

How do I Reflect?

What should your reflection include?

- Restate what the assignment asked you to do in your own words
- Discuss your process for completion
- Address standards appropriate to the assignment AND how you met them using evidence from your work

Consider:

- What did you learn?
- How did you overcome challenges?
- What would you do differently next time?
- How would you assess yourself?

What should your reflection look like?

- An essay (do not just answer the above questions), at least one full page with multiple paragraphs, single-spaced.

What should your reflection NOT look like?

- Bad habits of other group members (focus on yourself)
- Whether or not you liked an assignment (unless there is constructive feedback as well)
- Just answers to the above questions without a narrative

Reflection In The Writing Classroom

Jaclyn Fiscus-Cannaday



Reflection In The Writing Classroom:

Reflection-in-Motion Jaclyn Fiscus-Cannaday, 2025-05-23 Reflection in Motion considers how reflective practice is embedded in daily course happenings centering the experiences of students and teachers in Minority Serving Institutions to amplify underrepresented viewpoints about how reflection works in the writing classroom Jaclyn Fiscus Cannaday examines how its availability is subject to teacher student power dynamics the literacies welcomed or not in the class the past and present pedagogies that students are engaging with and attending to and the interactions among humans materials and emotions within the rhetorical context She adopts an intersectional feminist perspective for an inclusive view of how practitioners name identify and practice reflection in the everyday moments of writing classrooms Fiscus Cannaday invokes a Black feminist qualitative research method that Venus Evans Winters calls a mosaic When researchers collect both traditional and nontraditional texts to create a full view of students and teachers interviews at three institutions a Hispanic Serving Institution a Historically Black College and University and an Asian American Native American Pacific Islander Serving Institution she finds that practitioners often build definitions from past experiences with reflection and then use those definitions as terministic screens to decide if an activity can be named identified and practiced as reflection These definitions hold different rhetorical effects reflection for introspection reflection for learning reflection for mindfulness and reflection for awareness Reflection is used for these different rhetorical effects but because classrooms so often focus on the Westernized view and its emphasis on growth reflection has the underused and undertheorized potential rhetorical effect of helping students investigate their identities and positionalities acknowledge deep rooted ideologies and consider new perspectives so they can better work across difference Reflection in Motion will inspire teachers and writing program administrators to listen to how students define and practice reflection and why thus making room for more capacious definitions of reflection and student centered practices of what reflection can do and be

Reflection In The Writing Classroom Kathleen Yancey, 1998-03 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

Writing from the Inside Olivia Archibald, Maureen Hall, 2015-09-30 Writing from the Inside The Power of Reflective Writing in the Classroom demonstrates

the value of contemplative practice in education and shows how it can deepen learning through reflective writing The book's perspective draws on John Dewey's definition of reflection as an active persistent and careful consideration of knowledge It defines reflective writing as a writing process characterized by consideration or reconsideration of concepts and experiences for the purpose of beginning or doing the serious work of consolidating deep thoughtful and perhaps even transformative insights This active persistent and careful consideration of ideas and experiences through writing mediates the busy stressful and sometimes superficial culture surrounding our students and establishes a climate for mindful focused work Each chapter of *Writing from the Inside: The Power of Reflective Writing in the Classroom* provides suggested activities for teachers and students and examples of assessment practices for reflective writing activities The work's reflective writing assignments and assessments serve as a practical resource for teachers of writing and other disciplines in higher education and grades 9-12 The authors review the theoretical foundation of reflective writing and offer a range of practical activities in writing pedagogy affective learning contemplative practice and the development of a community of writers These reveal the value of incorporating a reflective focus in the writing classroom as well as in other subjects for both students and teachers Such a focus helps to foster creation as an impulse to connect and an urge to make meaning out of the disorderly experiences of daily life Students value the therapeutic stress relieving effects of contemplative writing its ability to create community and interconnectedness and its benefits for preparing the mind for focused work by helping them to concentrate on the present moment and experience deeper learning The approach helps them learn how to take on identities as writers and to make deep connections to writing communities within the class and to the community of writers at large thus bolstering the possibilities for more successful teaching and learning Teachers can also benefit from a regular practice of reflective writing because of its potential for personal enlightenment professional development and membership in a community of scholars Pre-service and in-service teachers benefit from contemplative writing practice which helps them gain insight into their own identity as writers and writing teachers *Writing from the Inside* is geared to an international audience of English and writing teachers at the secondary and college university level teachers in other disciplines and teacher educators It is relevant to those interested in novel and unconventional pedagogical approaches contemplative practices and the notion of reflective writing as a life practice Suggested activities in each chapter provide for many different types of practical application including exercises for the teacher as an individual and specific pedagogy for the classroom The authors show through numerous examples that reflective writing for discovery and critical thinking can be used at any point in the writing and learning process in English classes as well as in other disciplines

