

# 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

**Dan Melzer**



## **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 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 of 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.

**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.

*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, 2014-11-15 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

**Goal Setting in the Writing Classroom** Valerie Bolling, 2025-07-14 Goal setting is an integral part of life But when and how do we teach this important skill to students And how can we do so in ways that are engaging rewarding and nestled into our other priorities in the writing classroom In Goal Setting in the Writing Classroom Building Student Agency Independence and Success Valerie Bolling breathes new life into the work of goal setting with students Bolling guides teachers step by step through helping students set goals monitor progress revise and sometimes even abandon goals and celebrate their achievements along the way Moreover Bolling illustrates how teachers themselves can set their own goals so that they are learning alongside their students and serving as models for them Goal Setting in the Writing Classroom draws on Valerie Bolling's experiences as a teacher instructional coach and children's book author to offer relevant and engaging stories lessons strategies and graphic organizers to help all students become successful and independent goal setters and writers

*Designing Web-Based Applications for 21st Century Writing Classrooms* George Pullman, Gu Baotong, 2016-12-05 Designing Web Based Applications

for 21st Century Writing Classrooms brings together for the first time a group of scholars and teachers who have been developing on their own initiative web based solutions to technical and professional writing instructional problems In industry the perennial question is whether to buy or build but in academia for various reasons buy is rarely an option Individual faculty members do not have the money to pay for software solutions and often their interests are too local or small scale to warrant institutional level involvement In addition the design of commercial applications from vendors typically does not take into account the unique needs and considerations of teachers of writing and often reflects a design ideology quite different from theirs This is why so many writing teachers have turned to open source solutions and in the process of learning how to tweak them to make them more responsive to their specific needs why so many of these teachers have developed programming and design skills Beyond exigency the motivation for becoming proficient at interface and database design comes from the observation that the nature of writing is changing dramatically Text is no longer an object It has become a place of interaction consumers are becoming producers And the work of technical and professional communication indeed the work of writing teachers more generally is becoming increasingly involved in the design and implementation of places of interaction Words have become data texts are becoming communities

### **Cultivating Critical Language**

**Awareness in the Writing Classroom** Shawna Shapiro, 2022-02-14 This book introduces Critical Language Awareness CLA Pedagogy as a robust and research grounded framework to engage and support students in critical examinations of language identity privilege and power Starting with an accessible introduction to CLA chapters cover key topics including World Englishes linguistic prejudice news media literacy inclusive language practices and more in an inviting and thought provoking way to promote reflection and analysis Part I provides an overview of the foundations of CLA pedagogy while Part II highlights four instructional pathways for CLA pedagogy Sociolinguistics Critical Academic Literacies Media Discourse Analysis and Communicating Across Difference Each pathways chapter is structured around Essential Questions and Transferrable Skills and includes three thematic learning sequences Part III offers tools and guidance for tailoring CLA pedagogy to the reader's own teaching context and to students individual needs The volume's wealth of resources and activities are a pedagogical toolkit for supporting and embracing linguistic diversity in the classroom The cohesive framework concrete strategies engaging activities and guiding questions in this volume allow readers to come away with not only a deeper understanding of CLA but also a clear roadmap for implementing CLA pedagogy in the classroom Synthesizing relevant research from educational linguistics and writing studies this book is ideal for courses in English literacy education college composition L2 writing instruction and educational linguistics

### **Reconstructing Response to Student Writing**

**Dan Melzer, 2023-08-07** In *Reconstructing Response to Student Writing* Dan Melzer makes the argument that writing instructors should shift the construct so that peer response and student self assessment are more central than teacher response Presenting the results of a national study of teacher and peer response and student self assessment at institutions

of higher education across the United States Melzer analyzes teacher and peer response to over 1 000 pieces of student writing as well as 128 student portfolio reflection essays He draws on his analysis and on a comprehensive review of the literature on response to introduce a constructivist heuristic for response aimed at both composition instructors and instructors across disciplines Melzer argues that teachers and researchers should focus less on teacher response to individual pieces of student writing and more on engaging in dialogue with student self assessment and peer response focusing on growth and transfer rather than products and grades *Reconstructing Response to Student Writing* especially when taken together with Melzer's previous book *Assignments across the Curriculum* provides a comprehensive and large scale view of college writing and responding across the curriculum in the United States

Delve into the emotional tapestry woven by Crafted by in Experience **Reflection In The Writing Classroom** . This ebook, available for download in a PDF format ( PDF Size: \*), is more than just words on a page; itis a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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