.

The assignment sheet differs based on what type of genre the instructor has assigned starting with the first assignment. If, for example, the students are looking at poetry, the first assignment would be an introduction to the genre itself with a short poem. For the first assignment, students would detail the plot elements and other surface-level discussion points. The second assignment would showcase a longer poem, or

possibly multiple poems with similar themes and tone and ask students to dive further into the literary elements in their writing. From here, the students have been introduced to at least two different poems and have experience writing about the content of these poems and possibly their authors. This final assignment takes these learned about genre and plot elements and asks the students to create their own original work in the genre, in this instance a poem. Following their creative work, the students will be asked to write a one-paragraph reflection on their own creative and composing process. The assignment sheet for the creative work will differ greatly depending on the route the instructor wants to take and that genre of literature the students have been writing about and reading thus far. The sample assignment sheet will assume that the students are writing a short non-fiction or personal narrative. The format for the creative assignment and appropriate standards are as follows:

Creative Composition Assignment Sheet

What is the creative composition assignment? The creative composition assignment is just that, creative. I want you to use everything you have learned from the past two assignments and compose your own work the literature. So far, we have studied two different non-fiction stories differing in both length and theme. I want you to compose your own non-fiction story. It is still important to keep in mind the literary and rhetorical elements and the role they play in writing your story. Be sure to include different plot elements, consider your audience, and write for a purpose!

What do I write about? You will have some freedom here when it comes to the subject(s) of your story. The most important thing for the assignment is that you follow the models we have read so far. Keep in mind how the authors presented their plot elements and how they used elements such as context to keep the story structured. The subject is your choice. Because we have read non-fiction thus far, a popular choice among students is the personal narrative. In a personal narrative, you would detail an experience you had at one point in your life. This assignment should use no secondary

sources, as you are detailing a true story. You are free to use sources to compound your points, but there is no requirement to use outside sources or references. The reflection portion of this assignment is to be completed after your creative work. You should detail your writing process in this reflection, discussing how you went about detailing your paper.

To have a successful creative assignment, you will need to:

- Model the genre studied!
- Use at least 2 literary elements (Depending on assigned literature types, this may change)
- (Suggest adding a length requirement depending on genre)
- Use MLA format throughout
- Proofread your work for typos and other grammatical errors

Grading Scale:

The grading scale differs for this assignment compared to the previous two due to the weight of each assignment. This is the assignment where it should be vital for students to turn at least something in. It is ultimately up to each instructor to determine how they want to weigh each assignment, but this final creative one should be weighted comparatively heavily.

Composition and literature share an interesting relationship within the creative composition assignment. In the first assignment, the standard reading-response, the literature may have been at the forefront when looking at surface-level textual analysis, while the composition elements played a lesser, background role. Here, those emphases are flipped. Composition comes to the forefront more than literature due to the extensive creative element and the composition requirements of the assignment itself. Literature, on the other hand, provides the engine by which this creative assignment can be completed. So, literature may not be used as obviously as in the two previous assignments, but it is still vital for the assignment and provides benefits previous, scaffolded literary elements promote satisfactory writing composition.

Role of Literature:

Literature does play a vital role in this assignment, even though the overall focus here is not so obviously on the text itself. In this instance, literature acts as an obvious model for both the structure and possibly a new genre through which students will create their own composition. Students may reference different aspects of the structure in their own paper, but the assignment itself relies on them creating a new text. Literature should provide examples, from both previous assignments, to assist students in starting and maintaining consistency throughout their writing.

Role of Composition:

Composition plays a dominant role in this assignment. While previously studies literature does inform the students' structure, the composition elements drive this assignment. The secondary reflection assignment also adds to the composition angle. This is the final step in the trio of assignments, so students should showcase their writing ability in this paper. They need to keep in mind the genre being studied, combined with the literary elements they described previously, and should create their own work of nonfiction. The instructor can add nuances here regarding specifics on the assignments (reflection and paper) to fit the mold of the scaffolding.

Creative Assignment Standards

Common Core and NCTE standards for assignment three go further in detailing the context and goals of the assignment than the previous two assignments and standards.