Reflective Writing for Language Teachers Thomas S. C. Farrell, 2012-09 *Reflective Writing for Language Teachers* explores the impact of regular writing as a reflective tool for teachers of English as a second language other language teachers and classroom English or language arts teachers [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 help writers. Now a 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 scholars and students.

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 Russell, McDonald, Pamela Flash, Kevin Roozen, Jeff Sommers, Doug Hesse. [A New Writing Classroom](#)

Patrick Sullivan, 2014-07-15. In *A New Writing Classroom* Patrick Sullivan provides a new generation of teachers a means and a rationale to reconceive their approach to teaching writing calling into question the discipline's dependence on argument. Including secondary writing teachers within his purview Sullivan advocates a more diverse exploratory and flexible approach to writing activities in grades six through thirteen. *A New Writing Classroom* encourages teachers to pay more attention to research in learning theory transfer of learning international models for nurturing excellence in the classroom and recent work in listening to teach students the sort of dialogic stance that leads to higher order thinking and more sophisticated communication. The conventional argumentative essay is often a simplistic form of argument widely believed to be the most appropriate type of writing in English classes but other kinds of writing may be more valuable to students and offer more important kinds of cognitive challenges. Focusing on listening and dispositions or habits of mind as central elements of this new composition pedagogy *A New Writing Classroom* draws not just on composition studies but also on cognitive psychology philosophy learning theory literature and history making an exciting and significant contribution to the field.

Assessment in the Second Language Writing Classroom Deborah Crusan, 2010-07. *Assessment in the Second Language Writing Classroom* is a teacher and prospective teacher friendly book uncomplicated by the language of statistics. The book is for those who teach and assess second language writing in several different contexts: the IEP, the developmental writing classroom and the sheltered composition classroom. In addition teachers who experience a mixed population or teach cross cultural composition will find the book a valuable resource. Other books have thoroughly covered the theoretical aspects of writing assessment but none have focused as heavily as this book does on pragmatic classroom aspects of writing assessment. Further no book to date has included an in depth examination of the

machine scoring of writing and its effects on second language writers Crusan not only makes a compelling case for becoming knowledgeable about L2 writing assessment but offers the means to do so Her highly accessible thought provoking presentation of the conceptual and practical dimensions of writing assessment both for the classroom and on a larger scale promises to engage readers who have previously found the technical detail of other works on assessment off putting as well as those who have had no previous exposure to the study of assessment at all Writing the Classroom Stephen E.

Neaderhiser,2022-11-21 Writing the Classroom explores how faculty compose and use pedagogical documents to establish classroom expectations and teaching practices as well as to articulate the professional identities they perform both inside and outside the classroom The contributors to this unique collection employ a wide range of methodological frameworks to demonstrate how pedagogical genres even ones as seemingly straightforward as the class syllabus have lives extending well beyond the classroom as they become part of how college teachers represent their own academic identities advocate for pedagogical values and negotiate the many external forces that influence the act of teaching Writing the Classroom shines a light on genres that are often treated as two dimensional with purely functional purposes arguing instead that genres like assignment prompts course proposals teaching statements and policy documents play a fundamental role in constructing the classroom and the broader pedagogical enterprise within academia Writing the Classroom calls on experienced teachers and faculty administrators to critically consider their own engagement with pedagogical genres and offers graduate students and newer faculty insight into the genres that they may only now be learning to inhabit as they seek to establish their personal teacherly identities It showcases the rhetorical complexity of the genres written in the service of pedagogy not only for students but also for the many other audiences within academia that have a role in shaping the experience of teaching Contributors Michael Albright Lora Arduser Lesley Erin Bartlett Logan Bearden Lindsay Clark Dana Comi Zack K De Piero Matt Dowell Amy Ferdinandt Stolley Mark A Hannah Megan Knight Laura R Micciche Cindy Mooty Dustin Morris Kate Navickas Kate Nesbit Jim Nugent Lori A Ostergaard Cynthia Pengilly Jessica Rivera Mueller Christina Saidy Megan Schoen Virginia Schwarz Christopher Toth **Writing Portfolios in the Classroom** Robert Calfee,Pamela Perfumo,2012-10-12

