

Margaret Zastrow

TE 348

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Annotated Bibliography

Inquiry Question:

- How might rubrics better help my students understand basic types of poetry and apply it to their writing?

Hughes, Janette, and Sue Dymoke. "'Wiki-Ed Poetry': Transforming Preservice Teachers' Preconceptions About Poetry and Poetry Teaching." *Wiley. International Reading Association*, Sept. 2011. Web. 2 Mar. 2016.

This article is intriguing to many teachers as it addresses the preconceptions that are held about poetry. Many teachers shy away from poetry for a variety of reasons and this article addresses a majority of the issues teachers have with teaching poetry. One of the preconceptions that Hughes and Dymoke address is the notion that, "Student Poetry is Too Difficult to Evaluate" (51). They discuss the idea of having a balance when evaluating poetry of teacher and student input with any formative assessments created.

This article spends some time discussing that evaluation and input end up being beneficial in the teaching and writing of poetry. Writing conferencing is also stressed as a large part of the process and assessment process. They state, "Although the contributors promoted the use of rubrics to evaluate poetry, they were very vague about what criteria would be used in the rubric".

They wrap up this section of their article on assessment by stating, "...the principles of assessment and evaluation helped us, as instructors, to determine where to focus our attention" which describes a large value of using rubrics to teach poetry. This will be helpful when designing mini lesson for my students, keeping the rubric in mind to keep focused on the goals of the lessons.

Andrade, H. G. (2005). *Teaching With Rubrics: The Good, the Bad, and the Ugly. College Teaching*, 53(1), 27-31.

This article discusses the different pros and cons of using rubrics; it addresses the ever so common struggle between teachers of whether or not they should use one. This article brought some new light to the idea of rubrics. Andrade states, "A rubric that is cocreated with students; handed out; used to facilitate peer assessment, self-assessment, and teacher feedback; and only then used to assign grades is an instructional rubric. It is not just about evaluation anymore; it is about teaching" (Andrade 27). This brings to mind the idea of including student feedback in rubrics and using it along the way through the process is part of your teaching, not just how we are evaluating a piece of work. It puts a different spin on the idea of a rubric.

One other point that the author discusses that made this article interesting is the idea of instructional rubrics as a positive reason for using them. These instructional rubrics move beyond just being the way you score a student, it becomes part of how you teach and plan a unit. Andrade states, "Instructional rubrics help me clarify my expectations and focus my instruction" (Andrade 27) and transitions to how she plans for her unit by setting goals at the beginning. This is something to help shape my unit when I view poetry of what I want them to leave our unit knowing. The author discusses the idea that doing so allows her to set the bar high and students have consistently exceeded the expectations.

Chapman, V. G., & Inman, M. D. (spring 2009). A Conundrum: Rubrics or Creativity/Metacognitive Development? *Educational Horizons*, 87(3), 198-202. Retrieved March 6, 2016.

This article discusses whether or not rubrics are designed, essentially, with a mindset of challenging them or whether or not students are simply present with minimum expectations. This was interesting because it was the opposite of what the Andrade mentioned in her article. Andrade worked from goals to the rubrics, where Chapman and Inman suggest that this is created as a set of minimum expectations. They wonder whether or not students are creatively and mentally challenged if they feel they can easily meet "perfect rubric expectations".

Chapman and Inman state, "It seems then that we are not the only professional educators cautionary about rubrics. We see their overuse limiting student imagination; focusing on students following, not on exploring; emphasizing students doing, not understanding; and constraining students within arbitrary boundaries- all matters of concerning our goal is to help our students become literate problem-solvers with well-developed creative-thinking skills" (Chapman and Inman 201). The quote from their article made me wonder about how important the criteria is for a rubric. It is necessary to make sure that I am intentional and mindful of each criterion in my rubrics I use to teach poetry.

One suggestion Chapman and Inman suggest including creativity or exploration as part of the rubric to ensure that students are not stopped or limited by the rubric. It allows for further depth and exploration within a project or writing piece. This is something else to keep in mind along with choosing criterion carefully. I want to include a part where students get points for using their own personal expression and touches.

Lockward, D. (1994). Poets on Teaching Poetry. *The English Journal*, 83(5), 65. Retrieved March 6, 2016.

This article offers suggestions to teachers, by poets, to help teach poetry from personal experience and methods they use. They explain many things that teachers should NOT do when teaching poetry. Their suggestions range from not explaining the poetry to students to not overloading students too much with technique. The author recalls marking rhyme and meter with poetry, which took the fun out of poetry.