The students are creating something from their own ideas, but using the previously discussed literature as a model for their own work. The creative aspect of this assignment is the focus. As was the case in the first assignment, one subject will be highlighted more than the other, but both subjects will and should be used in multiple ways. The first NCTE standard to be discussed as it relates to the creative composition assignment is standard number eleven: “Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.” The use of genre here, as directed by the instructor, is a focal point for this standard specifically. The introduction to a new genre enables the students to easily explore the creative element to the assignment. The commentary provided in their short reflection following the creative project will, ideally, showcase their reasoning for determining aspects of their writing. Standard eleven correlates with standard twelve: “Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).” The students themselves are using pieces of literature as a model, but they are creating the assignment without additional sources. The work of literature may be used for structural modelling or to determine what type of writing constitutes the genre being studied, but as the standard suggests, the students are writing “to accomplish their own purposes” and to showcase their understanding of literature, composition, and the genre or elements being studied in the literature.

The Common Core standards, specifically literature-focused ones, are not the highlight for the creative assignment. While the writing and composition Common Core standards encapsulate the assignment better, the literature standards emphasize the need to understand both the genre and text itself before moving onto the final assignment. The

key ideas and details of the Common Core section for literature discuss the need for students to “[c]ite strong and thorough textual evidence to support analysis of what the text says explicitly” and “[a]nalyze the impact of the author's choices” while also “[d]etermin[ing] two or more themes or central ideas of a text and analyze their development over the course of the text.” While these standards may focus on an additional text being used, it is appropriate for students to reference the literature that they have read, but they should note their own voice and writing in this assignment. Using the knowledge gained from the past two assignments, they should have a satisfactory viewpoint on the genre and the purpose of the author. In this assignment, the instructor asks the students to apply that knowledge in their own writing. They should not model previous literature too closely but should draw upon that literature for structure or genre details rather than for content. They will not showcase their knowledge of specific plot points or literary elements in this assignment, but they do need to highlight their own use of similar elements.

The writing standards from Common Core should be the focus for instructors. Although the literature standards play an important role for the assignment and need to be kept in mind by the instructor, the primary writing component of this assignment allows writing to take precedence over literature as the focus. The trio of standards mentioned in the previous two assignments are again present here. The need to revise and strengthen writing finds expression in organization, proofreading, and the possibility of different approaches to the writing process itself; therefore, the three standards focused on the production and distribution of writing fit well for this assignment. One standard that details the intricacies of this creative assignment focuses on the process: “Write

informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.” While the historical event or scientific procedures will be dependent on the literature assigned, the technical process of detailing the elements in a similar genre or model of the previous author is challenging for the students. Combined with the Common Core’s stance on practicing writing—“Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences”—these standards encapsulate the composition side of the assignment more than was the case in the previous assignments, although there is no escaping either subject in all of these assignments.

The creative assignment relates to a wide range of position statements discussed by CCCC due to the overarching nature of the assignment itself. The guiding principles for sound writing instruction require knowledge gained from the previous two assignments before using a model to recreate the genre. Among the statements regarding sound writing instruction, several lend themselves to the final assignment in the pedagogy. The first concerns the need to “emphasize the rhetorical nature of writing.” The introduction to these rhetorical elements should be completed with the second extended reading-response, and for the creative composition assignment, students need to showcase their understanding of the value of these characteristics in their own writing. CCCC goes further to detail how the instructor should present this to students: “Instructors emphasize the rhetorical nature of writing by providing writers opportunities to study the expectations, values, and norms associated with writing in specific contexts.” Examples and previous reading assignments that highlight these features can allow the

students to precisely locate these elements and comment on them as they did in their second assignment. Now, they need to create these elements in their own writing. The need to consider real audiences is discussed by the CCCC as well. Considering the shift from writing to the instructor in the first reading-response to writing to other classmates for the second assignment, the students should understand who they are writing to for the creative work. While they are writing for an assessment by the instructor, the use of summary and other plot devices should be limited in their writing due to the audience's already understood base knowledge of the text. This is not to say students should not detail the use of plot devices and summary, but they need to highlight the important instances of the literature rather than surface-level features of the text. The previous two assignments discussed the role of theme and how theme is used in writing, but the students should now discuss how theme itself is used as opposed to why theme is important in writing. CCCC offers a strategy for how to communicate this to students: "This includes developing assignments that engage students in study of and practice with writing rather than modes, forms, or invented situations." Responding to existing literature and then creating an original piece of literature within that genre engages with both the literature and composition aspects of the classroom.

