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**Situating Portfolios**

Kathleen Yancey 1997-02 Situating Portfolios is both reflective and forward-looking, practice-oriented but well-grounded in theory. Kathleen Yancey and Irwin Weiser bring together thirty-one writing teachers from diverse levels of instruction, institutional settings, and regions to create an inviting volume on current practice in portfolio writing assessment. The contributors here reflect on the explosion in portfolio practice over the last decade, why it happened, what comes next; discuss portfolios in hypertext, the web, and other electronic spaces; report on current and new contexts, from emergent literacy to faculty development, in which portfolios now appear; and consider emerging trends and issues that are involving portfolios in teacher assessment, faculty development, and graduate student experience. An energetic volume, Situating Portfolios gathers a wide range of experience and thinking into one stimulating discussion. It's a book that will be of interest to writing teachers and teacher educators at all levels.

**Electronic Portfolios 2.0**

Darren Cambridge 2009 "The book contains a wealth of data from schools that have been pioneers in the use of electronic portfolios. The authors identify emerging new critical questions, challenges, and opportunities for further development of this genre. A school seeking to integrate this pedagogical strategy will find this to be a helpful reference volume." --Teaching Theology and Religion Higher education institutions of all kinds—across the United States and around the world—have rapidly expanded the use of electronic portfolios in a broad range of applications including general education, the major, personal planning, freshman learning communities, advising, assessing, and career planning. Widespread use creates an urgent need to evaluate the implementation and impact of eportfolios. Using qualitative and quantitative methods, the contributors to this book—all of whom have been engaged with the Inter/National Coalition for Electronic Portfolio Research—have undertaken research on how eportfolios influence learning and the learning environment for students, faculty members, and institutions. This book features emergent results of studies from 20 institutions that have examined effects on student reflection, integrative learning, establishing identity, organizational learning, and designs for learning supported by technology. It also describes how institutions have responded to multiple challenges in eportfolios development, from engaging faculty to going to scale. These case studies exemplify how eportfolios can spark disciplinary identity, increase retention, address accountability, improve writing, and contribute to accreditation. The chapters demonstrate the applications of eportfolios at community colleges, small private colleges, comprehensive universities, research universities, and a state system.

**Reflection In The Writing Classroom**

Kathleen Yancey 1998-03-01 Yancey explores reflection as a promising body of practice and inquiry in the writing classroom. Yancey develops a line of research based on concepts of philosopher Donald Schon and others involving the role of deliberative reflection in classroom contexts. Developing the concepts of reflection-in-action, constructive reflection, and reflection-in-presentation, she offers a structure for discussing how reflection operates as students compose individual pieces of writing, as they progress through successive writings, and as they deliberately review a compiled body of their work-a-portfolio, for example. Throughout the book, she explores how reflection can enhance student learning along with teacher response to and evaluation of student writing. Reflection in the Writing Classroom will be a valuable addition to the personal library of faculty currently teaching in or administering a writing program; it is also a natural for graduate students who teach writing courses, for the TA training program, or for the English Education program.

**High-Impact ePortfolio Practice**

Bret Eynon 2017-01-13 At a moment when over half of US colleges are employing ePortfolios, the time is ripe to develop their full potential to advance integrative learning and broad institutional change. The authors outline how to deploy the ePortfolio as a high-impact practice and describe widely-applicable models of effective ePortfolio pedagogy and implementation that demonstrably improve student learning across multiple settings. Drawing on the campus ePortfolio projects developed by a constellation of institutions that participated in the Connect to Learning network, Eynon and Gambino present a wealth of data and revealing case studies. Their broad-based evidence demonstrates that, implemented with a purposeful framework, ePortfolios correlate strongly with increased retention and graduation rates, broadened student engagement in deep learning processes, and advanced faculty and institutional learning. The core of the book presents a comprehensive research-based framework, along with practical examples and strategies for implementation, and identifies the key considerations that need to be addressed in the areas of Pedagogy, Professional Development, Outcomes Assessment, Technology and Scaling Up. The authors identify how the ePortfolio experience enhances other high-impact practices (HIPs) by creating unique opportunities for connection and synthesis across courses, semesters and co-curricular experiences. Using ePortfolio to integrate learning across multiple HIPs enables students reflect and construct a cohesive signature learning experience. This is an invaluable resource for classroom faculty and educational leaders interested in transformative education for 21st century learners.