This volume presents chapters by researchers practitioners and policymakers who study the impact of classroom portfolios in the assessment of writing achievement by elementary and middle grade students The focus throughout the volume is on the tension between classroom assessment and externally mandated testing It presents the efforts of researchers practitioners and policymakers to understand the impact of classroom portfolios for the assessment of writing achievement by elementary and middle grade students Under the auspices of the Center for the Study of Writing the editors conducted a national survey of exemplary portfolio projects arranged for a series of video visits and held several working conferences The result of this work is a broad ranging tale the aspirations of teachers and administrators to move the machinery of schooling in the direction of more authentic and engaging tasks the puzzlement of students when they realize that the assignments are real

and that the teacher may not have a right answer in mind and the tensions between ivory tower ideas and everyday classroom practice Divided into four sections this research volume provides a historical perspective develops the conceptual framework that serves as a background for many activities described throughout and discusses numerous practical issues that confront today's researchers and practitioners views the phenomenon of writing portfolios through a variety of broadview lenses such as teacher enthusiasm student reflection assessment tension the portfolio as metaphor and the locus of control conveys important conceptual issues with a balance toward pragmatics and offers unique insights from the perspective of one individual who serves as scholar researcher and teacher

Classroom Writing Assessment and Feedback in L2 School Contexts Icy Lee, 2017-03-28 While assessment and feedback tend to be treated separately in the L2 writing literature this book brings together these two essential topics and examines how effective classroom assessment and feedback can provide a solid foundation for the successful teaching and learning of writing Drawing upon current educational and L2 writing theories and research the book is the first to address writing assessment and feedback in L2 primary and secondary classrooms providing a comprehensive up to date review of key issues such as assessment for learning assessment as learning teacher feedback peer feedback portfolio assessment and technology enhanced classroom writing assessment and feedback The book concludes with a chapter on classroom assessment literacy for L2 writing teachers outlines its critical components and underscores the importance of teachers undertaking continuing professional development to enhance their classroom assessment literacy Written in an accessible style the book provides a practical and valuable resource for L2 writing teachers to promote student writing and for teacher educators to deliver effective classroom writing assessment and feedback training Though the target audience is school teachers L2 writing instructors in any context will benefit from the thorough and useful treatment of classroom assessment and feedback in the book

Reflection In The Writing Classroom Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Reflection In The Writing Classroom**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Table of Contents Reflection In The Writing Classroom

1. Understanding the eBook Reflection In The Writing Classroom
 - The Rise of Digital Reading Reflection In The Writing Classroom
 - Advantages of eBooks Over Traditional Books
2. Identifying Reflection In The Writing Classroom
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reflection In The Writing Classroom
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reflection In The Writing Classroom
 - Personalized Recommendations
 - Reflection In The Writing Classroom User Reviews and Ratings

- Reflection In The Writing Classroom and Bestseller Lists
- 5. Accessing Reflection In The Writing Classroom Free and Paid eBooks
 - Reflection In The Writing Classroom Public Domain eBooks
 - Reflection In The Writing Classroom eBook Subscription Services
 - Reflection In The Writing Classroom Budget-Friendly Options
- 6. Navigating Reflection In The Writing Classroom eBook Formats
 - ePub, PDF, MOBI, and More
 - Reflection In The Writing Classroom Compatibility with Devices
 - Reflection In The Writing Classroom Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reflection In The Writing Classroom
 - Highlighting and Note-Taking Reflection In The Writing Classroom
 - Interactive Elements Reflection In The Writing Classroom
- 8. Staying Engaged with Reflection In The Writing Classroom
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reflection In The Writing Classroom
- 9. Balancing eBooks and Physical Books Reflection In The Writing Classroom
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reflection In The Writing Classroom
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Reflection In The Writing Classroom
 - Setting Reading Goals Reflection In The Writing Classroom
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Reflection In The Writing Classroom
 - Fact-Checking eBook Content of Reflection In The Writing Classroom
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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