A COMPOSITION COURSE DESIGN FOR
PRE-COLLEGE LEVEL WRITERS

A Project

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California State University, Sacramento

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MASTER OF ARTS

in

English
(Composition)
by
Kelly Ann Charles

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Several indicators suggest there will be an increase in overall college admissions in the near future and an increased need for academic support for underprepared students (Otte and Mlynarczyk 2010). Relying on sound theoretical research from Composition and Rhetoric, along with interdisciplinary research from TESOL and Educational Psychology, this comprehensive writing course can help “bridge the gap” between pre-college level (PCL) writers and the demands they face in their academic, postsecondary education.
PREFACE

Whether you are just beginning to design a curriculum for a writing class or looking for supplemental lessons to add to your existing curriculum, this course design offers practical classroom applications informed by theory and research from studies in Composition and Rhetoric, TESOL and Educational Psychology. Because this course design offers not just a curriculum, but the theory and rationale that informs both the curriculum and pedagogy, along with all the artifacts needed for a semester long composition course, this course allows you to teach a composition course, in its entirety, from the enclosed materials.

Several indicators suggest there will be an increase in overall college admissions in the near future, and an increased need for remediation (Otte & Mlynarczyk 22-3). President Obama’s commitment to increasing the percentage of Americans attending college, along with increased support for higher education, substantial increases in federal Pell grants, tuition tax credits, and the 2008 G.I. Bill that provides veterans with thirty-six months of full tuition at public institution of higher education support this expected increase (Otte & Mlynarczyk 23). Seeing a growing need for curriculum designed for a Pre-College Level (PCL) composition course, this course prepares PCL writing students for both reading and writing in higher education.

In designing this semester long, pre-college level composition curriculum, I first determined the knowledge, ability and skills (course objectives) that students would need to be prepared for success in higher education, then designed a step-by-step curriculum that would not only build on prior knowledge and learning, but also transfer the knowledge and skills to settings both inside and outside academia. “The more closely I can say what I want them to know or be
able to do, the better I can figure out what I must provide to help them attain those goals” (Elbow 62-3). By creating an Active Learning Environment, students construct their own knowledge through reading, writing, talking, listening, and reflecting. The guiding philosophy of this course is to begin where the students are, with the familiar, and to guide them to where they need to be. This course teaches the transferable skills of critical reading and writing; rhetorical devices, analysis, situations, purposes, tools and grammar; composing processes, and other foundations in writing.

In the enclosed materials, you will find everything you need to teach a semester long PCL writing course: lesson plans, unit plans, writing assignments, rubrics, and ancillary documents; everything you need to guide your PCL students to becoming proficient writers.
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**Chapter 1: Cover Essay**

My portfolio demonstrates that I have met the MA learning goals in English Composition through a course design for students that are underprepared for the writing requirements in higher education. Using the learning objectives as an outline, I synthesized aspects from my education, my practical experience, and research from Composition, Rhetoric, Reading Comprehension, Educational and Cognitive Psychology, and Best Practices, to design a college composition course that enables underprepared students to meet the rigorous writing demands of higher education.

Informed by my educational background, including a minor in Psychology, a BA in English, a Single Subject Teaching Credential in English, and completed course work for my MA in English Composition, my research focused on how best to teach students that struggle with the rigors of reading and writing in higher education. My professional goal was to develop effective means of teaching writing to underprepared students, and to create a course design that other instructors could implement which would meet the needs of this student demographic. This course design includes all of the teaching artifacts used in the course, along with the theory-based rationale that informs the course design, activities, assignments, and assessments.

Research and theory from Educational and Cognitive Psychology, specifically studies in learning processes, retention and retrieval of information (memory), Social Constructivist Theory, and effective teaching strategies learned in the Teaching Credential Program informed my classroom pedagogy, while my graduate coursework informed my approach to teaching writing. For example, in ENGL 220C-Topics in
Composition, the course focused on teaching diverse student populations, while ENGL 215-ESL Writing and Composition focused specifically on ESL students. These courses enabled me to design lessons that would be accessible to a diverse population of students and provided proven strategies that I could incorporate into my pedagogy to accommodate their individual needs, while ENGL 410A-Writing Center Internship gave me practical experience working with students who struggle with college writing assignments. Incorporating the knowledge gained throughout my education allowed me to plan for, and anticipate, areas in which underprepared students struggle. Lastly, ENGL 220A-Teaching Composition in College informed my approach to teaching the academic discipline of English Composition.

My practical experience in teaching English in Secondary School taught me important aspects about effective teaching, including the importance of: setting up a safe learning environment; motivating students both intrinsically and extrinsically; applying strategies like modeling, guided instruction, and scaffolding so all students have access to the learning; creating a community of learners; planning lessons; assessing; and teaching both reading comprehension and writing processes. Since writing was my focus, students worked in both cooperative and collaborative groups for writing assignments and peer responses. I currently am the instructor for ten Small Group Tutorials (two 1X and eight 109X courses), which does not allow ample time to teach, so I have concentrated on key concepts, modeling, and feedback to supplement students’ prior knowledge and to address individual patterns of error. This experience informs my course design and focus
on misconceptions about the academic discipline of Composition and reflection on common errors.

With my professional goal of becoming an instructor for students that are underprepared for college writing, I decided to create a course informed by theory that I can use when I become an instructor. This course will also be available to any instructors that need a course, a unit, or a lesson plan for their Composition course. I have demonstrated that I have met the program learning outcomes for a MA in English Composition in the following ways:

A working knowledge of praxis: Praxis is the practical application of theory. Research into how students’ learn, or the most effective ways to teach a subject, gives insights into the processes involved, but if the knowledge is not applied in the classroom, students will not benefit from the knowledge. For example, “metacognition refers to higher order thinking that involves active control over the cognitive processes engaged in learning,” which enables students to be successful learners by implementing strategies that are effective. Metacognition “includes learners’ knowledge and beliefs about their own cognitive processes, as well as their conscious attempts to engage in behaviors and thought processes that increase learning and memory” (Ormrod 100). Building an awareness of cognitive processes, what has been effective and what has not, and adopting new strategies that increase their learning potential allows students to apply effective strategies to their learning. Applying this theory to my practice, students reflect on their reading and writing processes, are exposed to and practice new strategies, and can determine which strategies and processes best meet their goals. The rationale portion of
this course design ties all activities, assignments, and learning modules back to the theory that informs them.

**An ability to theorize and practice a variety of classroom pedagogies:** There is no “right way” to teach. Pedagogy is the "how" teaching and learning occurs, which is situational. The most effective way to teach depends on the situation, the group of students, and the learning outcomes. Strategies used should suit the skills and fields of knowledge being taught, and some strategies are better suited to certain student backgrounds, learning styles and abilities. A wide variety of teaching strategies are essential in order to develop effective methods of teaching and to make the learning available to all students, regardless of their preferred learning modality (visual, oral or kinetic). To best meet the needs of all students, this course design uses different pedagogical strategies depending on the situation. For example, this course design uses direct instruction (teacher centered) to introduce concepts, “I do, we do, you do,” scaffolding activities to apply and practice the concepts, and collaborative and/or cooperative group work to engage in dialogue where students make meaning for themselves with the new concepts (student centered). When learning new information or concepts, I also connect the new information to either prior learning or to the students’ lives and introduce concepts in smaller units that students can understand. The pedagogy changes with the situation and learning styles of the students. The coursework of this project is designed: to ensure access to the learning for all students though multiple modalities for presenting information; to build on prior knowledge and make connections to ensure understanding; to create a learning environment where students construct
meaning through collaborative and cooperative group work; and to improve writing
through practice and timely feedback. This project is designed to practice and use various
pedagogies so the instructor can adapt to different learning objectives and a diverse
student population.

**An ability to engage in writing as a process, which includes critical self-
reflection:** Writing as a process focuses on the act of transferring thoughts into language
rather than on the product of the writing. Writing processes enable the writer to develop,
structure, organize, and focus their writing, but writing is also a learning process.
Throughout this portfolio and course design, with every revision and practical application
of the theories that informed it, I have come away with a deeper understanding of how to
teach, how to teach writing as a discipline, and a comprehensive understanding of
theories and practical application in the classroom. Through the numerous revisions
involved in both creating and revising this portfolio, I have refined the course design to
reflect my growing knowledge and understanding of various theories and pedagogies.
Drawing on aspects of composition theories, I have refined my portfolio to reflect the
theories that resonate with my growing comprehension. I believe thinking exists apart
from language (cognitive theory) and recognize the struggle that writers face when
putting the mental processes of their minds into language (writing). An example that I use
in the classroom is to ask students if they know what love is, and then ask them to use
language (writing) to explain the concept. I also believe that language enables the
development of mental processes (writing-to-learn), so when writers attempt to put their
thoughts into language, it has the effect of solidifying and expanding their understanding.
Because of these processes and the additional research, the process of revising this portfolio resulted in expanding my knowledge through critical thinking. Making statements that I believed (based on comprehensive research and learning), then, when asked to clarify or expand on my understanding and/or application of a concept, I would struggle to use clear and concise language to explain the theories or concepts that I referenced. This solidified, organized, and expanded the original ideas, which increased my understanding. Writing is a non-linear and goal-driven process that gives substance to thoughts and leads to discovery. I used my expanded understanding to connect the various concepts and theories into a concise body of knowledge. Writing helped me to make meaning from my research, which I then applied to my course design (teaching).

**An ethically-driven understanding of the ways in which all language is meaning making:** Language transforms abstract ideas and concepts into a meaningful body of knowledge, but language can be both dismissive and inclusive. Insuring the language used in this course is ethically driven to include all students, my goal is to insure equal access to the learning and to assess writing according to the elements of the rhetorical situation, rather than the language used. Every discipline is part of a discourse community and the conventions of the community can be exclusive to those whose language or dialect does not conform to the “rules.” In this course design students are encouraged to make meaning of concepts through both writing and discussion, using their own words to connect the meaning to prior knowledge, and their writing is assessed according to how well it meets the higher-order-concerns (HOCs), with lower-order-concerns (LOCs) only gaining importance if they hamper the purpose or content of the
Another aspect of an ethically driven understanding of language is the connotations that some words carry. Students need to be aware of the connotations of words that they choose (diction) to ensure that their word choices are not offensive to others. In peer reviews, students are directed to notice any questionable language, to concentrate on the HOCs and the effectiveness of their use of powerful words to make their meaning clear, and to avoid words that may cause offense. To increase student word banks, vocabulary words are an integral part of this course design.

An understanding of appropriate teaching strategies for students who speak and write a variety of English languages and dialects: Developing effective instruction in a Composition classroom requires meeting the needs of a diverse student population. While students that speak a different dialect of English will struggle with academic writing, ESL students in particular face numerous obstacles. For instance, ESL students do not have the same background knowledge as native speakers, so allusions made in readings may be unknown to them, they may be unsure of the rhetorical conventions and social functions of texts, and they may have an underdeveloped word bank, which hinders reading comprehension and diction in writing. In this course design, my goal is to ensure that all students have access to the learning, and utilizing techniques that enable ESL students to succeed will enable speakers and writers of different English dialects and native speakers to succeed as well. The portfolio pedagogy includes explicit instructions, making connections, cooperative learning techniques which facilitate interaction among all students, reading comprehension strategies (annotating, highlighting, summaries), guided instruction (I do, we do, you do), modeling, scaffolding (breaking assignments
and concepts into smaller units), building vocabulary (word bank and academic language), and critical reading and thinking. In this way, all students will have access to the knowledge, skills and strategies they will need to become proficient writers.

*An ability to conduct research in Rhetoric and Composition using appropriate methods and methodological frameworks:* When deciding on the focus of my project, I realized that I wanted to design a writing course for students that were underprepared for the type of writing required in college. Relying on my experience and education, I set up the framework for this project, but my research in Rhetoric and Composition informed my content, context, and pedagogy. My research began with pedagogies for teaching “basic” writers, which led me to a course design by Wardle and Downs entitled “Writing Studies.” Their research determined that students benefit from studying writing as a discipline, not as a skill, and included students reading and writing about writing. This resonated with me because it put the discipline of writing in context. Although the Wardle and Down’s course focused on reading and responding to articles about writing processes, literacy, discourse communities, and rhetoric, I felt students would benefit from a broader focus. Using their readings as my introductory unit of study to place writing in context and make connections, I then focused on the interconnectedness of reading and writing to include reading comprehension strategies as an integral part of this introductory unit.

Expanding my research, I consulted bibliographies to research the source documents of articles from peer-reviewed journals; textbooks from Educational Psychology, Rhetoric and Composition, and ESL Composition; theories in Rhetoric and
Composition; and various websites, often from universities, that provided valuable information, strategies, and activities. My research culminated in the design of this course, which uses theory and research to inform the practical application of all readings, activities, strategies, assignments, and assessments. Focusing on the learning objectives for the course, my research led to activities and assignments that would help the students realize the learning objectives. My rationale section ties the course pedagogy back to the research and theories that inform the instruction.

The composition and rhetorical theories that informed this project include the interconnectedness of reading and writing, writing as a non-linear process, and using the rhetorical situation to design and guide the writer. The pedagogy I use to teach reading comprehension strategies include note-taking, making connections, annotating, and summarizing as guided classroom activities. As students become more proficient, the course work segues from textual analysis (main idea and support) to rhetorical analysis (the rhetorical situation) and finally to critical reading/thinking (reading against the grain).

Relying heavily on ESL and “basic writers” pedagogies along with best practices from Cognitive Psychology, I researched the struggles that this student demographic may face. Students who struggle with English or are unfamiliar with the academic discourse are often struggle with the meanings or purposes of both instructions and purposes for their writing. Wanting to ensure equal access to the learning, class discussions clarify the instructions for all writing assignments and rubrics, and students work together in dyads or groups to discuss and construct meaning, receiving feedback throughout the writing
process. Other strategies or theories that informed this project were the importance of the rhetorical situation, writing as a process, and metacognition/reflection.