**Practice in Context**

National Council of Teachers of English 2002 Designed for a broad audience in education, this book offers a realistic look at the wide range of teaching contexts and how writing teachers adapt their pedagogical practices to their particular circumstances. Specific topics highlighted by individual essays include: basic writing, service learning, online writing, revision, research writing, proofreading and editing, portfolios, and assessment rubrics. Following the Foreword (Kathleen B. Yancey) and the Introduction (Cindy Moore and Peggy O'Neill), essays in the book are: (1) "Teaching and Literacy in Basic Writing Courses" (Sueylln Duffy); (2) "Reexperiencing the Ordinary: Mapping Technology's Impact on Everyday Life" (Catherine G. Latterell); (3) "Writing about Growing Up behind the Iron Curtain" (Pavel Zemlinsky); (4) "Autobiography in Advanced Composition" (Katie Hupp Stahlhecker); (5) "Writing beyond the Academy: Using Service-Learning for Professional Preparation" (Hildy Miller); (6) "Managing Diverse Disciplines in a Junior-Level WID Course" (Margaret Schaub); (7) "Getting Students Take Charge: A Nonfiction Writing Workshop" (Stephen Wilhoit); (8) "Models for Voices: Narrative Essay Assignment" (Tonya M. Strensm); (9) "Writing with/in Identities: A Synthesis Assignment" (Jennifer H. Bruce); (10) "Conflict, Context, Conversation: Rethinking Argument in the Classroom" (Margaret M. Strain); (11) "Liberal Arts in a Cultural Studies Composition Course" (Mary M. Mulder); (12) "Writing to Save the World" (Margrethe Ahlschwede); (13) "Alternative Forms of Research Writing" (Eve Gerken); (14) "Rhetoric in Action: Ethnographic View" (David Seitz); (15) "Creating an Online Newspaper" (Dan Melzer); (16) "Being Honest about Writing and Individual Freedom--Or, Children, There Ain't No Rules" (P.L. Thomas); (17) "Conflicting Voices in the Classroom: Developing Critical Consciousness" (Annette Harris Powell); (18) "The Focused Reading Response" (Margaret A. McLaughlin); (19) "Locating Students in Academic Dialogue: The Research Journal" (Janis E. Haswell); (20) "Moving beyond This Is Good in Peer Response" (Peggy M. Woods); (21) "Critical Reading and Response: Experimenting with Anonymity in Draft Workshops" (J. Paul Johnson); (22) "Steal This Assignment: Radical Revision" (Wendy Bishop); (23) "Getting Textual: Teaching Students to Proofread and Edit" (Brian Huot); (24) "Reading the Writing Process on the Web" (Jenice McIntire-Strasburg); (25) "Taking Out the Guesswork: Using Checklists in the Composition Classroom" (Lee Nickeson-Massey); (26) "Awakening the Writer's Identity through Conferences" (Kate Freedland); (27) "Building Relationships through Written Dialogue" (Margaret M. Strain); (28) "Electronic Portfolios 2.0: The Challenges of Evaluating Electronic Portfolios in Open Online Environments" (Bret Eynon, Cindy Moore, and Peggy O'Neill).
Curriculum include both those integrated within existing disciplinary courses and those offered through credit-bearing stand-alone courses. In taking up questions focused on what students need to know and do in becoming informed, effective ePortfolio makers, the contributors to this volume - from the standpoint of their course outcomes and institutional contexts - present various approaches to developing an ePortfolio literacy. Individually and collectively, the chapters explain ways to engage students in understanding the potential purposes, structures, audiences, and designs of ePortfolios; in developing the reflective practices for contextualizing and informing the selection and curation of artifacts; and in creating appropriate focus and coherence. Synthesizing insights from the previous chapters, the concluding chapter identifies six consistent features of an ePortfolio curriculum that support the development of students’ ePortfolio literacy. In addition, Kathleen Blake Yancey identifies and defines seven common ePortfolio curricular dimensions that contribute to students’ ePortfolio literacy, among them student agency, digital identity, and campus and global citizenship. Not least, she describes new practices emerging from ePortfolio curricula, including new ePortfolio-specific genres; new metaphors used to characterize ePortfolios and their practices; and new issues that the ePortfolio curriculum raises.


