

Mentoring First Year Writers: Supporting the Development of the Student Writer

by Sarah Allen, Erin Cheslow, Matt Ito, and Jordan Luz

Claim and Evidence

Prompt: What is the relationship between activism and allyship? Do you think being an ally requires activism?

[illegible]

Kikuchiwaide, Keisaku. "The Wells and Culture of Mito: History, Tradition, and the Ancestral River, Draining Utsunomiya, edited by Akira Yamashiro and Noriaki Goodenough." University of Hawaii Press, 2014. pp. 52-58.

UH Manoa's Mentoring Program

First established in 2007, the Mentoring Program at UHM now places English graduate students in first-year writing classrooms. The primary goals for the program are:

- To provide students with extra support in their development as writers, as well as in their transition to UHM;
- To give mentors the opportunity to be mentored by experienced composition teachers;
- To provide experienced and dedicated composition teachers with some support.

Presenters

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Erin Cheslow, MA student at UHM
Matt Ito, MA student at UHM
Jordan Luz, MA student at UHM

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According to more than 30 years of data collected and scholarship produced on the benefits of Supplemental Instruction, such programs (like our Mentoring Program) have been shown, consistently...

- To improve student learning (including course content and study habits)
 - "When students learn more, they tend to stay in the discipline of their choice, enroll, and persist to graduation" (Zenger 64).
 - To boost student retention and graduation rates
 - To support leadership development in mentors (which may improve their job prospects)
 - To increase mentors' knowledge of course content and improve their learning skills
 - To improve teacher ratings on student evaluations
 - To support community-building, in part because mentors and instructors develop closer relationships
 - To be most effective because the support is not one-on-one
- Sandra Zenger, Cathy Clark, Linda Smith, "How Supplemental Instruction Benefits Faculty, Administration, and Institutions," *New Directions for Teaching and Learning*, no. 106, Summer 2005, pp. 43-77.

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- To be cost effective (because the support is not one-on-one)

Sandra Zerger, Cathy Clark-Unite, Liesl Smith. “How Supplemental Instruction Benefits Faculty, Administration, and Institutions.” *New Directions for Teaching and Learning*, no. 106, Summer 2006, pp. 63-72.

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Quote: “This service and kuleana to my lāhui is my activism. Oftentimes, activism is negatively associated with radical, outspoken, and perhaps opinionated individuals. However, the root word of activism is ‘active.’ Active people are passionate, and passionate people embrace kuleana. There are many layers of comfort levels by which people participate in their activity or activism. My passions of learning, making Hawaiian-language music, cultivating the nation, and travel, have afforded me a profession in education and music with numerous opportunities to stay engaged in cultural practices that connect me to this land and our genealogy” (56).

Kahaunaele, Kainani. "The Welo and Kuleana of Mele Integrity." *The Value of Hawaii 2: Ancestral Roots, Oceanic Visions*, edited by Aiko Yamashiro and Noelani Goodyear-Kaopua, University of Hawaii Press, 2014, pp. 52-59.

Through A. B. and C. Jane Eyre develops freedom of thought in otherwise limited spaces.

- 1. **Heart of the Matter**
 - Jane Eyre is a woman who is not afraid to speak her mind. She is a woman who is not afraid to stand up for herself. She is a woman who is not afraid to be different. She is a woman who is not afraid to be alone.
- 2. **Unsettling the Heart**
 - Jane Eyre is a woman who is not afraid to speak her mind. She is a woman who is not afraid to stand up for herself. She is a woman who is not afraid to be different. She is a woman who is not afraid to be alone.
- 3. **Unsettling the Heart**
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Guidelines

- Post the student's paragraph about 10 minutes early. Several minutes are used to allow the students to ask questions.
- Monitor the words. Mark if additional (or incorrect) words are added.
- Remove on time.
- Refer to the main idea of this paragraph? Is there more than one idea? If so, how can you make it clearer. Show students how to re-organize.
- Does the topic sentence refer back to the subject of that idea? Should it? If not, does it clearly link the ideas with the subject?
- Do enough words (transition) from paragraph to paragraph? Is this to help.

1. Read aloud

Through A, B, and C, Jane Eyre develops freedom of thought in otherwise limited spaces.

Thesis?

✕ Jane is very quiet and does not wish to draw attention to herself. By choosing the window seat whenever possible, she shows how she has been shaped by the availability of this type of furniture. She was raised to believe that the window seat in her childhood home was the only safe haven against her cousins. She began to learn that, by staying out of the way she could observe more and learn more without being observed or harmed. Most of the attention she received in her youth was negative so she preferred to stay on the edges where attention need not be feared. Even when she is asked to participate in something enjoyable, she prefers the refuge she finds in her window seat.

outside, dreams

✕ Despite this solitude, Jane Eyre is always able to say what she feels needs to be said. She feels protected but not separate from the outside world. As a child, she relished the idea of the outside. Because of this, she learned to be part of the world, even when she was rejected from it. She always knew there was something more to want and hope for so she was willing to speak her mind and risk punishment because she knew her situation would not last forever. She also has a certain restlessness of spirit, coming from a need to find the spaces beyond the small areas she finds refuge in. She must mold herself to the small spaces to maintain her position and to protect herself, but she always chooses a space by a window because she always longs for something more. "She does not hide in order to observe herself and be shut from the rest of the world but to observe the world, and get a glimpse of what surrounds her and in what she does not participate" (Boris 4). She holds onto the larger spaces, the world as a whole, while finding the smaller ones to live in. Jane always confines both her actions and her location, but she always leaves some space open to dream.

2. dreams
Evidence?

2. solitude, window seat
Evidence?

2. window as

4. Topic sentences?

5. Transition

Guidelines

- Read the student's paper out loud. Underline any repeated mistakes as you go, allowing the student to ask questions.
- Identify the thesis. Does it address the prompt? Could it be stronger?
- Reverse outline
 - What is the main idea of this paragraph? Is there more than one idea? If so, how can you revise to separate those ideas into their own paragraphs?
 - Does the topic sentence refer back the argument of your thesis? Is it tangential? Does it clearly link the idea with the argument?
- Go through each transition from paragraph to paragraph or idea to idea.

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