Writing assignments build on the concepts of the rhetorical situation and the rhetorical appeals that enable students to “persuade” their audience. This includes content, structure, purpose, context, audience, and style (tone, diction, mechanics, structures, etc.). Believing the purpose for most writing is to persuade, students need to develop the analytical skills to examine the validity of claims made and discover the styles, structures, and diction that make writing effective before applying that knowledge to their own writing. The writing assignments begin with understanding how content, diction and structure are dependent on audience and purpose. Providing an audience and the ensuing feedback in peer response workshops throughout the writing process provides students with constructive feedback to improve both their writing and their ability to give constructive feedback to their peers. This practice allows students to view and practice writing as a recursive process.

Researching pedagogies and best practices, I learned of the benefits of active learning, of creating a safe learning environment, of metacognition, and of motivation. To create a safe and active learning environment I place all students in rotating groups for all writing assignments and activities. Initially, the groups would each be responsible for reading certain articles, summarizing their reading, meeting back in-group to synthesize the important information, and then reporting their findings to their new group (jigsaw activity). Students work in-group (eventually) with all other students. This type of group work is also intrinsically and extrinsically motivating to students. Throughout the course,
students practice creating rhetorical arguments that utilize the style, diction and structures that will be most effective, with feedback and revisions that help to develop their writing. Another strategy to create an active learning environment is the collaborative writing required in writing assignment #5. Since collaborative writing is an important skill in the workplace, this assignment not only allows students to practice collaborative writing, but also creates an active learning environment where stronger writers work closely with struggling writers to create a finished product.

Throughout this project, students are required to reflect on their learning. Metacognition is an important aspect of intelligence, where students reflect on strategies and skills used, then improve and implement new strategies that will enhance their learning. If students are going to become proficient writers, they need to reflect on what works, what does not work, and apply new strategies when beneficial. All writing assignments provide students with the opportunity to improve the efficiency of their rhetorical appeals and their craft. Reflection and revision of their writing improves their writing.

**In conclusion:** This portfolio, with the supporting evidence from my course design project, demonstrates that I have met the MA learning goals for a degree in English Composition. The Master’s Program provided the theories and research that enabled me to design a course that will benefit students that are underprepared for the writing demands of higher education. I look forward to a career teaching students the principles of writing as they embark on their journey into higher education.
Chapter 2: Statement of Teaching Philosophy

Having practical experience teaching, a background in teaching pedagogies and Educational Psychology through the Teaching Credential program, and knowledge earned through my completion of studies for a Master’s degree in English Composition, my teaching philosophy is a comprehensive blending informed by theories in rhetoric, process and post-process composition theories, cognitive theories, and best practices.

Informed by rhetoric, writing as a process, and post-process theories, I believe it is important to teach writing in context, as a rigorous academic discipline, not as a skill. Writing is a process of invention, arrangement, and style. Pre-writing enables writers to construct the organizational structure and style that meets the purpose of effectively delivering their content to their audience. Post-process theory ensures that writing is public; writing is interpretive; and writing is situated within the social interaction of readers, writers, texts, and contexts. Students need to view writing as a way to have their ideas and voices heard.

While composition is what I teach, how I teach is informed by cognitive theories and Educational Psychology’s “Best Practices,” which focus on research in teaching effectiveness. Students need to have equal access to the learning and a safe environment in which to practice and learn. Therefore, all instructions, objectives, assignments and assessments are transparent: scaffolding, guided instruction, and a cooperative environment where students are provided with adequate time to practice new strategies and hone their writing skills. Informed by schema theory, I activate prior knowledge and make connections with new knowledge to enhance students’ learning. Dual coding theory
suggests that students retain information better when taught using multiple modalities, while my strategies of implementing group discussions, reflection, cooperative learning, and active leaning are taken from Best Practices and active learning strategies.

To ensure students are prepared to meet the demands placed on them in higher education, I set learning goals that include textual and rhetorical analysis; reading comprehension; writing proficiency; collaboration; synthesizing; summarizing; critical thinking, and oral presentations. These learning goals are comprehensive, recursive, and interconnected. As with any other discipline, students need to have a comprehensive understanding of fundamentals to become knowledgable in the discipline. To ensure students access the learning, the lessons are intertwined, and I scaffold all instruction.

One example of how lessons serve multiple purposes and intertwine with other learning is the scholarly readings about writing theory in the beginning of the course. The readings provide background knowledge to put the discipline of writing into context while challenging students to learn the academic language of the discipline (vocabulary being an integral part of reading comprehension). The sharing of their summaries and subsequent discussion sharpens their reading comprehension skills, and reporting out to new groups strengthens their oral presentation skills and understanding of their subject. Through discussion, practice, and reflection, students are exposed to various reading comprehension strategies to improve their skills.

Scaffolding the instruction as students become more proficient in their reading comprehension skills, rhetorical analysis is implemented. As students learn about the rhetorical situation, they begin to analyze their reading beyond the content (main idea
taught in reading comprehension). Understanding that all writing is goal oriented, students analyze how writers appeal to their audiences to achieve the purpose for their writing, which leads to textual analysis where style, organization, diction and syntax are included in the analysis. Using others’ writing as an example, students achieve a deeper understanding to apply to their own texts. Next, students learn to “read against the grain,” and begin the process of critical thinking. Students are encouraged to adopt active reading approaches to engage with and make sense of texts, including visualizing, predicting, questioning, and connecting the reading to their own experiences. Teaching in this manner allows students to build on their prior knowledge. Another example of scaffolding the instruction is when students apply their learning to their writing, synthesizing material found in numerous articles (the main ideas) into cohesive, comprehensive reports that effectively appeal to their audience through their use of rhetorical choices of style, genre, and organization that will best meet their purpose. A further application of their learning is in their peer reviews. Analyzing their peers’ writing according to the rhetorical situation and choices made by the writer enables students to give constructive feedback to their peers while applying their knowledge to strengthen their own writing.

Teaching in this manner: scaffolding and guiding the instruction so all the lessons address multiple purposes; building and expanding on prior knowledge; applying new concepts in an active learning environment (through cooperative learning and peer response groups); and providing ample time to practice new skills and knowledge with timely and constructive feedback, enables students to recognize how writers’ use
language, genre, and rhetorical devices to deliver their message. Working together in collaborative groups, students share, test, and evaluate ideas throughout the writing process, while multiple revisions enable students to hone their skills. Understanding the importance of audience in writing, students participate in peer response workshops where they act as both audience and writer. Students learn by doing (active learning).
Chapter 3: Annotated Bibliography

Discovering the overwhelming need for composition courses that focus on a population of students who need additional preparation for college writing led me to explore what research was available that would enable me to best meet their needs. Many students graduate high school only to fail in college. Various groups blame the K-12 curriculum, so we have programs like “No Child Left Behind,” Exit Exams, and now the Common Core State Standards, but the problem remains; students have the right to pursue a college education and to have available all the knowledge, tools, and strategies that stand between them and their opportunity to attain a college degree. These students struggle to pass courses that use writing as a form of assessment for course knowledge. There are a plethora of articles about teaching basic/remedial/developmental writers that informed my instruction. Although many of them were not cited in my course, they helped me construct my curriculum, my pedagogy, and my philosophy for determining how best to serve my students. The headings used are a reflection of how I utilized the information, not necessarily the purpose of the text. For example, although Wardle and Downs’ textbook is a semester-long curriculum, I used their theories and research to inform my curriculum and course design, but I did not use their curriculum. Of course, most of the articles overlap categories. My rationale for the placement of articles within each category was determined by how the article informed the foundation of this course (theory), the subjects taught (curriculum), or how I would teach the concepts (pedagogy).

Covino gives a history of rhetoric and its relevance to the teaching of writing. Throughout its long history, the meaning of and uses for rhetoric have changed and evolved (or sometimes devolved). Rhetoric is “the explanation of ambiguity,” is a “relationship between writer, audience and context,” and is of interest to those who wish to “adapt the best of the past to present classroom situations and challenges” (37). That “adaptation” changes throughout the history that Covino presents. The identification of rhetoric with five canons, “invention, arrangement, style, memory and delivery” gives way to the four “modes of discourse,” narration, description, exposition, and argumentation (44). In classrooms today, “social change” has taken a central role, and classical rhetoric provides a model for “the critical analysis and discussion of public issues” (46).

This article informed the foundation of this composition course by placing rhetoric at the center of the writing process and product. Each piece of writing has an identifiable rhetorical situation that guides the choices the writer makes. Teaching rhetoric is an important aspect of a writing course that enables students to understand the basic elements of writing. Without this knowledge, writing is disconnected from its academic discipline and is seen as a set of skills to be learned, rather than as a subject for study.

This article outlines the pedagogy used in a First Year Composition (FYC) course designed as “writing studies,” which strove to improve students’ understanding of writing, rhetoric, language, and literacy, and encouraged a more realistic conception of writing. FYC courses typically attempt to prepare students to write across the university, assuming a “universal educated discourse” that can be transferred from one writing situation to another, but such a unified academic discourse does not exist. Instead of teaching writing as a skill to be mastered, this article argues for teaching writing as a discipline, including the background content knowledge that students need to place writing into context and to change their understanding about writing and the ways in which they write. The central goal shifts from teaching “academic writing” to teaching realistic and useful conceptions of writing, which means that writing is neither basic nor universal, but is--content and context--contingent and complex.

This article informed my curriculum and led me to their *Writing About Writing: Course Reader*. I believe that treating writing as the subject of a writing class better informs students of the purpose and scope of writing. By reading scholarly articles, students will gain useful tools and experience with reading difficult texts,
which will transfer to reading for information in other disciplines, along with a meta-knowledge of the writing discipline. Through this course, students will gain an understanding of writing, rhetoric, language and literacy, and come away with a more realistic conception of writing.


Farber critiques “student centered pedagogy” from a position of its worth and the problems that are encountered (138). Traditional grading systems are the first obstacle to student-centered classrooms. Teachers hold too much power, and students strive for the grades. This places the teacher in the position of control. The problem is that no alternatives have been offered. Institutions, students, parents, and employers want to see a grade. Society demands one. Farber also points out that “students exist” because we “create them” (138). Just being the “teacher” in a room full of “students” places the power in the teacher’s hands(135). “As teachers, we tend to grab power, to exercise it far beyond what is necessary…[and] we mustn’t pretend that we don’t have power” (140). Farber admits that good teachers try to create new frameworks within which they continually learn how to teach, and since teaching “addresses and affects what matters most in human life…[and] exists by virtue of the possibility of transformation,” learning how to create student-centered pedagogies is worth the effort (140).
I want my classroom to be student-centered, but I agree that as the teacher I have the power. I design the assignments and hand out the grades. In the beginning of this course, it is a teacher-centered classroom, with guided instruction, lists on the board, and lectures. As the course progresses, it becomes more student-centered as students apply the learning in their writing assignments. The last unit is student-centered, and I become a facilitator or coach if students want to illicit my opinions or feedback, but I do not structure their writing or their time. Of course, I still have the power with the choice of assignments and with grading, but I practice a gradual release of control.


In this chapter, Hamp-Lyons and Condon provide a description and analysis of portfolio assessment by first outlining what a portfolio might contain. “The nine characteristics that thoughtfully designed portfolios share are: collection, range, context richness, delayed evaluation, student-centered control, reflection and self-assessment, growth along specific parameters, and development over time” (32-8). Hamp-Lyons and Condon classify the theories that inform writing programs into: Formalism, Expressivism, Cognitivism, Collaborative Learning, Social Constructionism, and Process, and give a list of characteristics that define them.
They look at how the “theory of portfolio assessment” strives for “a rich, flexible, robust, effective assessment” but warn that each “theoretical characteristic” that is added to a portfolio increases time and effort spent. Hamp-Lyons and Cordon give practical advice on how to assess portfolios in different writing programs, different academic disciplines, and with the different student skills. They also point out problems that could arise. If the writing program is not based strongly on this theory, and the design is not a collaborative effort, the portfolio and its assessment “will face limitless problems” (63).

My decision to include a portfolio was influenced by this chapter because of the self-assessment that occurs with this type of project. This course is designed for students who find the quality of writing required in academia, metacognition, self-assessment, and revision challenging. Since these are important characteristics of mature writers, fostering these traits in students will enable them to improve their writing, while discovering how far they have progressed, and recognizing how much their knowledge and writing improved. It is argued that this may lead them to new levels of confidence in approaching future writing assignments. This portfolio project will also allow students to revise a previous assignment (two) which will earn a higher grade on that assignment, thus reinforcing the tenet that a piece of writing is always a work-in-progress, or as one article stated, a “C” paper is an “A” paper that was turned in too soon.

Johns sees the composition classroom as a place where ESL students can “acquire a literacy strategy repertoire and develop the confidence that enables them to approach and negotiate a variety of literacy tasks in many environments” (284). Unfortunately, many instructors use expressivist and personal identity approaches in teaching composition. Johns advocates a socioliterate approach where “texts are social; important written and spoken discourses are situated within specific contexts and produced and read by individuals whose values reflect those of the communities to which they belong” (285). An SA curriculum focuses on “understanding how all of us are shaped by the social nature of language and texts” (285). In an SA-based course, the teacher provides leadership, sets goals for students, and assigns readings that encourage an understanding of the social construction of texts. SA instructors also promote text analysis and peer review. Students write in genres that are both familiar and unfamiliar and bring in texts from their L1 (flyers, travel brochures, magazines, etc). Texts are analyzed and compared, and students write in different genres, which expands their genre repertoires. Reflection is a big part of the course along with revision. Johns also gives examples of assignments in a typical SA classroom.
Although Johns’ research is focused on ESL students, I felt much of her theory would apply to pre-college level writers that also needed to expand their genre repertoires. My course design is a study of writing, and this includes writing in a variety of genres. I also believe that students learn by working in an active learning environment with other students. This curriculum informed my choice of studying different genres of writing, so students gain a clear idea of all that writing entails and understand that discourse communities rely on agreed-upon genre conventions as part of their sharing of knowledge. Along with deconstructing scholarly texts about writing processes and rhetorical situations, I believe that genre analysis will provide examples of how diverse writing is; how purpose, audience and content determine the structure; and how genre conventions are determined by the readers’ expectations.