A Rhetoric of Reflection-Kathleen Yancey 2016-08-15 Reflection in writing studies is now entering a third generation. Dating from the 1970s, the first generation of reflection focused on identifying and describing internal cognitive processes assumed to be part of composing. The second generation, operating in both classroom and assessment scenes in the 1990s, developed mechanisms for externalizing reflection, making it visible and thus explicitly available to both writers and observers. This third generation of work in reflection is emerging. As mapped by the contributors to A Rhetoric of Reflection, this iteration of research and practice is taking up new questions in new sites of activity and with new theories. It comprises attention to transfer of writing knowledge and practice, teaching and assessment, portfolios, linguistic and cultural difference, and various media, including print and digital. It conceptualizes conversation as a primary reflective medium, both inside and outside the classroom and for individuals and collectives, and articulates the role that different genres play in hosting reflection. Perhaps most important in the work of this third generation is the identification and increasing appreciation of the epistemic value of reflection, of its ability to help make new meanings, and of its rhetorical power—for both students and scholars. Contributors: Anne Beaufort, Kara Taczak, Liane Robertson, Michael Neal, Heather Ostman, Cathy Leaker, Bruce Horner, Asao B. Inoue, Tyler Richmond, J. Elizabeth Clark, Naomi Silver, Christina
When Students Have Power—Ira Shor 2014-12-10 What happens when teachers share power with students? In this profound book, Ira Shor—the inventor of critical pedagogy in the United States—relates the story of an experiment that nearly went out of control. Shor provides the reader with a reenactment of one semester that shows what really can happen when one applies the theory and democratizes the classroom. This is the story of one class in which Shor tried to fully share with his students control of the curriculum and of the classroom. After twenty years of practicing critical teaching, he unexpectedly found himself faced with a student uprising that threatened the very possibility of learning. How Shor resolves these problems, while remaining true to his commitment to power-sharing and radical pedagogy, is the crux of the book. Unconventional in both form and substance, this deeply personal work weaves together student voices and thick descriptions of classroom experience with pedagogical theory to illuminate the power relations that must be negotiated if true learning is to take place.

Coming To Terms—Patricia Lynne 2004-11-01 In a provocative book-length essay, Patricia Lynne argues that most programmatic assessment of student writing in U.S. public and higher education is conceived in the terms of mid-20th century positivism. Since composition as a field had found its most compatible home in constructivism, she asks, why do compositionists import a conceptual frame for assessment that is incompatible with composition theory? By casting this as a clash of paradigms, Lynne is able to highlight the ways in which each theory can and cannot influence the shape of assessment within composition. She laments, as do many in composition, that the objectively oriented paradigm of educational assessment theory subjugates and discounts the very social constructionist principles that empower composition pedagogy. Further, Lynne criticizes recent practice for accommodating the big business of educational testing—especially for capitulating to the discourse of positivism embedded in terms like "validity" and "reliability." These terms and concepts, she argues, have little theoretical significance within composition studies, and their technical and philosophical import are downplayed by composition assessment scholars. There is a need, Lynne says, for terms of assessment that are native to composition. To open this needed discussion within the field, she analyzes cutting-edge assessment efforts, including the work of Broad and Haswell, and she advances a set of alternate terms for evaluating assessment practices, a set of terms grounded in constructivism and composition. Coming To Terms is ambitious and principled, and it takes a controversial stand on important issues. This strong new volume in assessment theory will be of serious interest to assessment specialists and their students, to composition theorists, and to those now mounting assessments in their own programs.