There is an added reflection component to this assignment for the students. In its discussion regarding reading in different contexts, CCCC "[e]ncourage[s] reflection through reader response journals, discussion board postings, or similar approaches." In this instance, a short reflection on the processes that the students underwent during the three assignments is required to accompany the last assignment. Students will discuss the intricacies of their writing process and use of literature from the previous assignments,

but the reflection is only accompanying the creative assignment.. The goal here is to gain insight as to how the students approached the assignments and what should be done differently moving forward. The instructor can determine whether this portion of the assignment will be graded, but at minimum it should provide information regarding what went well for the students regarding both elements of composition and literature and, ideally, what can be changed for better understanding moving forward.

The conditions for sound writing instruction also offer great value to instructors looking to provide students with the most benefits when stepping into their classroom. With respect to pedagogy, the context needed in order to supply students with the required information to understand the assignment is essential but varies depending on the level of assigned reading. In providing this support, “Institutions emphasize that support is available for writers of varying abilities and levels of experience by providing support necessary for students to achieve the writing, reading, and critical analysis goals established within their degree programs.” There are going to be questions surrounding both aspects (literature and composition) of each assignment, and because students will be at varying levels of comfort with the subjects, the instructor will need to provide assistance based on that experience. Writing is a process, and using literature with that process may be challenging for all parties, but the benefits of using both will strengthen practices as the semester continues. Providing necessary background information or context to supplement the literature might “extend(s) from a knowledge of theories of writing (including, but not limited to, those theories developed in the field of composition and rhetoric),” fulfilling the requirement to preface possibly difficult literature or theories for the class. Specifically, “this means that writers engage in supported analysis of these

purposes, audiences, and contexts and through supported practice with genres and texts that circulate within and among them.” This support will vary based on the type and difficulty of the literature originally assigned. If the reading is surface-level and there are not many confusing elements to the text, themes, and genre, the presentation of context to build knowledge before reading will not be as necessary.

The difficulty of this assignment compared to the previous ones is also a point of emphasis here due to the length and the complex compositional aspect. The principles and strategies described by CCCC as they relate to the teaching and learning of reading assist the instructor in highlighting characteristics required before detailing the assignment(s). CCCC asks instructors to “[p]rovide students the opportunity to practice reading a text multiple times in order to pay attention to different elements, such as how a writer incorporates sources, defines key terms, or addresses opposing arguments,” which aligns with the previous two assignments to a degree. The need to practice reading the literature, even more so if it a new genre is being assigned, becomes more pressing when the students need to model that literature for this final assignment. For this example, it may be different from reading the same text multiple times, although it will be beneficial for the students to detail similar themes or literary elements more than once. The assignment trio can also be used to introduce students to an entirely new genre. The assignment needs to be specific in regard to what the literature includes so the students can provide appropriately targeted commentary in assignment two, but there is freedom for the instructor as long as the setup is well executed and covers all the necessary groundwork for the assignments. CCCC also wants instructors to highlight the genre’s influence: “Focus on the generic elements of a text to foster discussion of genre

conventions and how those conventions can influence reading.” This will impact how the creative assignment is completed based upon genre elements previously studied. The student’s creative work is not to be a carbon copy of the model text, but the model text should influence the overall design of the creative work. A poem should still be a poem, for example, but the freedom to incorporate more than that can be student-driven.

Additionally, CCCC provides strategies for teaching students reading in writing courses. The mention of reading strategies reinforces the idea that instructors can effectively teach literature in the composition sphere and vice-versa. The pedagogy provides strategies and best practices for responsibly assessing the value of composition and literature as they are taught in tandem to students in the secondary classroom. When teaching reading, CCCC discusses “practic(ing) different ways that instructors might model various kinds of reading for students—for instance, showing students how they read a text and stopping to demonstrate the kinds of questions they ask as they read.” This statement encapsulates the previous assignments as well as the final one, as it asks instructors to demonstrate the effects the literary and rhetorical elements have on literature itself. When discussing these three assignments with students, it is important to model the ways in which reading contributes to writing. For example, when discussing the first reading-response, the instructor might use examples as to how a sentence employs literary elements in order to assist students in highlighting those instances themselves, which they will be required to do in the second assignment. The differences in assigned literature among instructors will likely call for the instructors to “consider the range of reading approaches and techniques that students will need to engage productively with a variety of modalities.” Instructors may use the trio of assignments as both an introduction

to composition and literature in the classroom also as a means of assisting students in learning about new genres and furthering their knowledge on how to approach new literature.

