

**William P. Banks**  
**English 1200**  
**Professor Banks**  
**March 8, 2004**

### **Sample Annotated Bibliography**

**Camp, Robert. "Portfolio Reflection: The Basis for Dialogue." *The Clearing House* 72.1 (Sept.-Oct. 1998): 10-12.**

Camp's essay discusses a research project involving portfolio reflection. As part of the project, researchers found that teachers had little understanding of how writers' experiences with writing developed (or what they were) or how their perceptions of their "writing skills" developed or changed through instruction. Likewise, Camp notes that these reflections revealed that teachers' "efforts to encourage writing [were] one-side[d]." As a result, teachers increased their use of reflection in the classroom, contributing to a stronger understanding between individual teachers and students of how to improve writing.

**Enos, Richard Leo and Karen Rossi Schakenberg. "Cicero Latinizes Hellenic *Ethos*." *Ethos: New Essays in Rhetorical and Critical Theory*. Eds. James S. Baumlin and Tita French Baumlin. Dallas: Southern Methodist UP, 1994. 191 – 209.**

Enos and Schakenberg's essay attempts to clarify how Cicero understood *ethos*. The point out early that Quintilian could see no "Latin synonym" for Aristotle's notion of *ethos*. However, for Cicero, Hellenic *ethos* became the "confluence" of three concepts: *persona*, *auctoritas*, and *conciliare*. More specifically, for Cicero, *ethos* is discussed through its correlations with Latin terms. Aristotle's notion of "good sense," "good moral character," and "good will" become the Latin terms *ingenium* ("natural capacity for eloquence"), *prudential* ("Sagacity to adapt and modify rhetorical discourse to the context of the situation"), and *diligencia* ("passion of commitment") (197-201).

**Hillocks, George, Jr. *Teaching Writing as Reflective Practice*. New York: Teacher's College Pr, 1995.**

The research question that Hillocks addresses with his text is "What is involved in the effective teaching of writing?" More specifically, Hillocks proposes that "reflective practice" should permeate our work as teachers and that through reflection, we learn more about what we're doing as we're doing it; we become better teachers of writing (itself a reflective practice). Just as our students "present" themselves to us in their writing and reflective writing, so to do we as teachers "construct our representations of what our experience means, and we fabricate, at least in part, how it will be played out. And we construct our own representations of the meanings of others" (xvii). Thus the *texts* of our classrooms should not be only the pieces of paper our students may turn in to us –

or even the writing we do in response to those texts – but *texts* should encompass the multitude of *representations* and *constructions* that occur in the classroom, our offices, over talk at a local pub. These texts, which may or may not be written down, involve our perceptions of our students and what they’re doing – and they should be interrogated for what we’re doing with them, how we’re using them, and how they become representations of students that may become more “real” to us than the biological/spiritual creatures that have signed up for our classes.

**Murphy, Sandra M. “Reflection – In Portfolios and Beyond.” *The Clearing House* 72.1 (Sept.-Oct. 1998): 7-9.**

Murphy reminds us that reflection itself is integral to the writing/learning process and that it occurs at all stages, both in writing and reading. Likewise, she argues that reflection creates a space for students/writers to engage in self-evaluation and the “inspection” of “mental activities.”

**O’Neill, Peggy and Jane Mathison Fife. “Listening to Students: Contextualizing Response to Student Writing.” *Composition Studies* 27.1 (Fall 1999): 39-51.**

O’Neill and Fife report in their article on a teacher-research project they conducted in which they looked at how students read their comments and respond to them, how they judge what they will and will not address in their revisions, how they “understand” the comments and the relationship between the students’ perceptions of the teacher based on interpersonal communication and then the relationship that happens when the interchange happens purely textually: “Specifically, [they] argue that we need to expand our conception of the response situation to encompass all the interchanges about evaluation – valuing of writing and writers – that go on in writing classes” (40).

**Ratcliffe, Krista. “Rhetorical Listening: A Trope for Interpretive Invention and a ‘Code of Cross-Cultural Conduct’.” *CCC* 51.2 (December 1999): 195-224.**

Ratcliffe’s primary goal in her essay is to bring the “listening” component of classical rhetorics back into focus so that teachers can consider what an important part of their pedagogies an increased awareness of “rhetorical listening” can become. She notes that in our current considerations of rhetoric, reading and writing remain the primary tropes of study and concern, while speaking ranks third and “listening runs a poor, poor fourth” (195). Ratcliffe’s essay focuses on how re-thinking/re-theorizing rhetorical listening “may help us to hear discursive intersections of gender and race/ethnicity” (196).