Twenty Writing Assignments in Context—Kathleen Blake Yancey 2017-02

Writing across Contexts—Kathleen Yancey 2014-05-15 Addressing how composers transfer both knowledge about and practices of writing. Writing across Contexts explores the grounding theory behind a specific composition curriculum called Teaching for Transfer (TFT) and analyzes the efficacy of the approach. Finding that TFT courses aid students in transfer in ways that other kinds of composition courses do not, the authors demonstrate that the content of this curriculum, including its reflective practice, provides a unique set of resources for students to call on and repackage for new writing tasks. The authors provide a brief historical review, give attention to current curricular efforts designed to promote such transfer, and develop new insights into the role of prior knowledge in students’ ability to transfer writing knowledge and practice, presenting three models of how students respond to and use new knowledge—assemblage, remix, and critical incident. A timely and significant contribution to the field, Writing across Contexts will be of interest to graduate students, composition scholars, WAC and writing-in-the-disciplines scholars, and writing program administrators.

The E-portfolio Paradigm—Nicole Buzzetto-More 2010

Electronic Portfolios—Barbara L. Cambridge 2001 The portfolio is a powerful tool for learning and assessment. Introducing the electronic into the mix increases its power, especially through the key feature of interactive hyperlinks and the potential to promote continuous reflection on, and updating of, learning. This introduction examines the potential of electronic portfolios by addressing: rationales for creating an electronic portfolio; possible features of the portfolio; examples of current practice; cautions; and recommendations. Chapters by nineteen portfolio practitioners from a range of disciplines and institutions describe the construction and use of electronic portfolios. They describe the uses: * By students to display and reflect on work for a specific course or program * By faculty to document and reflect on their classroom practice and allow comment by colleagues or others * By institutions to demonstrate accountability to their stakeholders and as a vehicle for institution-wide reflection, learning, and improvement. The section on institutional portfolios includes chapters on the incorporation of institutional research and data, and the potential role for such portfolios in accreditation. Section editors: Susan Kahn, Daniel P Tompkins, and Kathleen Blake Yancey.

Everything's a Text—Dan Melzer 2010-11 A colorful and current reader, Everything’s A Text captures our information age by utilizing mediums of print, visual, and digital text that students encounter daily. Students will view a range of texts from blogs to lyrics to advertisements to graffiti that are coupled with a variety of opened ended projects, allowing them to think critically and creatively about the readings. This hip reader has the most diverse genres in its class to more effectively prepare students for college-level reflection and analysis.

Everyone Can Write—Peter Elbow 2000-01-27 Writing without Teachers (OUP 1975) and Writing with Power (OUP 1995) Peter Elbow revolutionized the teaching of writing. His process method— and its now commonplace "free writing" techniques—liberated generations of students and teachers from the emphasis on formal principles of grammar that had dominated composition pedagogy. This new collection of essays brings together the best of Elbow's writing since the publication of Embracing Contrariness in 1987. The volume includes sections on voice, the experience of writing, teaching, and evaluation. Implicit throughout is Elbow's commitment to humanizing the profession, and his continued emphasis on the importance of binary thinking and nonadversarial argument. The result is a compendium of a master teacher's thought on the relation between good pedagogy and good writing; it is sure to be of interest to all professional teachers of writing, and will be a valuable book for use in composition courses at all levels.

Organic Writing Assessment—Bob Broad 2009-09-01 Educators strive to create “assessment cultures” in which they integrate evaluation into teaching and learning and match assessment methods with best instructional practice. But how do teachers and administrators discover and negotiate the values that underlie their evaluations? Bob Broad’s 2003 volume, What We Really Value, introduced dynamic criteria mapping (DCM) as a method for eliciting locally-informed, context-sensitive criteria for writing assessments. The impact of DCM on assessment practice is beginning to emerge as more and more writing departments and programs adopt, adapt, or experiment with DCM approaches. For the authors of Organic Writing Assessment, the DCM experience provided not only an authentic assessment of their own programs, but a nuanced language through which they can converse in the always vexing, potentially divisive realm of assessment theory and practice. Of equal interest are the adaptations these writers invented for Broad’s original process, to make DCM even more responsive to local needs and exigencies. Organic Writing Assessment represents an important step in the evolution of writing assessment in higher education. This volume documents the second generation of an assessment model that is regarded as scrupulously consistent with current theory; it shows DCM’s flexibility, and presents an informed discussion of its limits and its potentials.
Writing in the Disciplines—Mary Deane 2011-08-23 Writing in the Disciplines (WID) is a growing field in which discipline-based academics, writing developers, and learning technologists collaborate to help students succeed as subject specialists. This book places WID in its theoretical and cultural contexts and reports on initiatives taking place at a range of UK higher education institutions. Also includes surveys of current developments and scholarship in the US, Australia, and elsewhere, making it of interest to both a UK and an international audience.