The preparation of teachers, as seen and discussed by CCCC, mentions a handful of “knowledge” terms that instructors should be well versed with and be able to explain to their students. Instructors should possess a broad base of theoretical knowledge including rhetorical knowledge, linguistic knowledge, instructional knowledge, ethical and effective research methods, and technical knowledge. This may not represent an outward strategy, as discussed previously, but the notion that instructors have to own the knowledge they are going to teach to their students is important. Combined with the scaffolding required from assignment one and two, this theoretical knowledge will assist students in highlighting those instances in multiple works of literature as they move through the first two assignments. The theoretical knowledge is less specific as it relates to the final creative composition assignment, since students will not be outwardly identifying these features in others' texts, but they will now need to communicate the information through their own creative work.

While they may focus more or less on one field or the other, all three assignments require components from both literary and composition students in order to complete the assignments and progress throughout the semester. Both Common Core and NCTE standards, combined with CCCC position statements, convey the need to fully utilize both disciplines due to the ease at which assignments can fulfill both lists of standards. The students will benefit from this type of pedagogy due to the streamlining of subjects throughout the semester. With each assignment building upon the last, with both

composition and additional literary elements, students will easily and simultaneously practice both vital skills in the classroom.

Chapter Four: Discussion

The use of this pedagogy and these assignments will offer a greater integration of composition and literature within the secondary classroom. Higher education more frequently separates these subjects, but secondary instructors need to combine them in the same instructional time. The relevant standards depict these fields as distinct and separate, as is the case in higher education, but high school instructors can combine both the standards and position statements themselves into a realistic pedagogy that can successfully harness the strengths of both subjects.

The English Education Methods class as it currently stands in higher education does include a wide variety of methods and instructional tools for first-year teachers. Adequate examples of classroom situations are presented and discussed, including a variety of literature and composition elements, but there is a lack of discussion regarding the integration of these subjects. The Methods class itself does not do an entire overhaul regarding instruction, but it does need to place added emphasis on the research of the fields themselves as opposed to examples of how to teach the subjects separately. Addressing the ways in which literature and composition could be taught together, with standards in mind, will assist instructors in teaching the subjects simultaneously.

CCCC discussions involving ethical, language, and professional issues suggest an integrated pedagogical approach to composition and literature. The utilization of these statements will assist new instructors in dealing with information overload, and these position statements foreground important values and aspects of the classroom experience for instructors. When it comes to putting these statements into practice, instructors can

determine which statements are vital and should be highlighted for their assigned literature and accompanying composition practices. Literature and composition for CCCC are separate areas, as is the case for other organizations and, more generally, in higher education, but literature and composition can be used together to foster both reading comprehension and students' development as writers. Literature and composition complement each other in the classroom. The statements by CCCC, although they treat composition and literature as separate subjects, can be used to support a synthetic approach to teaching these subjects simultaneously.

Dual-enrollment proves an interesting case here as well due to the situation high school students find themselves in after graduating and enrolling in their first college courses. As discussed previously, the role of dual enrollment, according to CCCC, is to “bridge high school and college writing contexts more cohesively,” highlighting the importance of a clear understanding of both subjects moving forward. The students may face difficulties switching between the two subjects coherently due to their prior, integrated experience of the fields at the secondary level, since the subjects are often separated in higher education. The extended use of this integrative pedagogy assists the instructor in providing students with specific literature and composition assignments that engage both fields in tandem to scaffold the practice of analyzing the literature and the practice of writing. Instructors who adopt this pedagogy will effectively introduce both subjects simultaneously to the students while focusing on important aspects of both practices.

The literary assessment section of CCCC's position statements is the most practical in relation to pedagogy. For example, CCCC's statement regarding the “Role of

Reading in College Writing Classrooms” is specific enough that instructors looking for information on how to handle the literature aspect of their classroom can find in-depth strategies on how to develop this portion of the course. These statements underscore the role of literature in supporting in the practice of composition and vice-versa.

College writing is the backbone of the composition classroom, and these statements provide guidance for instructors on how to prepare to teach writing methods and practices for college writing. CCCC provides definitions and details surrounding the base knowledge instructors’ require before presenting information to their students related to the use of composition in the classroom, but they also provide further information surrounding the intricacies of being an instructor. These CCCC statements can be valuable for instructors regardless of their specific orientation toward literature or composition; the statements themselves assist instructors in utilizing their repertoire of skills learned in teacher education programs, and they suggest strategies that can be enacted to develop the composition and literature skills of students.