Ormrod “integrates ideas from many theoretical perspectives into a set of principles and guidelines that psychology can offer beginning teachers” (vii). This text explores the concepts of learning, cognition, memory, higher order concerns (HOCs), and effective classroom environments. Ormrod focuses on commonalities among the different theories and provides various practical applications and recommendations for beginning teachers. Based on research and
theoretical perspectives, the practical classroom strategies seamlessly ensure the
concepts can easily be applied in the classroom.

This text enabled me to apply theories and strategies from cognition, memory and
retrieval, motivation, and transfer to my pedagogy. Though this textbook is
written for K-12 educators, the theories and strategies readily apply to how
students learn, how best to present new material, how to structure learning so
concepts are reinforced, how to activate long-term memory and retrieval, and how
to ensure the transfer of learning and skills to new educational environments.
These theories, concepts, and strategies provide the foundational building blocks
for both my curriculum and pedagogy, from the best way to present material to
the value and learning potential in assessments, and everything in between.

Reither, James A. “Writing and Knowing: Toward Redefining the Writing Process.”


Reither redefines the writing process to include the writing product. Although he
agrees with the premise that process is important for the individual writer to
“shape thought through language,” he believes that to truly become a member of a
discourse community and to join in the conversation, students need to be
immersed in the academic language and genres of their discipline (288). Reither
argues that to gain knowledge and to write as a member of the discipline, students
need to read scholarly texts, learn and apply the academic language of the
discipline, and engage in writing and collaborative inquiry processes and other
social acts (290-1). This “immersion in academic inquiry” will enable students to become insiders and provide them with the knowledge and ability to communicate in their discourse communities (291).

This concept of immersion in the use of academic language, both in the classroom and in the “product” produced in a writing process based curriculum, informed this course design. “Writing to Learn” is an important concept in Composition Theory, but students need to be immersed in the academic language of their discipline if they are to “join the conversation.” Viewing writing as a scholarly field of inquiry, students need to be immersed in the academic discourse of their discipline. I also agree that in a writing process based composition course, the importance of the product cannot be minimized if students are to be proficient writers in any chosen discourse community.

Smith, Cheryl Hogue. “’Diving In Deeper’: Bringing Basic Writers' Thinking To The Surface.” *Journal Of Adolescent & Adult Literacy* 53.8 (2010): 668-76. Print.

Hogue admits that all students have difficulty with the complex tasks required at the university level, but when basic writers have trouble interpreting texts, they view their difficulties as a deficit within themselves. Basic writers tend to focus on performance goals and expect failure, rather than focusing on learning goals where setbacks are a natural part of learning. Through metacognition and revision, students can become better at critically evaluating their own writing, and thus become better writers. Hogue also points to the importance of critical
thinking skills but states that the development or deployment of critical thinking skills is not enough. Academic success requires the development of students that are disposed to think critically. Training alone will not suffice; students need to develop the disposition to use those skills.

Creating critical thinkers that are disposed to thinking critically informs my course by my commitment to explicitly teach the skills, strategies, and questions that students should use when approaching any text. I want to stress that when approaching a reading, students should enter into a dialogue with the writer. What questions would you ask them? What do you expect to learn from this text? Although I cannot predict if students will become disposed to thinking critically, if they practice these skills, this dialogue with the writer, I am hopeful that these strategies will transfer to any reading that my students undertake. This article also informs my course by outlining the importance of metacognition and revision, which I have incorporated into my pedagogy. Along with the scaffolding of reading difficult texts, I ask students to set “learning goals” for their course work. In this way, students will gain confidence as they reach their learning goals and set new ones. This may help with the lack of confidence seen in many pre-college level writers.

Wardle, Elizabeth. "Mutt Genres and the Goal of FYC: Can We Help Students Write the Genres of the University?" *College Composition and Communication* 60.4 (2009): 765-89. Print.
This article points out the difficulties of teaching varied academic genres in the context of a first-year writing course and presents the suggestion that FYC classes should teach students about writing, not try to teach students to write. Both composition researchers and theorists have determined that FYC cannot prepare students to write in the university and beyond by teaching general writing skills. Different genres need to be learned in context, and the primary focus of the rhetorical situation in FYC is not mirrored in the diverse and complex rhetorical situations found across a university campus, which disallows the transference of skills. Many of the genre assignments in FYC courses are “mutt genres” that mimic genres in other disciplines, but their purposes and audiences are often vague or contradictory. The goal of FYC is to improve writing, and writing is the object of attention. In other disciplines, writing is a tool used to act upon other objects of attention.

I found this article enlightening. Mimicking genres from other disciplines, the Composition instructor is still assessing the writing. In a science class, the writing is secondary to the presentation of subject knowledge. Although instructors want skills to transfer to other settings, skills more readily transfer to settings that are similar in their requirements. Teaching students to write a lab report will not transfer the writing skills to a science class because the audience, content, and context are different. Instead, teaching the rhetorical situation and analyzing texts in different genres will develop skills that will transfer to any context. Composition courses cannot provide the content or context to mirror other genres
of writing that my students will encounter in academia, but I feel that if students become familiar with what writing entails, learn to deconstruct difficult texts, and practice writing in different genres, they should be better prepared to learn and respond to the rhetorical situations in other disciplines.


The curricular approach for this college-reader textbook is designed around the classroom research conducted by the authors called “Writing Studies.” The premise is that students will develop writing skills through the study of scholarly articles about writing, their own research about writing, and in writing about writing. The authors’ research determined that in comparative portfolio assessments with students in traditional FYC courses, the Writing Studies approach showed a “statistically significant impact on higher-order thinking skills—rhetorical analysis, critical thinking about ideas, and using and integrating the ideas of others,” and the course has received positive feedback from other instructors and students that have used this course (vi). This curriculum is designed so students can “join the conversation” in English Composition and provides background knowledge in discourse communities, literacy, Composition and Rhetoric theories, and academic language, which provide a context for teaching writing studies.
Understanding the concepts and principles of writing for a composition class with writing as the subject of study makes sense. Backed by their research, I chose to base my course design around the subject of writing. The first unit in this course synthesizes the Wardle and Downs curriculum and scholarly articles into a foundation for writing as a discipline. Although the curriculum is set up to write about writing, I did not feel that this would be as beneficial to students as would introducing them to different genres of both reading and writing, thereby transferring what they learn in one genre to another. The students study different genres, styles, and purposes for writing, which allows a conceptual understanding of how all writing is based on rhetorical principles, and how genre and structure support the purpose and content in writing that is both familiar and unfamiliar. This article informs my pedagogy for the study of writing but expands on the writing that is studied. Based on a writing studies curriculum as the foundation, students will become comfortable with all aspects of composition. Students will gain an understanding of composition, what academia requires from them, why they need to write in a way that is accessible to their readers, how peer response and review can strengthen their writing, etc. They will understand their subject in a way that normally takes students years to achieve.

**Curriculum**

This history of the modes of discourse explains that the modes were a classification of discourse into different styles of writing (narration, description, exposition, and argument) during a time when composition instructors focused on the product, not the process, of writing (443). Connors argues that writing instructors need to be aware of paradigms and discourses that are easy to teach and learn, but ignore the writing process and/or do not actually improve students’ writing (like the modes of discourse). The modes do not accurately represent the writing process or the rhetorical situation and should not be a method of teaching writing. Instead, the style that a writer chooses should meet the purpose for the writing and the audience.

Connors cautions that the modes have not disappeared from writing classes. It is sometimes easier for a teacher to teach a mode of writing rather than how to write. Although the rhetorical modes of discourse as a way to teach writing does not help students learn to write, students benefit from knowing what they are and the purposes they serve from a rhetorical viewpoint. I teach the rhetorical purposes and devices of discourse, which include narration, argument, description, and exposition. The purpose for writing is either to tell a story, to describe something, to persuade or argue a point, or to provide information to the audience, and a text may include more than one of these classifications as a rhetorical device to achieve the purpose for the writing. If you want to persuade an audience, perhaps you will use a story to make your point, or a description can aid your audience in
understanding information that you are presenting. I do not use modes as genres, but as rhetorical strategies in the delivery of content.


This article outlines the benefits of a writer’s workshop environment where students exchange ideas and collaborate, which supports the idea of writing as a social activity and gives writers access to an audience. Hammond first puts students into small groups who work together on writing activities. Various activities are structured to promote and practice the sharing of ideas, and students then self-evaluate their group and summarize the work done on each activity. Task groups are also used for interviewing other students and writing a descriptive paragraph about the interview, or editing and revising student writing. Hammond uses freewrites so adult writers build their confidence through practice, and Hammond suggests creating a classroom community of writers.

My course implements many of Hammond’s suggestions, especially in building a community of writers through group work, particularly in peer review workshops. I had not thought about generating topics, but I see where this strategy could be used for narrowing topics and brainstorming. I also will use the freewrites as a way to have my adult students practice writing, but it will be daily and in a journal. I do want to create a community of writers and a safe environment where students can struggle together.

This study suggests that effective use of vocabulary is an important indicator of overall composition quality. This study examines how learning vocabulary from reading (receptive vocabulary) may affect vocabulary use in writing (productive vocabulary) (297). New or difficult vocabulary was written on the board and explained, students took turns reading the text aloud and answering questions which required the use of some of the target vocabulary, and then they rewrote and corrected the incorrect answers. After this exercise, students wrote an essay referencing the text, and the results showed that students successfully included targeted vocabulary in their writing. This integrated skills approach (integrating reading, writing, and vocabulary) makes vocabulary learning durable and improves writing quality (314).

This research informed my pedagogy by stressing the importance of a rich vocabulary in student writing. Many students use too many words to convey their thoughts, often because they lack the vocabulary to be concise. This has a negative effect on their writing. In addition, to become part of the academic conversation, students need to know the conventions, of which the vocabulary is a large part. Lastly, an integral part of reading comprehension is understanding the vocabulary. If students do not stop and ensure the meaning of unknown words,
they cannot gain a comprehensive meaning of the text. Consequently, I implemented academic vocabulary into the Unit 1 pedagogy. Students must list and define three unknown words from their readings, then share the vocabulary words with their groups. Ideally, each student will be exposed to twelve new words with each required reading. I also use, and will define, academic language in the classroom.


Academic and job-related report-writing relies on references to previous written sources through summarizing and composing from sources, synthesizing information from multiple texts, searching for specific information, connecting across sources, and organizing for written presentations (22). Looking at past research, the authors found that community college remedial students had difficulty and lacked these needed skills for writing reports based on informational sources and research (23). The students were not able to summarize and synthesize information, missed or omitted important ideas, and reproduced rather than combined information. The research cannot specify if the problems occur because of inadequacies in reading comprehension, in writing proficiency, or both, but the ability to accurately express the key ideas contained in reference sources is critical to many academic writing tasks (31). This study found that
remedial instruction had been ineffective in preparing students for the common academic task of writing from informational sources. Students were not prepared for the writing required in college (term papers), and two-thirds of the participants plagiarized the texts (35). This study suggests that reading and writing remediation, whether integrated or separate, should incorporate the types of expository reading and writing exemplified by the current task.

This study informs my pedagogy by reinforcing my intent to use scholarly texts to explicitly teach reading comprehension and summarization strategies. Included in the instruction are strategies and practice in paraphrasing, the use and definition of valid and reliable sources, the use of quotations, and how to correctly cite sources. Ineffective instruction does a disservice to students and instructors need to provide students with the skills and knowledge that will enable them to succeed in an academic setting. This research helped me to determine the skills required to efficiently report out information and became some of the learning objectives of this course. Students need to develop the skills to extract information from texts, then to synthesize the information into their own writing. Teaching skills and strategies that will enable students to extract key terminology and main ideas from difficult texts and then to synthesize these ideas into their own writing will better prepare students to deconstruct and respond to difficult texts in other disciplines. This will provide students with transferable skills that will improve their academic performance.
Current pedagogies for remedial writers may be ineffective and even counterproductive because they reduce, fragment, and even misrepresent the composing process (193). Rose feels that remedial courses limit students’ growth in writing by keeping the courses self-contained, with little conceptual or practical connections to the academic writing that will be required, and with topics that are simplistic and fail to motivate the writers (193). Rose believes that students would benefit more by struggling with academically oriented topics which help them develop critical thinking skills and build skills in the kinds of writing demanded of them in their chosen discourses (195-6). Rose also feels remedial teachers are overly concerned with errors, which limits the writing process to composing error free text rather than texts that are rich in conceptual and rhetorical possibilities (198-9). Remedial teachers also tend to separate writing from reading and thinking (203). Rose advocates for pedagogies that would enable the remedial curriculum to “fit into the intellectual context of the university” through sequencing activities and building skills that meet the needs of their students (206).