Reimagining Process—Kyle Jensen 2014-12-12 Reimagining Process explores how process and attending concepts as appreciation, care, power and portfolios might play a more prominent role in emerging writing studies research.

Keywords in Writing Studies—Paul Hepler 2015-02-15 Keywords in Writing Studies is an exploration of the principal ideas and ideals of an emerging academic field as they are constituted by its specialized vocabulary. A sequel to the 1996 work Keywords in Composition Studies, this new volume traces the evolution of the field’s lexicon, taking into account the wide variety of theoretical, educational, professional, and institutional developments that have redefined it over the past two decades. Contributors address the development, transformation, and interconnections among thirty-six of the most critical terms that make up writing studies. Looking beyond basic definitions or explanations, they explore the multiple layers of meaning within the terms that writing scholars currently use, exchange, and question. Each term featured is a part of the general disciplinary parlance, and each is a highly contested focal point of significant debates about matters of power, identity, and values. Each essay begins with the assumption that its central term is important precisely because its meaning is open and multiplex. Keywords in Writing Studies reveals how the key concepts in the field are used and exchanged, rather than advocating particular usages and the particular vision of the field that they imply. The volume will be of great interest to both graduate students and established scholars.

Artful Teaching—David M. Donahue 2010 Describes how the arts provide an entry point for gaining insight into why and how students learn. It includes rich and lively examples of public school teachers integrating visual arts, music, drama, and dance with subject matter, including English, social studies, science, and mathematics to provide a deeper understanding of why and how to use the arts every day, in every school, to reach every child.

Designing Writing Assignments—Traci Gardner 2008 Suggests ways for teachers to develop writing assignments to meet the needs of different types of learners and addresses the challenges of mandates, testing, paper load, and resource-stretched classrooms.

Integrating Study Abroad into the Curriculum—Elizabeth Brewer 2012-03-12 With the increased interest in study abroad and multicultural education, educators, employers, and institutions are exploring the desirability and feasibility of integrating study abroad into their curricula. This book offers numerous perspectives relevant to the integration of study abroad into the curriculum. The following nine chapters provide examples from a variety of disciplines—anthropology and religious studies, to literature, urban studies, biology and public health—and within such contexts as distance learning, service learning, and the senior thesis. The concluding chapter considers faculty development activities and institutional structures and policies that support curriculum integration. While the examples are drawn from Beloit College and Kalamazoo College—liberal arts colleges with substantial study abroad enrollments, and nationally recognized for their innovative practices—readers will recognize they are easily adaptable to their own institutions. The two colleges achieved their curricular innovations with limited financial resources, and in the context that most of their students are dependent on financial aid. The transformational ideas and practices described here provide material for reflection and campus conversations for anyone concerned with developing global citizens and well-educated students, and offer a blueprint for implementation.

The Promise and Perils of Writing Program Administration—Theresa Enos 2008-01-26 Combining formal and informal quantitative research with narrative-based scholarship, THE PROMISE AND PERILS OF WRITING PROGRAM ADMINISTRATION represents multiple voices from faculty balancing between the demands of teaching, writing, and administering writing programs in professional, ethical ways-often under circumstances that can be defined, at best, as difficult. In these pages, junior faculty tell their stories of triumph and trauma, while more firmly established composition scholars reflect upon the changing and challenging profession we all share.