The NCTE Guiding Visions act similarly. Although they do not set precedent with specific methods or practices related to classroom instruction, they do provide basic details surrounding the goals of the English classroom itself. In its fourth guiding vision statement, NCTE reminds teachers that, “These standards provide ample room for the innovation and creativity essential to teaching and learning.” This encapsulates the role of the Guiding Visions and the NCTE Standards and the general relationship standards have to this proposed pedagogy. While they are ideal for the instructor to use in order to foster a better discussion and involvement in class, the freedom for the instructor to modify the details remains important. Speaking about these standards’ impact on curriculum, the

fifth Vision states, “They are not prescriptions for particular curriculum or instruction.” Again, this statement highlights the “guiding” portion of the vision statement and their use to provide general direction for instructors, including new instructors.

The NCTE Standards section comments on what students should be able to accomplish in the classroom. This provides a checklist for the instructor to focus on during the instructional time. Using the propose pedagogy, the instructor will realize the positive effects of composition and literature while adhering to the standards written by NCTE. For example, NCTE standard eight states, “Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.” The instructor should assign literature that can be supplemented by different resources available in the library or thorough databases. In the assignment itself, the composition element may also include additional sources if the instructor wishes to highlight the application of this standard specifically.

Common Core standards differ slightly from NCTE standards due to the specificity with which they discuss each subject. The Common Core standards are similar to the CCCC position statements: literature and composition are separated and discussed as two different subjects in the classroom. The strength of these standards, compared to the position statements or NCTE standards, lies in the specificity of the distinction between composition and literature. If the instructor wants to teach specifically in the realm of literature, the Common Core offers standards ranging from craft and structure to range of reading and level of textual complexity. The composition standards provide a similar range in discussion, from text types and purposes to forms and contexts of

writing. The standards from Common Core provide more than steps to assist instructors, and they allow for further discussion of the use of these standards beyond using them as guidelines. The proposed pedagogy utilizes these standards, with the inclusion of both subjects, because of how they influence classroom instruction.

The application of the proposed pedagogy offers a hands-on example of how an instructor can use literature and composition together in assignments. While this requires some differentiation based on the direction the instructor chooses to pursue, the assigned reading should reflect the goals of the instructor, compounded by the use of standards. The first assignment discusses how composition and literature can be used within a short reading and a short writing assignment. The use of literature in this instance serves both as an introduction to the course and as a means to show the students the use of literature moving forward. Ideally, the first assignment establishes the roles of literature and composition as working together for the students, helping them to understand the way reading literature influences and supports the work of composition. The second assignment asks the students to engage in similar ways with the newly assigned literature, but the instructor should focus on students' description and analysis of literary and rhetorical elements instead of plot or character, as they did in the first assignment. Here, they detail the use of rhetorical devices such as author's purpose, context, and audience that are present in the literature for assignment two. The value of asking the students to write to their peers to detail their findings further highlights the role of audience, purpose, and context. The scaffolding between the first and second assignment includes both literature and composition as a focus, enabling students to succeed in the third, creative assignment. The third assignment relies on the knowledge the students have gained from

both the literature and their writing in the previous two assignments. The instructor uses the literature to model and asks the students to create their own work in the same genre and also to reflect on their writing process. The example given asks students to construct a nonfiction story, but the instructor may elect to study a variety of genres. Students will also be practicing writing processes and skills through multiple drafts of the assignments, engaging in peer response, and implementing formative feedback from their instructors.

This pedagogical approach utilizes literature and composition together in the secondary classroom. Discussions with authors, researchers, and educators highlight the intricacies surrounding the two subjects, but there is a need for a pedagogical approach that encapsulates the best practices of both subjects in secondary education. Considering the standards and the best practices and methods, the high school classroom does engage with literature and composition, but rarely are the two fields considered in tandem. The advantages of this pedagogy lie in the ease with which it can be enacted by both new and veteran teachers, along with the freedom it presents for the instructors to make the curriculum their own. The integration of literature and composition does not detract from the instructor's overall goals for the semester, but rather allow the instructor to effectively use the subjects together.

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