Rose’s article and research into how best to teach remedial students informs much of my pedagogy and curriculum. Throughout much of my research, the problems with simplified texts, composition as separate from reading, and skill and drill
activities that teach writing as a skill rather than a discipline, have reinforced my commitment to teach writing and rhetoric as the subject of the course. Students need the academic knowledge of writing that they gain through composition and rhetorical theory, along with the experience and strategies that will enable them to become mature writers and to succeed in college. My intentions with this course are for students to gain the meta-knowledge about all aspects of writing, to apply that knowledge to their writing, and to transfer the skills and knowledge to any writing that they undertake.


Rose sees the current remedial model as having a “flawed notion of language growth that limits the curriculum” and is supported by the “textbook market, college requirements, and departmental structures” (28). He calls for the creation of a new curriculum which challenges students and fosters “the kinds of writing skills and habits of mind needed for success in college” (28). Since the present curriculum is inadequate, Rose hopes new curriculum will be designed that will create a rich education for the underprepared, but he is fearful that, because of budget cuts, the programs may be cut. This article speaks to the politics behind remediation. Students that are not prepared for the rigors of college are at a
distinct disadvantage and have a critical need for instruction that prepares them to succeed in college.

Every activity, every task in my course is structured so as to move students to a level where they can enter mainstream classes and succeed. Students need to be adept at reading scholarly texts and to interpreting and transferring the information to their writing. This course prepares students for the rigors of higher education through reading and writing that goes “beyond the acquisition of fundamental skills and routines toward an understanding of their meaning and application, the principals underlying them, and the broader habits of mind that incorporate them” (30). Along with other research and sources, the need for effective instruction that prepares students for the rigors and writing of college is still an issue in remedial composition. This 2013 article reinforces Rose’s commitment to advancing remedial programs into academically challenging programs that prepare students for college, but he has been advocating this stance for twenty years. I agree with his theories and have used this to inform my pedagogy.


Scott’s article points out the benefits of a collaborative learning approach that goes beyond peer reviews and includes team-authored papers (86). Scott believes that collaborative projects help develop higher-order thinking skills and
encourage active learning, making writing a social event. Collaboration also provides writers with an audience and can provide intrinsic motivation by requiring each member of a group to bring in their writing. Scott sees collaborative writing skills as important in both the academic setting and in the workplace.

Scott’s article points out the needs of both business and science-based disciplines that require students to compose team-authored texts. Although English courses are often composed around the single author, I felt that experience in composing a team-authored text would expand students’ writing parameters and strengthen the concept of the importance of writing beyond the academic setting. The assignment that is informed by this article will require students to work cooperatively and collaboratively in a dynamic dialogue to accomplish group goals. Students will also be required to complete their individual research and reporting, which will then be synthesized into the collaborative writing assignment. Consequently, this activity promotes autonomy and motivates students because of the accountability of the assignment.

Pedagogy


Cook studies the patterns of formal grammar and usage errors among students at his university which show that error can be located within the texts, the writers,
the readers, and within their social contexts, which leads him to conclude that “whether or not something is an error depends on the context.” (22). Grammar and usage error patterns among Cook’s students were consistent with the findings of nationwide studies (23). Cook asserts that errors are “not about rules but rather about a flawed transaction between reader and writer” (24). Since teachers expect students’ papers to contain errors, they find more errors, but research showed that errors are dependent on context (25). Cook provides pedagogical strategies based on his research of errors that include discussing the context of errors, helping students control their writing by teaching editing and proofreading strategies, allowing sufficient time for revisions, using writing workshops for students to discuss errors, teaching process reading for errors, and talking about expectations of writing programs (31).

In this course the focus on grammatical errors is individualized unless the same errors are occurring in most students’ papers. I will explicitly teach students that errors are based in the conventions of the genre that they are writing in, and not universal across all writing. Writing within the parameters of a genre, students need to be aware of errors that inhibit the purpose and content of their writing, which is how I present the discussion of errors. Each written text has a purpose, and if the grammatical choices made prevent the writer from achieving that purpose, then the writer needs to revise the text. There are no universals, so students need to write from a rhetorical perspective. In English Composition, passive voice is conventionally seen as an error, while passive voice is desirable
in a lab report. Syntactic structure is important in academic discourse, but more a writer’s prerogative in creative writing. Errors occur within genres, not across genre. This article solidified my attention to, and attitude toward, errors in my students’ writing.


This comprehensive theory-to-practice text is written for ESL instructors and combines theories and practices from Composition, Linguistics, and Second Language Acquisition. This text provides strategies for task designs, assessments, and responding to errors along with examples and instructions for syllabus and course designs. Designed to help ESL instructors understand and use different pedagogical models, the text moves from general themes to specific concerns and includes “practice-oriented chapters on the role of genres, task construction, course and lesson design, writing assessment, feedback, error treatment, and classroom language (grammar, vocabulary, style) instruction” (cover). Although language acquisition and specific obstacles for L2 learners is addressed, many of the suggestions are teaching strategies that are applicable to any composition course.

I relied heavily on this text for designing my course. The principles of teaching ESL students readily apply to teaching any students. Students deserve to have clarity and transparency in their instruction, to have active learning environments
where they are better able to construct, absorb and apply the learning, and have the learning presented in a way that is accessible to them. This text breaks down each aspect of designing a course to the basic elements, which enabled me to conceptualize what I wanted students to be able to do at the conclusion of the course, and then to build a curriculum that would enable students to achieve the course goals. Extensively based on scholarship, this text informed both my pedagogy and curriculum through the construction of tasks, clarity of objectives, and other research-based strategies.


Horvath attempts to “summarize and to synthesize some of the guidelines for writing effective comments” in formative assessments of writing (243). Stating that texts should be read as “unfinished” allows the teacher to “provide a sequence of objectives that the student can handle” (245). The “hierarchy of concerns” can then focus on “large scale problems with content, focus, organization, voice, logic or purpose” before shifting to transitions, audience, style and mechanical usage (244). Teachers need to develop a “tolerance for errors” and view errors as “occasions for learning” (244). The evaluator’s tasks are to provide comments that have “transfer value,” are both student specific and text specific, and to ensure the text remains with the writer (246-7). Comments should include “tricks and techniques” that a good writer would know and set
goals for the writer to strive toward in their writing. The article includes a list for further information/investigation into the benefits of formative comments on writing papers.

This text informs my view of feedback and errors in assessing students’ papers. By viewing a text as “unfinished,” it changes the feedback from assessing what was done “correctly” and a list of errors to questions or suggestions that would strengthen the purpose, content, appeal to the audience, or the tone and style used. I will use each opportunity as an individualized teaching moment. This change in perspective will result in my feedback being advantageous to students’ learning rather than a judgmental assessment of their work.


This article looks at language transparency from the perspective of “non-traditional” student-writers as they attempt to engage in academic writing and the cultural-historical tradition of scientific rationality in academic discourse. Language is treated as ideally transparent and autonomous, but “non-traditional” students in higher education are often confused about the requirements in their academic writing. Terminology widely used by tutors and/or in guidelines to name academic writing conventions raised more questions than answers. The need to avoid plagiarism did not help them to work out what counted as
plagiarism, nor how to write in their own words. Complaints about faulty grammar and faulty punctuation did not help them to locate what tutors viewed as faults in their texts. Often phrases like, “state clearly, spell it out, be explicit, express your ideas clearly, say exactly what you mean,” are not as transparent to students that are not part of the academic discourse community (58). The assumption is that definition is an intrinsic part of writing, which in turn is viewed as a self-evidently transparent medium and, therefore, non-problematic. Thus, many non-traditional students are denied equal participation by taken-for-granted assumptions about academic conventions, which they do not share.

This assumed transparency will be one aspect of my course. To become part of the academic discourse community, students need access to the vocabulary and the shared meanings in academia. In my course, students will deconstruct writing prompts so they may be better able to respond in an academically acceptable manner. Understanding what the requirements are needs to be foremost in any pedagogy, and understanding the academic vocabulary and assumptions regarding writing assignments will be a skill that the students will use in all academic disciplines. Every prompt, writing assignment, peer response worksheet, and rubric is discussed in class for clarity.

A teacher’s responsibility is to “guide students through the composing process (222). Lindemann views her feedback on students’ papers as another teaching opportunity. "Teaching through comments" requires instructors to examine the evidence, decide what they want to teach [with the comments], and identify specific examples of the problem (and perhaps its solution)” (223). Using questions to call attention to trouble spots, Lindemann recommends giving students feedback on drafts and then letting students revise so they can learn as they go. Diagnosing writers’ patterns of errors, determining students’ strengths and weaknesses, and designing a course of instruction that enhances students’ development as writers, Lindemann’s timely feedback is incorporated into the final draft (225). Comments that teach are open-ended and help students develop “effective prewriting, writing and rewriting skills” (226). Formative writing assessments “support learning, praise what has worked well, demonstrates why something else didn’t work, and encourages students to try new strategies” (233). Teachers should look for patterns of error and help students establish goals for their writing. Teaching self-evaluation and improvement allows students to improve their writing and to view their errors holistically (244-5).

This chapter on feedback is important to my course design. Looking at strengths, weaknesses, and patterns of error will give me insight into each of my student’s writing abilities and will allow me to give individual feedback that can best improve student writing. Patterns of error can be addressed and rectified when students understand why the error occurs and how to eliminate the errors.
Strengths can be addressed and possibly give insight into weaknesses. I also will use the open-ended questions to allow students to make meaning for themselves of the concepts that I would like them to understand. Since student portfolios in this course will only include two revised pieces of writing, I will need to provide some of my feedback on rough drafts, where students will be able to act on the feedback immediately.


Roskelly admits that the “gap between talk about groups, and talk in groups, looms large…such a gap exists because the purposes of group work are deeply in conflict…our refusal to acknowledge and mediate those conflicts has constrained the methods…and blunted [their] effectiveness” (123). Roskelly calls this the paradox of collaboration. While many teachers like the idea of shared ideas, lively discourse, and an active learning environment where all contribute, both teachers and students recognize the inherent problems and are resistant to group work. The teachers that do utilize group work often distrust the effectiveness and fear loss of control, so while they value the talking, they do not allow it very often and tend to set tight controls on the process and product. Students are also adverse to group work, often citing the lack of recognition for their hard work and the division of work that seems to include non-participating members (123). Roskelly advocates the “educational value of group problem solving,” but states that educators are
conflicted between wanting students to “work toward socialization” and become members of the “academic club,” while also wanting students to “challenge structures by asserting the value of those without membership” (124). Students initially feel alienated in the classroom and need to find out who they are and what they like, and then to use that knowledge as a tool to examine and criticize the institutional values of the classroom and their role in the classroom (128). Roskelly wants students to challenge the exclusivity of discourse communities. Being outsiders, they are not allowed to criticize until they are members, and once they are members, house rules have been obeyed and they have gained membership (126).

This article highlights the problems inherent with group work. In this course I have tried to address these problems while maintaining the importance of collaboration and cooperation as part of my pedagogy. Students earn their grade not solely on the participation of other members of the group, conducting their research and writing individually, which is then synthesized into a collaborative text. Students work in groups daily, and I value the talk as they negotiate meaning and provide constructive feedback. Unlike Roskelly, I do not advocate taking a political stand and fighting the system as my only objective is to prepare my students for the rigors of writing and competing in academia.
Revision is an important step in the writing process, but revision does not always lead to better writing. According to Sommers, if revision entails changing the voice and the authority of the writer to that of the “inherited academic voice,” then the writer loses the “authority” (282). Their writing becomes the same as “Everystudent” (282). Sommers encourages writers and writing teachers to allow the students to use themselves, their own experiences, as primary source material and to transform their experiences into evidence. This inward gazing and trusting themselves as writers could transform scholarly essays into something exploratory, thoughtful, and reflective, rather than something coldly academic (285). Sommers would urge students to “bring their life and their writing together” to make their writing more meaningful (285).

This informs my feedback on students’ writing. When teachers let their own style influence their feedback, then students lose the authority over their writing, and all the texts begin to sound the same (everystudent). Although Sommers seems to want students to use their own experience in their writing, I am not sure that they will have this experience in all of the academic disciplines in which they will be required to write. Also, academic discourse requires certain conventions to be followed. Since I have determined to view each piece of student writing as a work-in-progress, my feedback will be questioning rather than correcting.
Chapter 4: Course Design

Introduction: Pre-College Level Writing Course

In an April 2000 report from The Council of Writing Program Administrators, the four major outcomes listed for writing courses were “rhetorical knowledge, critical thinking, reading and writing processes, and knowledge of conventions” (Downs and Wardle 555).

According to Mike Rose in “Remediation at a Crossroads,” pre-college level (PCL) writers should be pushed to engage in meaningful composition that draws on critical thinking. By creating a “challenging curriculum that directly fosters the kind of writing skills and habits of mind needed for success in college…[and] provid[ing] a meaningful context for writing,” students will “stretch their abilities” while gaining new confidence in their abilities (28). Unfortunately, many pre-college level composition courses use a skill and drill approach or use expressivist and personal identity writing instead of academic writing to teaching composition. Many feel this is a disservice to students, prioritizing their inner thoughts and everyday language to the exclusion of all else. Students must be brought into the world of academia, and expressivist and/or personal writing are not useful for students entering the world of academic discourse. Rose believes that students benefit more by struggling with academically oriented topics because it helps them develop critical thinking skills while building their skills in the kind of writing demanded of them in their chosen discourse (195-6). Rose suggests curriculum that would enable the PCL writing student to “fit into the intellectual context of the
university.” By sequencing activities and building skills, teachers can better meet the needs of their PCL writing students (206).

But in research conducted by Perrin, Keselman, and Monopoli with community college PCL students, PCL instruction was found to be ineffective in preparing students for the common academic task of writing from informational sources (35). Students were not prepared for the writing required in college (term papers), and two-thirds of the participants plagiarized (copied) the texts (35). This study suggests that reading and writing courses for PCL students, whether integrated or separate, should incorporate the types of expository reading and writing that is found in the rest of academia. Mike Rose supports the idea that PCL writing assignments often limit students’ growth in writing by being: self-contained and having little in common with academic writing; too focused on errors rather than content; and so narrowly focused on writing that it becomes separated from reading and thinking processes (193).