Another main point the author brings up is not giving a test on poetry. While I would not traditionally think of using a test, I wonder where the rubric fits within the area of assessment.

The author gives a good suggestion for assessing poetry, "...we ask students to bring in poems they like and write about one of them" (Lockward 66). This idea is interesting to me because I need to find a way use a rubric as an assessment but maybe allow them to model their poems off of one that they like while it fits the rubric. This was a new concept for me to consider when thinking of evaluating poetry.

Spandel, V. (2006). Speaking My Mind: In Defense of Rubrics. *English Journal*, 96(1), 19. Retrieved March 6, 2016.

This article speaks to the writers and people who say that rubrics are not challenging or put a damper on student creativity. The author discusses the idea that they are part of the process and a teacher's experience and judgment play an important role in using a rubric. I read some articles that felt like rubrics took the creativity and individuality from teachers, but Spandel denies that a rubric would rule a teacher.

The author suggests at various points the need to have certain criteria mentioned and stated in order to be fair. Spandel gave the example that one student received a higher grade because their paper was typed and the other was written in purple ink. Spandel discusses one argument for rubrics that was a new insight for me. Spandel stated, "Many students already recognize their writing faults; too few recognize their strengths. For many teachers and students, a rubric offers a whole new perspective, like a window opening for the first time. 'I always responded to this special something in my students' work' a sixth-grade teacher told me. 'Now I have a name for it – voice'" (Spandel 21). This quote demonstrates that while many criteria might be listed, students can easily see the areas that they are doing well in and it can have a labeled name. This will be something to keep in mind when designing my rubric, I will also need to review the criteria and make sure that all students are aware of what each criteria mean.

Wilson, Maja. Rethinking Rubrics in Writing Assessment. Portsmouth: Heinemann, 2006.

Wilson discusses the main issue with rubrics as an evaluation tool, the difference in value of the reader and what you feel a writer might deserve. Wilson discusses a student, Krystal, and how her paper was one of the best from the class, but did not pass according to any of the rubric standards. Wilson looked at various rubrics and found aspects she liked, like "taking a risk", but none of them seemed to have this paper pass by rubric standards. Wilson states, "But despite all of this, here I was, stuck on Krystal's paper, questioning whether rubrics reflected what I knew about the complexities of the writing and responding process" (Wilson 9).

This article was significant to my learning because it does validate my main issue with rubrics. However, it does provide me with hope going forward because I do not have to use just one rubric that I am assigned to. It inspires me to alter my rubrics and portray things that I value as a reader and help to focus on other important areas of writing. Other articles also discussed using student feedback, which could have been helpful in Wilson's situation.

Iida, A. (2008). Poetry writing as expressive pedagogy in an EFL context: Identifying possible assessment tools for haiku poetry in EFL freshman college writing. *Assessing Writing*, 13(3), 171-179.

This article discusses the general idea of poetry as pedagogy and then more specifically focuses on the haiku. It describes the process of learning English in Japan, where it heavily grammar focused in the beginning and then they learn more structured writing like persuasive and research papers. The author discusses that these students need a way to express themselves, "Expressive pedagogy can allow students to gain a greater awareness of process in writing while providing opportunities to develop the ability to take responsibility for and take control over their writing (Tate, Rupiper, & Schick, 2001)" (Iida 172).

General poetry and the thinking and expressive nature of poetry is then described. One of the large draws of poetry is that the writer has a lot of free choice in words, format, etc. However, in a haiku, there is more of a specific format that needs to be followed. While there is format, there is also a lot of freedom in the nature of poem and the topics.

When discussing and reviewing various rubrics to analyze a haiku, there were many interesting thoughts presented. One rubric did not focus on the content that makes a poem a haiku, it strictly focused on form, which is important to understand, but does not address a large component of a haiku. A second rubric has two sections, one addresses form (for the teacher to know they have grasped that concept) and the other addresses content. This allows students to better focus on a particular area and sees an area to improve upon, as well as areas of strength. The last one presented was a chart, in which the author describes that it allows them to see different components and the student can gauge where they call within each criteria.

What I learned and will take away from this article is the idea of peer feedback. The author discusses that peer feedback is just as important because it gives the writer the idea that there could be multiple audiences besides the teacher. The rubric was discusses as helpful in reviewing and reflecting on their writing in order to become a better haiku writer. This is very helpful in thinking about how I want to use my rubrics when I do poetry in my classroom.