Innovative Approaches to Teaching Technical Communication—Tracy Bridgeford 2004 Programs in technical writing, technical communication, and/or professional communication have recently grown in enrollment as the demand among employers for formally prepared technical writers and editors has grown. In response, scholarly treatments of the subject and the teaching of technical writing are also burgeoning, and the body of research and theory being published in this field is many times larger and more accessible than it was even a decade ago. Although many theoretical and disciplinary perspectives can potentially inform technical communication teaching, administration, and curriculum development, the actual influences on the field’s canonical texts have traditionally come from a rather limited range of disciplines. Innovative Approaches to Teaching Technical Communication brings together a wide range of scholars/teachers to expand the existing canon.

A Writer’s Resource (comb-version) Student Edition—Kathleen Blake Yancey 2015-01-08 A Writer’s Resource helps writers identify the fundamental elements of any writing situation—from academic papers to blog posts to 140-character tweets. Its innovative, transferable techniques and practices build confidence for composing across genres, media, and the academic curriculum. And with its numerous examples from a rich cross-section of disciplines, the fifth edition clearly demonstrates that every major, every field of study, and every potential career path depends on written communication.

Antiracist Writing Assessment Ecologies—Asa B. Inoue 2015-11-08 In Antiracist Writing Assessment Ecologies, Asa B. Inoue theorizes classroom writing assessment as a complex system that is “more than” its interconnected elements. To explain how and why antiracist work in the writing classroom is vital to literacy learning, Inoue incorporates ideas about the white racial habitus that informs dominant discourses in the academy and other contexts.

The Writing Program Administrator's Resource—Stuart C. Brown 2005-04-11 The role of the writing program administrator is one of diverse activities and challenges, and preparation for the position has traditionally come through on-the-job training. This book brings together the voices of experienced and new writing program administrators as they share their stories of triumph and trauma, help readers identify the fundamental elements of the position, and provide a framework for addressing the various requirements and demands of the position, and even experienced WPAs often encounter situations on which they need advice. The Writing Program Administrator's Resource has been developed to address the needs of all WPAs, regardless of background or experience. It provides practical, applicable tools to effectively address the differing and sometimes competing roles in which WPAs find themselves. Readers will find an invaluable collection of articles in this volume, addressing fundamental practices and issues encountered by WPAs in their workplace settings and focusing on the roles and skills of writing program administration. With formal preparation and training only now beginning to catch up to the very real needs of the WPA, this volume offers guidance and support from authoritative and experienced sources—educators who have established the definitions and standards of the position; who have run into obstacles and surmounted them; and who have not just survived but thrived in their roles as WPAs. Editors Stuart C. Brown and Theresa Enos contribute their own experience and bring together the voices of their colleagues to delineate the intellectual scope and practices of writing program administration as an emerging discipline. Established and esteemed leaders in the field offer insights, advice, and plans of action for the myriad scenarios encountered in the position, encouraging WPAs and helping them to realize that they often know more than they think they do. This resource is required reading for the new WPA, and an essential reference for all who serve in the WPA role. As a guidebook for WPAs, it is destined to become a
The Learning Portfolio—John Zubizarreta 2009-12-22 The learning portfolio is a powerful complement to traditional measures of student achievement and a widely diverse method of recording intellectual growth. This second edition of this important book offers new samples of print and electronic learning portfolios. An academic understanding of and rationale for learning portfolios and practical information that can be customized. Offers a review of the value of reflective practice in student learning and how learning portfolios support assessment and collaboration. Includes revised sample assignment sheets, guidelines, criteria, evaluation rubrics, and other material for developing print and electronic portfolios.