Lastly, empirical research from Composition Studies demonstrates the crucial connection between learning to read and learning to write and supports providing students with an enriched literacy experience during their first crucial year of college as a vital component to their success (Goen and Gillotte-Tropp 91; Smith 57; Ewert 14; Rose 198). “If we are ever going to create college level writers, we must begin by creating college level readers--both of others’ texts and of their own. And to do that, we must help our writing students read as negotiators engaged in the construction of textual meaning, not miners of existing meanings” (Smith 61). Critical reading is especially important in academic writing where students are often required to read and analyze texts, extract
important information, and then present their conclusions or arguments of the synthesized information into a report or essay. If students cannot process what they read, they cannot present their knowledge in a written text. Another connection between reading and writing is the benefit to students in the form of examples of well written texts. Researchers contend that “Better writers tend to be better readers…better writers tend to read more than poorer writers…and better readers tend to produce more syntactically mature writing than poorer readers” (Goen and Gillotte-Tropp 94). Through critical reading and text analysis, students are provided with different styles, structures, organizational patterns, diction, and syntactic correctness that can be transferred to their own writing. Because research links writing ability with reading ability, reading scholarly articles in Rhetoric and Composition, practicing reading comprehension strategies and techniques, and engaging in small and large group discussions of student summaries can ensure that PCL students improve their proficiency in reading.

PCL writing is a gateway to academia, and a PCL writing course carries the responsibility of introducing students to the academic landscape. Students need composition courses that are designed to provide the knowledge and skills that PCL students need to succeed in academia and beyond: rhetorical knowledge, critical thinking, reading comprehension, and collaboration skills. A PCL course should “integrate reading and writing; invite students to appropriate the language of the university through fully engaging in reading, writing, discussion, and analysis; and view acts of reading and writing as meaningful, purposeful, not fragmented skills-driven exercises in correctness” (Mutnik 191).
Course Overview

Informed by research, I designed a course for PCL writers that will address the difficulties that this population faces when required to write in higher education. The overarching course goals are equal access to the learning for all students; the transference of that learning to other contexts, both inside and outside of academia; and for students to view writing as a way to be heard, as a means of communicating with the world.

The learning objectives include rhetorical awareness and application (tools, devices, appeals, situation, and grammar); an increased genre awareness through analysis and mimicry; reading comprehension and critical thinking skills; and the knowledge and practical application of writing processes.

The skills that students will improve on include: textual and rhetorical analysis, reading comprehension, writing proficiency, working collaboratively, synthesizing, summarizing, and presenting oral arguments. This course accomplishes these goals through scaffolding, guided instruction, class and small group discussions, the use of multiple modalities in presentations, cooperative and collaborative active learning activities, practice, and timely constructive feedback. Students adopt active reading approaches to engage with and make sense of texts, including visualising, predicting, and connecting the reading to their own experiences. Students learn to recognize how writers use language, genre, and rhetorical choices to deliver their message, and students work together to share, test, and evaluate ideas which they apply to their writing. With support, students will excel in this course and come away with changed views of reading and writing, along with a new confidence in their ability to succeed in higher education.
This course helps students gain an understanding of composition and the academic requirements in college, of the importance of audience in their writing, and the importance of peer response and review in strengthening their writing. They will understand writing in a way that normally takes students years to achieve and will have a metacognitive understanding about their own reading and writing strategies and their rhetorical choices.

The following excerpt, taken directly from the Common Core State Standards (CCSS for ELA), sums up what knowledge and skills students need to succeed, although the writing process is not represented in this excerpt. Since I could not state the writing objectives more concisely or accurately, I left their statement intact:

To build a foundation for college and career readiness, students need to learn to use writing as a way of offering and supporting opinions, demonstrating understanding of the subjects they are studying, and conveying real and imagined experiences and events. They learn to appreciate that a key purpose of writing is to communicate clearly to an external, sometimes unfamiliar audience, and they begin to adapt the form and content of their writing to accomplish a particular task and purpose. They develop the capacity to build knowledge on a subject through research projects and to respond analytically to literary and informational sources. To meet these goals, students must devote significant time and effort to writing, producing numerous pieces over short and extended time frames throughout the year.
Theory and Rationale

What makes this course different is that all pedagogical and curricular decisions are directly tied to the theories and practices that inform them, which allows instructors to understand the validity of the instruction. Coming from a diverse background, including a MA in English Composition, a single subject teaching credential in English, a Minor in Psychology, and practical experience in teaching both secondary school English and small group tutorial classes in college, this course is informed by the foundational theories of Social Construction, Disability Theory, Educational Psychology, Best Practices from both TESOL and K-12, and studies in Composition and Rhetoric. I believe this diverse background makes this course comprehensive and cohesive in its approach, from curriculum, to pedagogy, to each learning activity.

This section outlines the theories that inform the course, the research and theories that inform the curriculum and pedagogy, and the rationale behind each document, activity, and assignment. Each activity builds on prior learning and is informed by educational Best Practices to ensure access, ease of application, and the fulfillment of the learning objectives.

Curriculum

This is the practical application of the course. In this section, instructors will find all the artifacts needed to conduct a semester-long course. Included are all student handouts, the syllabus and calendar, all writing assignments, referential handouts, in-class activities, lesson and unit plans, journal prompts, the course reading list, PowerPoints, and rubrics.
The curriculum is designed to begin at the level of knowledge and skills where many high school students are proficient, and through modeling, guided instruction, cooperative, collaborative, and active learning, students gain the knowledge and skills that enable them to become proficient in the course goals. This course is designed to provide practice with new strategies for reading difficult texts, to increase students’ academic vocabulary, to teach collaboration and cooperation with peers, and to provide a conceptual understanding of writing which promotes transfer.

Unit 1, Introduction to Writing Studies, begins with the reading of scholarly articles that cover many aspects of writing and writing processes. Accessed from *Writing About Writing: A College Reader* by Elizabeth Wardle and Doug Downs, this textbook provides a strong foundation in the study of writing, with the “subjects of composition, discourse, and literacy as its content” (vi). Student groups read articles, summarize and discuss the articles, and then partake in a jigsaw activity that requires them to teach their peers what they have learned. Students are also required to define three words that they encounter in their reading where they are unsure of the meaning to increase their academic word banks. This introductory unit also teaches reading comprehension skills through the study of writing.

Unit 2, Composition and Rhetoric Studies, builds on the knowledge and skills introduced in Unit 1 as students begin to apply their increasing rhetorical awareness, critical reading/thinking and textual analysis skills, writing process skills, genre awareness, and research findings to their writing. Through textual analysis and critical reading, students examine writing through an analytical lens to determine how the pieces
fit together to serve the author’s purpose. Reading texts holistically, students view each
text as a communication between reader and writer, and understand how the rhetorical
choices of structure, syntax, and diction intertwine with content to convey meaning. In
this way, textual analysis functions as an explicit scaffold for students’ writing.

Unit 3, Composition and Genre Studies, builds on the meta-knowledge and
foundational skills acquired in Chapters 1 and 2 as students become adept at reading and
rhetorically analyzing texts in a variety of genres, including from their peers and in their
own writing. PCL students “require pedagogies that will assist them in…approaching
new literacy demands with strategies for success” (Johns 284). By applying their newly
learned knowledge and strategies to new contexts, students expand their genre
repertoires, apply the functions and meaning of language (including linguistic features
and textual forms) in context, and transfer their knowledge to their writing (Johns 285).

Unit 4, Summative Portfolio and Self-Assessment Letter, is designed for students
to defend their attainment of the course goals and learning objectives through a
metacognitive letter to the instructor. As evidence of their writing ability, students choose
two samples of their writing that best represent them as writers to revise for the portfolio.
When students reflect on what they have learned, they gain a deeper understanding and
increased confidence in their performance and abilities as writers. Presenting polished
work provides students with an authentic representation of how writers write.
Section 1: Theory and Rationale

Theoretical Foundations for Course

The theoretical foundations for this course are drawn from multiple disciplines, but instructors will notice there is a lot of overlap. Separating the theories and research into their respective disciplines is intended to connect back all decisions to theory, and the overlap shows how good teaching is just good teaching, regardless of the discipline in which it is found.

Students that are unprepared for the rigors of higher education and require additional writing instruction before entering First Year Composition (FYC) are typically a diverse group. They may have learning and/or physical disabilities, may be second language learners or speakers of a non-standard English dialect, may be unfamiliar with Standardized English, may lack confidence or motivation, or may not have had an education or homelife that supported success. Regardless of the reasons, students need to have equal access to the learning. Plan for diversity; do not react to it. Informed by theories in Disability Theory through Universal Design Theory (UD), an instructor must remove all barriers to access, both physically and in the classroom instruction (Dolmage 17, 26). UD is an approach to designing course instruction, materials, and content to benefit people of all learning styles, and provides equal access to learning, not simply equal access to information. UD suggests using a variety of instructional methods when presenting material and natural supports for learning (including the course web page, videos, assistive technologies where needed, graphic organizers, handouts, PowerPoint slides used for lecture, small-group exercises, opportunities to revise papers, and a social
constructivist context for learning in which students work together in groups or pairs). In addition to the natural supports, a variety of instructional methods and teaching strategies are utilized when presenting material. Assignments and lectures are presented in multiple formats, including visually, orally, and on the website, and all assignments include written instructions, which are deconstructed in-class to ensure transparency. Lectures include supplemented notes or graphic organizers and are included on the webpage. To support student learning, peer groups, group discussions, collaborative assignments, guided notes, and graphic organizers create an environment of active learning and guided instruction. All new topics are connected to prior learning or real-life examples from students’ histories, and ample time and practice is provided along with access to the instructor for any questions or issues (OSU, accessed Web 10 Dec. 2013). To reduce anxiety, the physical environment of the classroom has desks arranged in groupings of four, and the psychological environment emphasizes peer relationships within a learning community, with the instructor as facilitator.

Research from Educational Psychology in cognition, memory, retrieval and transference also informs this course. To facilitate cognitive processes (learning), instructors need to grab and hold students’ attention; provide a variety of instructional methods to keep them engaged; encourage and explicitly teach note-taking strategies; connect new ideas to prior knowledge or interests (always mindful of the diversity of prior knowledge); and build the complexity of tasks through a series of activities as students gain new abilities (Ormrod 41-44).
To promote higher-level cognitive processes, metacognition requires students to “think about their thinking” (Ormrod 100). This includes reflecting on output, using effective strategies, and planning how to approach the learning. Other higher-level processes include self-regulation, transfer of knowledge to new contexts, problem solving, and creativity (Ormrod 102). To promote the transference of knowledge and skills to other settings, learners need to “acquire conceptual understanding of a topic” and the concepts need to be “interrelated in a cohesive, logical whole” (Ormrod 113). Transference is also dependent on “the amount of instructional time…the more time learners spend studying a single topic, the more likely they are to transfer what they learn to a new situation” (Ormrod 113). “In-depth instruction on a topic” is especially effective, so instructors should “provide students with opportunities to engage in activities that will actually enhance the consolidation of the new to-be-learned information in long-term memory,” which is essential to retrieval and transference (Ormrod 113). Long-term memory storage is only possible once we have students’ attention and is enhanced when students elaborate (embellish) on new information, connect new information to prior knowledge, when the information is presented in multiple modalities (more paths for retrieval), when students are provided with ample time to process new information, and when time has passed between learning and retrieval (Ormrod 28).

Another theory that informs this course comes from Social Constructivist Theory. Lev Vygotsky stressed the fundamental role of social interaction in cognition (learning) and saw cooperative learning exercises as an effective way for students to develop skills
and strategies. Also, his Zone of Proximal Development (ZPD) is the area between what a learner can do independently and what this same learner can do when helped by caregivers/instructors or peers. Vygotsky felt that this zone was “the area where the most sensitive instruction or guidance should be given…allowing the student to develop skills they will then use on their own” (simplypsychology.org).

In this course, students work together to construct meaning in an active learning environment, and learning begins at the students’ current level of proficiency and builds on their abilities and knowledge to move them to a level that will ensure their success in higher education.

**Theoretical Foundations for Curriculum**

One of the most challenging tasks facing both novice and experienced classroom teachers is mapping a sequence of instructional activities to scaffold students’ learning over the span of a course (Ferris & Hedgcock 164). The rationale for all of the practical application of theories in this section are provided, along with the procedures, activities, and artifacts needed to scaffold and guide students toward the course goals. Also included is a sample syllabus and course calendar, journal prompts, comprehensive lesson plans (for the first four days), unit plans, writing assignments, course readings, graphic organizers, PowerPoint presentations, and rubrics.

The overall objective of this writing course is for students to learn and implement transferable reading and writing skills to their chosen field, including rhetorical analysis, meta-knowledge about writing, and revision strategies. Wanting to extend the learning from where students are proficient, this curriculum does not assume students have
“knowledge that they do not possess” or that they are “familiar or proficient with rhetorical notions, linguistic notions, conventional notions, or strategic notions” that they may not share with their peers (Silva 155-6). The knowledge and skills that students need include reading comprehension, writing for a purpose and to an audience, synthesizing and citing information, and critical thinking. The writing assignments are developed across genres so students are exposed to, and can recognize, how different genres use different styles and conventions to meet the writer’s purpose.

**Unit 1: Introduction to Writing Studies** The curriculum begins by setting a foundation for writing with scholarly articles from Elizabeth Wardle and Doug Downs text, *Writing about Writing: A College Reader*. Laying a foundation for the discipline of writing, making connections to the learning, and teaching reading comprehension strategies, this first unit provides the information and skills students need to meet the learning objectives. Students learn that “writing is neither basic nor universal but content and context-contingent and complex…[and are] immersed in the process of reading about writing…reading the same rhetoric and composition articles that teachers and scholars read” (Charlton vi, 103). “Writing Studies,” developed by Wardle and Downs (and adapted for use with PCL writers by Janikka Charlton) “had a statistically significant impact on higher-order thinking skills--rhetorical analysis, critical thinking about ideas, and using and integrating the ideas of others--which yielded impressive outcomes in comparative portfolio assessment with more traditional composition courses (Wardle and Downs vi). Since students “focus on studies of writing processes, language, literacy, products, and context, the writing-about-writing approach proves to be both immediately
helpful to their writing and transferable, which has been supported by the comparative research of portfolios throughout the country” (Charlton vi, 103). Writing Studies teaches students how writing “works” and helps them develop ways of thinking about writing that will “enable them to succeed as writers,” (Wardle and Downs v).

The learning objectives of this introductory unit of study is for students to understand and think about writing in school and in society: its purpose, function, and contextuality. Learning about literacy, discourse communities, writing processes, and the rhetorical situation helps students acquire a foundational meta-knowledge about writing and places the discipline of writing in context. The articles and studies in the text are summarized by students in a group, discussed, and then shared with new groups. In this way, students are exposed to all the information and socially construct meaning in both their original group, and their new group. As this unit progresses, students learn to analyze texts, to give and receive constructive feedback, and to collaborate and cooperate with their peers. Students move through activities that include textual analysis, rhetorical analysis, and critical reading/thinking. There is one assessed writing assignment (WA#1) which is a conceptual application of genre conventions and the rhetorical situation.

In Unit 2: Composition and Rhetoric Studies. “The worst kind of linear [course or unit] development assumes that once an item has been presented in a lesson, it has been learned and does not need focused review” (Ferris and Hedgcock 167). Believing in a cyclical approach that “takes into account the need for repetition,” this unit represents “overlapping, recursive, and increasingly complex phases and subprocesses” of concepts and skills learned in Unit 1 (167). With “multiple and diverse encounters with the same
skills, strategies or genres…the same items are met with different contexts…[and] receive systematic attention across diverse topics, themes, genres and/or assignments [which]…offers students the benefits of repeated opportunities to encounter texts, genres, and literacy strategies, thereby enriching their procedural knowledge” (167). Revisiting the conceptual knowledge about writing composition, processes, and rhetoric learned in Unit 1, the readings and activities in this unit both expand and concentrate the foundational knowledge students have gained.

The learning objectives of this unit are to improve composition skills through an awareness of the discipline of composition and transfer knowledge and skills to writing both inside and outside college. Students begin to understand various writing processes and develop effective strategies for generating ideas, organizing, drafting, revising, and editing. In this unit, students apply the conceptual knowledge they gained through the scholarly readings and activities in Unit 1 to their writing, with the goal of learning to use language in the most effective way possible in terms of the rhetorical situation. Students will practice synthesizing information by paraphrasing, quoting, and summarizing, and become proficient in integrating outside sources into their writing. Students gain a more realistic conception of writing as they develop a deep understanding about writing, which is reflected as they come to view their writing as a dialogue between themselves and their readers. In this unit, students begin to apply their rhetorical knowledge and writing processes, building on prior learning. There are four assessed writing assignments (WA’s #2,3, & 4--although time-constraints may determine which assignments can be completed, it is better to plan for more, rather than to be underprepared), and continues
setting a rhetorical foundation for students that includes rhetorical grammar, syntax, diction, style, structure, and devices that are available for writers to polish their craft and better meet their purpose for writing.

**Unit 3: Genre and Composition studies.** Expanding on textual and rhetorical analysis, students will analyze texts through a “metacritical” lens “that has less to do with what texts say and more with what they do,” which, according to genre theorists, “overcomes the transfer problem” (Jackson 19). Students use “evaluative critical thinking to exercise judgment about the relative merits of an argument,” instead of analyzing texts from “outside the transaction, making somewhat reductive, and often painfully obvious, observations about how the text persuades a target audience to which they do not necessarily belong” (22-3). In this unit students will evaluate persuasive texts on how the text moves them to action, or not, why, or why not, which will make analysis a “metacritical” activity (19). Students need to be engaged in their writing and see writing as an important skill that reaches beyond the academic setting if we are going to “help them transfer their learning about writing to new contexts and tasks” (Graff 376). By applying their newly learned knowledge about writing to new contexts (Graff 380; Ormrod 44), both familiar and unfamiliar, students expand their genre repertoires, apply the functions and meaning of language (including the linguistic features and textual forms) in context, and transfer their knowledge to their writing (Johns 286; Hyon 697). If instructors want students to acquire transferable skills, the students need to apply newly learned skills in other contexts. Instead of teaching students to write in one discipline, students that understand the foundations of writing can use their knowledge to write in
any academic discipline, in their workplace, and in their private lives. “Genre-based applications can help writers master the functions and linguistic conventions of texts in a variety of genres that they need to read and write in their disciplines and professions” (Hyon 699).

The learning objectives of this unit are for students to rhetorically analyze and compare different genres of writing for purpose, audience, and content. By breaking down the barrier between text reception and text production, students apply their knowledge about writing to their writing. “Texts are social; important written and spoken discourses [that] are situated within specific contexts,” and students need to acquire a literacy repertoire that will enable them “to approach and negotiate a variety of literacy structures” and “examine the unfamiliar social and rhetorical contexts in which they will be attempting to succeed” (Johns 285, 284, 293). With this foundational knowledge, writing in different genres is not a mimetic exercise but a transferable skill. Becoming successful readers and writers of academic and workplace texts, students gain the skills and knowledge to participate effectively in the school curriculum and the broader community. Being able to “join in the conversation” with regards to the conventions of any given discourse community gives students the empowering tools for success (Hyon 720). By learning to analyze and compose in various genres through practice and exposure, students recognize the diversity of writing; how the purpose, audience, and content determine the structure; and how the structure is a tool which effectively conveys the message (genre). With the foundational knowledge that the students have acquired through the readings and activities in the first two units, and through a variety of
assignments in this unit including a collaborative writing project, students gain an “understanding of the social construction of texts” (Johns 285). There are two assessed writing assignments (WA#5 & 6) in this unit. Since writing in the workplace is often collaborative, the first writing assignment provides practice writing with others to complete a group writing assignment (in addition to their individual writing). Students will also be synthesizing their individual research (done with footwork and foresight) into a joint text, and have autonomy as to their time management, as much of the research is in the field and class attendance is not required. The second writing assignment is a process paper which requires students to analyze the process used in the collaborative writing assignment to determine what worked, what did not work, and why. This metacognitive analysis will better prepare students to work with others by noticing and utilizing strategies that work well in a group structure, and modifying strategies that do not.

**Unit 4: Summative Portfolio.** This unit allow student anonymity while they organize their writing processes and products for reflection and evaluation (Ferris & Hedgcock 215). Portfolios are “a collection of work that is a subset of a larger archive, which represents the whole of a student’s accomplishments, to draw conclusions about writers, not only about the pieces of writing themselves” (216). Representing opportunities that the curriculum has presented, portfolios “allow students to show the extent of their progress [in] exhibiting characteristics of good writing and writers” (218). “By reflecting mindfully on their products and processes, writers explain: their learning;
how the portfolio entries evolved; how entries compare to one another; and how writing has enhanced their literacy skills” (218).

The learning objectives of this unit are for students to metacognitively reflect on what they have learned and how they have progressed as a writer, which leads to a deeper understanding of their performance and abilities, and to practice polishing their writing. The Self-Assessment: Letter to the Instructor (WA#7) that is included in the portfolio allows “The involvement of learners in making judgments about their achievements and the outcomes of their learning develops learner autonomy and metacognitive engagement” (Leach 138). “Being involved in identifying standards or criteria by which to judge their work, and making judgments about the quality of their work, alleviates student anxiety by demystifying the grading process and making students feel that they have some control over their own evaluation” (139). Students have complete autonomy concerning their portfolios and cover letters, with the instructor acting as facilitator. Students determine which writing samples to revise that will best support their evolution as a writer and as supporting evidence of meeting learning objectives referenced in their cover letters. Students are responsible for their time management, an important indicator of academic success, as there are no scheduled activities to ensure students are on track to complete their portfolios. Peer feedback is voluntary but encouraged.

Theoretical Foundations for Artifacts, Activities, Assignments, and Assessments

Syllabus and Calendar.
A syllabus is an important guiding document that serves as both a “contract between instructor and students, summarizing expectations and how they can be met,” and as a planning tool that, with the course calendar, “structures and sequences instructional aims, units, lessons, assignments, classroom activities, and assessment procedures for both the instructor and students (Ferris and Hedgcock 163-4). In addition, most “postsecondary institutions require both a syllabus and a course outline or calendar” (166), and syllabi are often used as “artifacts for teacher evaluations” (Albers 62). “This situation presents new opportunities and challenges as such a document must accurately convey a teacher’s beliefs, knowledge, and practice” (62). “Teaching effectiveness is judged at various career points, including job applications, contract renewals, and tenure and promotion reviews. The syllabus is one of the few tools available for documenting the scholarship required for integrating isolated learning activities into a coherent meaningful whole. Paper representations of what takes place in the classroom are used to determine teaching accomplishments at many points in an individual’s career and hiring committees often use syllabi to determine a person’s teaching proficiency” (70-1).

Information that should be presented in your syllabus includes: descriptive information about the course (course name, number, meeting times, location, course website, prerequisites, and instructor’s name and contact information); course goals and content (both program-level and course-specific, including the quantity and scope of reading materials, activities and writing assignments); classroom policies, procedures and expectations; summary of assignments and deadlines; course assessments; course
schedule; campus services that can aid students with their studies and accommodations available for students with disabilities; and course policies on attendance, tardiness, missed or late assignments, eating in class, institutional or departmental policies on academic integrity, and personal use of technology, detailing examples of what constitutes violations of the policies and specific information on the consequences. (See a sample syllabus and calendar in Chapter 4, Section 2: Curriculum).

**Daily Journals.**

Journals serve multiple functions in this course. For the instructor, journals can be used to take attendance or as a tool for students to communicate any problems or frustrations they are having, or as a needs analysis of writing that can inform instruction. While useful for the instructor, the true benefits of journaling are in the learning opportunities they provide for students.

Writing activities in general are recognized as methods that enhance critical thinking, and journal writing is a non-intimidating way to add writing and reflection to a course as a vehicle that is free from evaluation, and where students can use writing to articulate their thoughts. “Expressive writing is both the matrix from which other forms of writing take their shape and the language closest to thought…the kind of writing best adapted to exploration and discovery…[that] externalizes our first stages in tackling a problem or coming to grips with an experience” (Fulwiler 15). For journals to be effective learning tools, students need the purpose of the writing to be clear. “The critical importance of framing the journal writing experience, making the purpose as clear as possible, is crucial for setting the stage for successful journal writing” (Dyment and
O’Connell 235). While clear prompts provide the framework, another important consideration is “setting aside time to write in journals, which appears to be especially important for beginning journal writers who need to develop the art and skill of journal writing.” (241). Freeing the PCL writer from grammatical concerns and allowing an exploration of “different pathways in their consciousness,” from which they, “arrive with a wealth of knowledge, ideas and opinions” initiates students into the benefits of journal writing” (LaMott 24, 27).

Writing to learn “pedagogy encourages teachers to use ungraded writing in order to have students think on paper, to objectify their knowledge and therefore to help them discover both what they know and what they need to learn” (McLeod 151). Reflective journal prompts give students a safe place “to ask questions, admit confusion, make connections, and grow ideologically” (Good and Whang 1999). This type of writing allows students to contextualize the new information they are acquiring through use of their own language, allowing them to make sense of what they are learning rather than merely memorizing, and gives students a lot of practice writing (Elbow 353).

Besides being reflective, journals can also be anticipatory. Before introducing a new concept, journals can be used to activate prior knowledge, make connections, and build curiosity. Prior to reading a selection, students respond to several statements that challenge or support their preconceived ideas about key concepts in the text. Anticipatory writing engages students in the exploration of new information by challenging them to think critically about what they know or think they know about a topic, which activates their prior knowledge about a topic and facilitates comprehension and retention
(Duffelmeyer 452). This sets a purpose for the reading, even for those students who initially may not be engaged by the topic (457).

**Writing Assignments (WA)**

“Writers must use textual resources appropriately as they plan and compose texts (Ferris and Hedgcock 102). “Cultivating reading strategies such as evaluating arguments and evidence, inferring latent messages,” summarizing, synthesizing, and “identifying intertextual relations requires a considerable commitment to writing from texts in the form of frequent practice and feedback” and is “one of the primary contact points between reading and writing in academic settings” (102). “An effective academic writing assignment should be clear, appropriate, and sound pedagogically; it should offer student writers…the best possible opportunity to demonstrate their strengths and to learn from their writing. The effects of a writing task should be twofold: to measure student skills and to provide a learning opportunity for writers” (Reid and Kroll 262).

**Peer Response Workshops (PRW)**

The exchange and processing of feedback is an essential component of any curriculum focusing on reading and writing. The benefits of feedback on writing also apply to reading comprehension and critical reading tasks. Systematic transmission of expert and peer feedback cultivates a literate community in which students read and respond to their peers’ work while also composing their own texts for a real audience” (Ferris and Hedgcock 101, 2014).