Teaching and Assessing Writing—Edward M. White 1998-01-01

First Time Up—Brock Dethier 2005 *First time up?*—an insider’s friendly question from 1960s counter-culture—perfectly captures the spirit of this book. A short, supportive, practical guide for the first-time college composition instructor, the book is upbeat, wise but friendly, casual but knowledgeable (like the voice that may have introduced you to certain other firsts). With an experiential focus rather than a theoretical one, First Time Up will be a strong addition to the newcomer’s professional library, and a great candidate for the TA practicum reading list. Dethier, author of The Composition Instructor’s Survival Guide and From Dylan to Donne, directly addresses the common headaches, nightmares, and epiphanies of composition teaching—especially the ones that face the new teacher. And since legions of new college composition teachers are either graduate instructors (TAs) or adjuncts without a formal background in composition studies, he assumes these folks as his primary audience. Dethier’s voice is casual, but it conveys concern, humor, experience, and reassurance to the first-timer. He addresses all major areas that graduate instructors or new adjuncts in a writing program are sure to face, from career anxiety to thoughts on grading and keeping good classroom records. Dethier’s own eclecticism is well-represented here, but he reviews with considerable deftness the value of contemporary scholarship to first-time writing instructors—many of whom will be impatient with high theory. Throughout the work, he affirms a humane, confident approach to teaching, along with a true affection for college students and for teachers just learning to deal with them.

ePortfolio Performance Support Systems—Katherine V. Wills 2013-07-16 ePortfolio Performance Support Systems: Constructing, Presenting, and Assessing Portfolios addresses theories and practices advanced by some of the most innovative and active proponents of ePortfolios.

Power and Portfolios—Jim Mahoney 2002 The author discusses his experiences teaching reading and writing, and explains how to structure and run high school classrooms with portfolios as the centerpiece.

Catalyst in Action—Bret Eynon 2018-10-18 Published in association with img alt="" src="https://stlymphob.presswarehouse.com/uploads/747a0aa87371257e3e6b77669e2h.jpg" In 2017, Bret Eynon and Laura M. Gambino released High-Impact ePortfolio Practice, which drew broad acclaim from faculty and educational leaders. “An instant classic,” wrote one reviewer. “The book I’ve been waiting for!” exclaimed another. With compelling evidence of the impact of ePortfolio “done well,” and a practical framework for educators to follow, this research study quickly led to the formal recognition of ePortfolio as a validated High Impact Practice. Now, with Catalyst in Action: Case Studies of High-Impact ePortfolio Practice, Eynon and Gambino have taken the next step. The book offers 20 powerful case studies, drawn from campuses ranging from Bronx Community College to Yale University, from the University of South Carolina, to Dublin University and Arizona State. In High Impact ePortfolio Practice, Eynon and Gambino outlined the Catalyst Framework, spotlighting the strategies needed to launch, build and sustain a “high-impact” ePortfolio practice. Linking integrative social pedagogy to technology, assessment and professional development, the Catalyst Framework offers guiding principles and classroom-based ePortfolio practices that improve student success, deepen the student learning experience, and catalyze learning-centered institutional change. In Catalyst in Action, faculty and college leaders detail their experiences exploring and testing the Framework on their campuses. Working with diverse groups of students in a broad range of disciplines and settings, the case study authors put Eynon and Gambino’s integrative strategies into practice. Catalyst in Action shares their findings and their insights. As higher education enters a challenging new era, it must find new ways adapt and change, to support and demonstrate student growth and development. Catalyst in Action is a powerful combination of intensive research and practical experiencing. Offering exciting new evidence and fresh new insights, Catalyst in Action will be an invaluable resource for those who wish to build student success, advance higher learning, and meet the demands of the 21st century.

Standards for the English Language Arts—National Council of Teachers of English 1996 This book describes standards for the English language arts and defines what K-12 students should know about language and be able to do with language. The book presents the current consensus among literacy teachers and researchers about what students should learn in the English language arts—reading, writing, listening, speaking, viewing, and visually representing. The first chapter of the book (Setting Standards in the English Language Arts) addresses defining the standards and the need for standards. The second chapter (Perspectives Informing the English Language Arts Standards) discusses the content, purpose, development, and context of the standards. The third chapter presents the 12 standards in detail. The fourth chapter (Standards in the Classroom) presents elementary, middle-school, and high-school vignettes which illustrate how the standards might be implemented in the classroom. The book concludes that these standards represent not an end but a beginning—a starting point for discussion and action. A glossary (containing more than 100 terms), a list of participants, a history of the standards project, an overview of standards projects, state and international English language arts standards, a 115-item annotated list of resources for teachers, and a comment form are attached. (RS)