Peer response workshops (PRW) increase student learning about the “material it specifically addresses,” and provide “valuable feedback about things they have not
mastered” (Ormrod 360). Peer response workshops are incorporated because they enable students to “take an active role in their own learning” (Ferris and Hedgcock 255). “Responding to peers’ writing builds critical skills needed to analyze and revise one’s own writing” (255). By focusing on the required criteria in others’ writing, students can then revise their own writing with clear goals and examples. “Students receive ‘reactions, questions, and responses from authentic readers’…and gain a clearer understanding of reader expectations by receiving feedback on what they have done successfully and on what remains unclear” (255). Students also “gain confidence and reduce their apprehension by seeing peers’ strengths and weaknesses, and peer response activities engage student writers and build classroom communities” (255). The last benefit is that students “receive more feedback than the teacher alone can provide,” and the feedback occurs during the writing process, not at the end (255). All PRW worksheets are referential to the writing assignment (WA) rubric, which enables students to develop self-assessing tools that they can apply to their own writing. Giving and receiving constructive feedback strengthens student writing when it is done correctly. Students learn that giving praise for the aspects of the writing that was done well, as well as asking questions or making suggestions about vague or unclear writing or ideas, benefits the writer by providing an audience. Since students want their audience to understand their ideas, this type of feedback is immediately beneficial to the students’ writing. Students are taught to reference the rubrics, read multiple examples of the assignment (from their peers) providing examples, and initially focus on one rotating criterion from the rubric.
Each writer is provided with both written and oral feedback (group discussions). This allows for the social construction of knowledge and builds a community of learners.

When students have gained experience in the focused, written response workshops, they participate in oral PRWs that require writers to read their texts aloud (which enables students to self-correct surface level errors that they “hear”), and their peers ask questions about choices the writer made. This focuses students’ attention on the construction of the text and offers suggestions as to what is/is not working. (For example, if a student struggles in a description, perhaps a narrative would serve better to convey their purpose).

When discussing an essay in this manner, students understand the printed product as one of many possible emergent forms of writing and, through their questions, can re-experience the moments in the writing process when choices were made and paths were opened or closed. When discussing the writing product that is being work-shopped as just one of many possible products that could have emerged from the writing process, the moments of choice in the writing process, choices made and alternate possibilities, codifies what works and questions what does not” (Kreiser 92-3).

**Assessments**

Assessments are pedagogical tools that help instructors make informed decisions about how best to help students learn and achieve the course objectives, and that inform students in ways that promote their progress as independent writers (Ormrod 357; Ferris and Hedgcock 197). Consequently, “assessment of students’ writing processes and products...should be tightly linked to syllabus design, lesson planning, task and
assignment development, and feedback processes” (Ferris and Hedgcock 97). “This interactive relationship between assessment and learning parallels…Vygotsky’s Dynamic Assessment” which sets out to “gauge and advance the learning potential of individual learners and to devise appropriate educational strategies (Ferris and Hedgcock 197).

For instructors, determining what students have learned from instruction is an evaluative tool that indicates the quality of instruction and judgments about what students have achieved, and should guide instructional decisions for the curriculum and for individual student needs. This course scaffolds the learning, addressing concepts one or two at a time. If students do not understand a concept, the course cannot advance. Assessment of student writing enables the instructor to determine if the concept has been learned before moving on to the next one, or if further instruction is necessary. Assessments also enable instructors to address individual needs through feedback (Ormrod 358).

If assessments are going to be effective tools for determining both student learning and instructional efficacy, they need to be both reliable and valid. Reliability refers to each sample being rated on the same criteria. Validity ensures that what is supposed to be measured is what is actually being measured (a prompt for an argumentative essay does not elicit descriptive essays from students) (Ferris and Hedgcock, 201-2).

To ensure that assessments are used to help students improve their writing abilities, approaches to assessing student papers should not be in terms of what has been done is final and graded, but in terms of what needs to be done and what can be done by
identifying problems and possibilities (Horvath 244). Each paper is part of an ongoing process of skills acquisition and writing improvement. Feedback should describe, suggest, question, remind, and assign (245). Students need to view both feedback and their progress as in transition toward greater competence and occasions for learning (246).

The assessments in this course begin with determining if students have an understanding of the learning objectives. For students to become independent writers with transferable skills, they need to understand the foundational concepts and strategies presented in the course. Initially, instructors should be concerned with higher-order-concerns (HOCs-organization, focus, structure) and target the learning objective for each composition (genre, audience, conventions). Lower-order-concerns (LOCs-grammar, syntax, mechanics) are included in the feedback, but instructors should primarily look for patterns that can be addressed individually with students. Teachers need to discover what students do not know, not to give them a lower grade but to help them understand the conventions of academic English. Correcting their patterns of error becomes a secondary objective for students. Ever mindful to not commandeer a student’s writing, teachers should not make corrections, merely draw attention to an area that is unclear, possibly paraphrasing what the students might be saying and by asking questions. At least once during the semester teachers should conference with students (usually near the beginning unless an issue is persistent) to ensure they understand what the feedback and comments are trying to accomplish, and to build the feeling of a safe relationship where students are free to come to the teacher with any questions.
As the course progresses, LOCs become more important and will be graded at a quarter of the assignment’s grade as the assessments become more analytical, and as the feedback entails precise comments meant to help students fine-tune their writing. The final writing assignment is a summative assignment where students are assessed on all aspects of their writing (polished/publishable form).

All writing assignments are presented with the assessment rubric and are discussed in class to ensure clarity. All assignments are peer reviewed and written/revised with peer input/feedback so each writing assignment is a chance for students to discuss and negotiate meaning, experiment with different strategies, and take risks. Emphasizing "writing to learn" as much as "writing for a grade," enables a shift of student’s perspectives of their writing as either "good" or "bad" to an emphasis on exploring what certain writing practices and products do.

**Individul Writing Assignments, Feedback, and Assessments**

**WA#1: Text Message as Mentor Text for Email.** This first writing assignment begins where the students are comfortable and extends the learning of new concepts through practical application. Beginning with a genre that students are familiar with, text messaging, students practice using a mentor text to draft an email. Using their own writing, there is no confusion to the meaning of the text, which is one difficulty students have in writing from outside sources. (This is used to build on the concepts.) Applying both the concepts of genres and rhetorical situations, students use the same content and purpose in a different genre and for a different audience. This activity connects what the
students already know, the genre and conventions of text messages, to a different genre, an email, which has different conventions and a different audience. By starting where students are proficient, then guiding them to a higher level through scaffolding activities with increasing difficulty, students are better able to apply new concepts and strategies to their writing.

**Peer Response/Rubric.** This first writing assignment is to familiarize students with the concepts of rhetorical situations and genres. It will not be heavily assessed so the rubric is the same as the worksheet. The assessment will be centered on following the directions from the prompt: *Write a text message using the conventions of that genre; use the content to write an email to an older relative using the conventions of the genre for an email.*

**WA#2: Compare/Contrast Analysis.** Research by Robert Marzano, Debra Pickering, and Jane Pollock (2001) on effective instruction found strategies that engage students in comparative thinking had the greatest effect on student achievement (average percentile gain).

Asking students to identify similarities and differences through comparative analysis and comparative thinking is essential to learning. Compare & Contrast acts as a practical and easy-to-use introduction to higher-order thinking. The Compare & Contrast strategy strengthens students' writing skills by providing a simple structure that helps them organize information and develop their ideas with greater clarity and precision. (ascd.org).
Using their own rhetorical analysis of two different advertisements as their mentor texts, students synthesize the information to create a rhetorical analysis in a compare/contrast style. “Composing from sources” is a complex form of summarizing that requires the synthesis of information from multiple texts (Perin, Keselman and Monopoli 20).

**Peer Response/Rubric.** Students receive a rubric, which they turn in along with their rough draft, final draft, and peer response worksheets. For their peer response, stress that this is a rough draft, a work-in-progress, and they are not grading the writing. Their job is to let the writer know what pieces of the writing are strong, and which pieces could be revised to make the writing stronger. I use the term stronger because “better” seems evaluative and that is not the purpose of the peer response, nor would students feel as comfortable if they were required to “grade” their peers work. Scaffolding the peer responses until students are able to self-assess from a rubric, peers read all four essays (including their own) for one criterion from the rubric. Having four examples and seeing what others did well should enable students to improve their own writing according to the criteria that their response focuses on, while each student’s criteria rotates until they have responded to all four (during subsequent response workshops). The rubric used is easy to understand and focuses mostly on Higher Order Concerns (HOCs) such as organization, focus, fluidity, and the rhetorical elements of the situation. Since this is a work-in-progress, grammar/mechanics are a small concern in the text, and the focus should be on reoccurring errors that may be a problem for a student, not every error.
**WA#3: Persuasive Research Essay.** This research-based essay builds on previous learning, including: persuasive techniques from advertisements (propaganda), speeches, satirical essays, and persuasive academic essays; the rhetorical choices made by the writer concerning purpose, audience, content, style/tone, diction, syntax, and rhetorical devices; along with strategies, writing processes, and synthesizing information from multiple sources (important in both academic and job-related report-writing when relying on references to previously written sources). Students choose the topic for their “argument” and provide evidence to support their stance.

**Peer Response/Rubric.** Again focusing on the rotating criteria from WA#2, the rubric has the same headings but has “explicit descriptors that isolate and rate specific textual features” and reflect priorities to specific aspects (Ferris and Hedgcock 209). This rubric focuses on the purposes of the writing task. This analytical, trait-based approach is preparatory for using rubrics as references when writing in other disciplines.

The PRW is similar to the previous written feedback on one criterion that students practiced in PRW for WA#2. Each student reads all four essays and provides written feedback on one criteria, with a discussion that follows for clarity. Students will repeat this with a new peer group for their second rough draft, which will give them additional feedback.

**WA#4: Persuasive Counterpoint Essay.** Since presenting a counterpoint is a convention of persuasive writing that strengthens the purpose by addressing the opposing
side, this essay will use the persuasive essay as a mentor text to compose a counterpoint essay. According to research in Educational Psychology:

Organizing and crafting persuasive written arguments is an important writing skill that is central to a number of writing genres, including academic, business, expository, and persuasive writing; and producing written arguments helps individuals synthesize and deepen the comprehension of texts. One key component of argumentative writing is the consideration of counterarguments to one’s position. By definition, a counterargument presents reasons why one’s position might not be true or advisable. Consideration of counterarguments is important for two reasons. First, texts that consider counterarguments are more persuasive than texts that do not. Second, many normative models of good thinking involve the ability to consider and evaluate alternative viewpoints. Because of both these reasons, researchers regard the consideration of counterarguments as an important aspect of good writing (Nussbaum and Kardash 157).

Unfortunately, there is a tendency for students not to consider counterarguments when writing argumentative texts. In a seminal series of studies, few students included counterarguments to their positions, which led researchers to label the tendency to consider only the side of the issue favored by the student as a “my-side bias” (157). Explanations for this tendency include: “generating counterarguments to one’s position requires one to temporarily identify with an audience with opposing views to imagine its potential objections and that making this identification may require substantial epistemological sophistication and perspective taking on the part of the writer;” and
“most students’ schemas for argument are grounded in oral discourse,” with counterarguments to their positions presented by other people (157).

This writing assignment, along with WA#3, will require students to critically examine both sides of an issue and determine the strengths of the argument from both perspectives, thus eliminating the “my-side bias.” To “temporarily identify with an audience with opposing views” students will gain true insight into their topic and, being required to write from the opposing viewpoint, will be better able to identify a valid counterargument when they write future argumentative/persuasive essays.

**Peer Response/Rubric.** The PRW for WA#4 will not be limited to one criterion per student, nor will students be given a worksheet. The scaffolding is removed and students use the rubric to provide written feedback to their peers. This should not be overly difficult since the last two PRW used the same rubric, and students have had experience giving feedback for three of the criterion prior to this workshop. Students need to practice giving feedback according to a rubric and to use rubrics to inform their own writing.

**WA#5: Collaborative Research Essay.** “Not only do collaborative projects help to develop higher-order thinking skills and encourage active learning, but can also improve intrinsic motivation by applying the cognitive evolution theory that people are motivated by the goals of autonomy and competence” (Scott 89). Collaborative writing is an important skill that transfers to other academic discourses and the workplace, while the persuasive writing required in this assignment will provide practice in applying
propaganda techniques and authentic research to their writing. Students need to research what the campus offers to incoming freshmen, then sell an education at that institution to both the incoming students, and their parents. Structured in the genre of a brochure, each student researches two benefits of an education at their campus, then sells the program, activities, or educational benefits to two different audiences with two different concepts of what is advantageous in an educational setting (four texts). (One might be a nursing program and another may be a diesel mechanic certificate.) Research will need to consist of interviews with department heads or students in the programs, online resources, career paths, transfer to other campuses, or job skills for advancement in the workplace. When students have researched their chosen topics, the four group members collaborate on two introductions that outline what topics will be covered in the brochure; one introduction to entice parents to explore the benefits of the college, and the other to entice incoming students. By applying propaganda in their writing, students will be able to critically question the ways that media manipulates our consumer driven society.

An additional objective for this writing/research assignment is borrowed from Social Psychology’s theories of Cognitive Dissonance and Persuasion (Commitment and Consistency), which states that after making a public commitment to a belief, people feel cognitive dissonance if they do not believe what they stated. It makes them uncomfortable, so one outcome from this assignment may be that students are more committed to the benefits of an education (Gehlbach 350). “Students who experience a diminished sense of belonging at school are less likely to remain motivated and engaged in school; consequently, they are more likely to drop out,” and the “arguments we
perceive to be most persuasive tend to come from our own mouths” (350). Since PCL students’ retention rates are lower than mainstream students’ rates, it does not hurt to try to get students involved and excited about their education and college.

This writing assignment allows students some autonomy in their choice of subjects, research methods (some field work will be required), and in their time management. Although there is a deadline, how students use their time will be crucial to the finished product. Working together with their peers and researching a subject of their choosing should intrinsically motivate students to complete their research and writing.

**Peer Response/Rubric.** The worksheet for this assignment is more holistic than analytical because the learning happens as students go through the process of researching topics from sources other than online, and as they work together on a collaborative writing project. The worksheet is set more as a way to open discussion and feedback, though it does point to the important aspects of the rhetorical situation. One aspect that is different in this workshop is that students use problem-posing questions to help writers see their writing from the point of view of a reader, with each reader bringing their own questions. This is a more authentic response-through-feedback workshop where all students have input in a fluid discussion.

The rubric is more comprehensive since students should be comfortable with all the terms and concepts by this point in the course. Again, students should practice using the rubric to inform their writing. (The rubric assesses the finished brochure.)

**WA#6: Process.** According to Appalachian State University website:
Reflection refers to the process you engage in when you look back at an activity or decision, consider what you’ve learned from it, and decide how you might improve on this decision in the future. It is common among professionals and organizations to establish values, goals, and future actions, and it requires honesty, self-awareness, and the ability to think critically.

This essay is a metacognitive reflection of how students conducted their research, chose a topic, and evaluated the choices made when designing their product, along with the processes used by the collaborative group to assign topics and support members. This requires students to think about their thinking and their processes; what worked, what did not, and how might they improve their product or processes. The learning objectives are reflecting on their writing processes and the effectiveness of the collaborative group, practice in organizing their writing dependent on the purpose, and self-evaluation of the finished product.

**Peer Response/Rubric.** Removing more of the scaffolding and making the writer responsible for their revisions, this PRW is oral, with the writer reading their text aloud, and the group members responding while referencing the rubric. It is up to the writer to make notations on their rough draft for changes they may want to make. The writers are becoming more autonomous as the course progresses because these skills need to be transferrable to other disciplines and situations. Writers need to access these learned skills without outside directions or instructions, and written feedback will be non-existent in most courses. The rubric is comprehensive because students have developed the necessary skills to meet the expectations of a composition course.
**WA#7: Summative Portfolio-Persuasive Letter of Objectives Attainment.**

Students need to reflect on their learning and persuade the instructor that they have met the learning and writing objectives of the course. To support their claim, they will provide two examples of their writing in a publication-ready finished draft. Students that complete this course will have a meta-knowledge about writing that will transfer to any writing projects they undertake. Metacognition is important to students’ learning.

Metacognitive monitoring refers to the relationship between actual learning and the subjective perception of the learning process or outcome. Accurately monitoring one’s learning processes is crucial for self-regulated learning especially in university students who are usually expected to reach high levels of self-regulation in learning. In the context of self-regulated learning, learners need an adequate impression of what they have or have not learned to regulate their learning behavior effectively (Barenberg and Dutke 122).

The portfolio letter not only allows students to realize the knowledge, strategies, and skill that they have attained through the demystification of writing and explicit teaching of reading comprehension, but their reflections will also serve to inform my own reflections and course pedagogy. For this assignment all scaffolding and instruction has been removed and the teacher functions as a facilitator.

**Peer Response/Rubric.** Students have complete autonomy for this assignment. They can ask peers to give them feedback if they would like the input, and the rubric is given out with the writing assignment for reference. They will use all their learned skills and write about what skills they have learned.
Unit 1: Daily Activities

______________________Day 1__________________

**Handouts (HOs):** Syllabus, HO#1--Genres and Rhetorical Purposes/Tools of Discourse, file folders

**Objectives:** Introduce procedures and routines, course objectives and expectations, cooperative learning, and the concept of genre and purpose in writing.

**Journal:** Prompt: *What are your strengths and weaknesses in your writing, and what do you want to take away from this class at the conclusion of this course?* The first day is the time to set up all the procedures and expectations for the course, so students immediately begin writing (setting a precedent) upon entering the class. This is a daily warm-up activity. There are many reasons for journaling, but this first journal entry allows instructors to perform a quasi-needs-analysis of students’ writing. Instructors need to determine where students’ writing strengths and weaknesses are, where students feel their strengths and weaknesses are, and what goals students have set for their learning in this course. If they have not set goals, now is a good time. “Setting their own goals and objectives [is an] integral aspect of self-regulation and fosters the sense of self-motivation important for intrinsic motivation” (Ormrod 284). Following the journal writing, introduce the class to the daily procedures of looking for any instructions, journal prompts, lesson objectives, academic vocabulary, homework, and due dates on board; picking up and dropping off journals, file folders, and daily handouts on front table; and other management expectations.
Lecture: Syllabus as genre: Holding up the syllabus, ask students to write down what the document is called and three pieces of information that they expect to find in this document. Generate a list on the board from students before introducing the concept of genre. Students know what this document is and what it should contain. They are familiar with this genre (purpose) and expect it to be presented a certain way (structure) and that it contains certain information (content). Students then form dyads to read over the syllabus and to generate any questions for clarity.

Think, Pair, Share (TPS): This is a groupwork strategy in which individual students in learning pairs first answer a teacher-initiated question and then share it with a partner. This strategy is reoccurring and beneficial because it elicits responses from everyone, promotes involvement and active learning, requires participation from all students, and introduces students to groupwork (Eggan and Kauchak 89).

Class Discussion: Conduct a class discussion to clarify the syllabus by sections, answer questions, and restate expectations. Research shows students do not closely read their syllabi, so this activity ensures transparency in the objectives, expectations, workload, and grading scale of course requirements.

TPS: Students list all texts that they have read in the last three days, compare with partner.

Class Discussion: Generate a list on the board with students calling out different texts/genres with which they are familiar. This activity begins to create a safe classroom
environment and a sense of community. There are no wrong answers, so everyone can contribute. To include the reluctant student, ask if they have read a pamphlet, billboard, or junk mail to ensure their contribution. Explain how every example is an example of a genre and is structured in a way that is expected (conventions) by the reader (audience). This serves as an introduction to the concepts of genre and purpose and uses prior knowledge to connect students with the concept. Begin with the familiar.

**Dyads:** Introduces students to cooperative/collaborative groupwork and a purpose for writing. Attach a purpose from the rhetorical purposes/tools of discourse for each type of text: information, persuasion, argument, to tell a story, describe a process, etc. This is anticipatory for rhetorical purposes and devices that will be introduced later. Debrief. (For example, How-to’s are process, advertisements are persuasive, speeches are persuasive or informative, fictions are narratives, and travel brochures are descriptive and/or persuasive).

**Homework (HW):** Read WAW p. 1-39, write a one-paragraph summary and define three unfamiliar vocabulary words. Students will always be required to write a short summary of their HW readings. It ensures that they are prepared for the day’s learning, gives them practice summarizing, and the vocabulary definitions increase their academic vocabulary while reinforcing the reading comprehension strategy of not running over unknown words but trying to define them by either context clues or by using the dictionary. This section consists of eleven different articles and is a primer for the subsequent reading activities.
**HO:** #2-Reading Comprehension Strategies

*As a result of this day’s lessons and activities, students will be able to (SWBAT)…* apply new strategies to enhance reading comprehension and note-taking skills, connect the concept of literacies to their lives, understand research methods, increase their academic vocabulary, summarize their reading, and work collaboratively in groups.

**Vocabulary words on board.** At some point when students are in their groups, call attention to the academic vocabulary words on the board (taken from the *Writing About Writing (WAW)* text from their HW assignment) and ask if students have the definitions for any of the vocabulary, or words that they picked out of the readings. Provide definitions for any of the *WAW* vocabulary as these will be necessary for reading comprehension and to build their academic word banks. Consciously try to use many of the words in lecture. New research has shown that one factor in particular—academic vocabulary—is one of the strongest indicators of how well students will learn subject area content. One of the goals of this course is to ensure that students define unknown words to enhance their reading comprehension and increase their academic language word banks.

**Journals:** Today’s prompt is an anticipatory and metacognitive activity: *What strategies do you use when you take notes? How do you remember what is important?*
Dyads/Groups: Share strategies with partner, then with group (join with second dyad) to share HW summaries. Report out what students can expect from the text, then common strategies students use to take notes or study for tests. **Purpose:** an anticipatory primer for future reading (a reading comprehension strategy), and a metacognitive activity that requires students to examine their learning processes while providing alternative examples from other students.

Mini-Lesson/Guided Instruction: Using the reading homework (HW) assigned from Day 1, WAW p. 1-39, model different annotating and note-taking strategies. (There is a growing body of research showing that students learn more deeply from strongly guided learning than from discovery). “Direct instruction involving considerable guidance, including examples, resulted in vastly more learning” (Kirschner, Sweller and Clark 79), while “modeling of academic skills can be especially effective when the model demonstrates not only how to do a task, but also how to think about the task” (Ormrod 64-5).

Class census: This opens up the dialogue about different strategies and requires students to reflect on strategies that they currently use and new strategies that they may want to try.

Lecture: HW and procedural training: Students will need to agree on three choices for HW reading and will summarize reading[s] for an in-class jigsaw activity the following class. Students must also include three vocabulary word definitions. (List of readings and group breakdown in Course Readings document. There are usually eight groups of four, with two groups reading the same group of readings, and one group of readings not read. Any important readings can be assigned at a later date). At end of jigsaw activity, students will complete a quickwrite stating what they learned, which oral presentations were done well, and make suggestions for how presentations could be improved. (The jigsaw activity is a cooperative learning technique so named because each student has to become an expert on a single topic that is a crucial part of a larger academic puzzle, or in this case, more extensive readings). Groups who have the same assignment (readings) compare summaries and share information. Then students form new groups and each student presents his or her "piece of the puzzle" to the new group members. When properly carried out, the jigsaw classroom technique shows enhanced academic performance and improved social relations (apa.org). Since the textbook/reader that we are using for this course is a semester-long course, it is not possible to read all the articles. Instead, most articles will be read by one or two groups and summarized for the remaining students. In this way, students are exposed to the important bits from numerous articles.
**Groups:** Students choose texts for reading/writing HW. (Giving students choices increases motivation and a feeling of autonomy).

**Mini-Lesson: Modeling** reading comprehension strategies referencing the HO.

**HW:** Finish reading and write a one-paragraph summary for jigsaw activity on Chapter 1 group reading[s] (include three vocabulary words).

_______________________________ Day 3 ______________________________

**HO:** Rhetorical Analysis (RA) graphic organizer (GO#1) and HO#3 & #4-RA and Critical Reading (CR)

**SWBAT…** apply close reading strategies, improve their reading and writing skills through rhetorical awareness, collaborate with peers, summarize and discuss their readings, improve their oral presentation skills, view literacy as a social construct impacted by race, class, gender, and socioeconomic status, increase their academic vocabulary, and read academic texts with increased comprehension.

**Journals:** Prompt: (informs instruction by noting any concerns or questions students have) *Freewrite about any readings, the course, the group work, assignments, etc.*

**Groups:** Share HW summaries and vocabulary words. Discuss and reach consensus. (Cooperative learning activities are effective in many ways. Students of all ability levels show higher academic achievement, with females, members of ethnic minority groups,
and students at risk for academic failure being especially likely to benefit. Cooperative learning activities may also promote higher-level cognitive processes. (Ormrod 298).

**Jigsaw activity:** Create new groups of four, which builds a sense of community. By the end of the semester, students will have been in groups with most other students. Each student gives an oral presentation of their group reading summaries from Chapter 1. To form the new groups, one student stays where they are, and all other members go to a different group (group 1 readings, if read by two groups, each member joins a group that does not have their group number (1) in it). Group 1 members go to new groups, then group 2 members, etc. Practice this so that it becomes routine and does not waste precious class time.

**Quickwrite (QW):** on group presentations and summarize what was learned through jigsaw activity, which presentations were well done, and some strategies that would make other presentations better. (For my eyes only). **Purpose:** students need to “do something” with their learning, to elaborate or restate what they learned to aid in memory and retrieval, and by critiquing other students’ performances and suggesting improvements, students may internalize theses suggestions and use them in their own presentations.

**Groups:** agree on their choice of 3 articles from Chapter 2 in the WCW reader.

**PowerPoint (PP) #1:** Rhetorical Analysis (RA) and Critical Reading (CR)-with PP HO#4

**Guided instruction:** Critical reading using Chapter 2, “Individual in Communities: How Do Texts Mediate Activities?” (WAW 212-14). Model how students should read the text
critically. After students seem comfortable with the strategies, release to groups to practice critical reading, note-taking, annotating, and summarizing the remainder of the text.

**Assign:** group numbers and corresponding readings to groups.

**Groups:** begin annotating and critically reading HW by referencing Rhetorical Analysis HOs and GO. (This graphic organizer is a primer for reading rhetorically).

**HW:** Finish reading and write a one-paragraph summary for jigsaw activity on Chapter 2 group reading[s] (include three vocabulary words).

_________________________Day 4_________________________

**HO:** Writing assignment #1 (WA#1)

**SWBAT:** apply the concepts of the rhetorical situation to their reading and writing including genre conventions and rhetorical situation, work cooperatively and collaboratively with their peers, define and give examples of discourse communities. (Rhetoric is a field of knowledge that cannot adequately be taught in this course. Consequently, this course teaches smaller concepts of rhetoric through scaffolding, one idea connected to the next, to give students a general aptitude with rhetorical principles. Concepts taught on this day include: Rhetoric as a field of knowledge, meaning making as a construct of readers, and writers’ use of rhetorical principles and concepts to communicate effectively).
**Journals:** Prompt: *Does reading critically change your understanding of texts? Have the strategies you have practiced increased your comprehension of difficult texts?*

**Groups:** Share HW summaries and vocabulary words. Discuss and reach consensus.

(Students continue to share their summaries because the ability to summarize “entails complex cognitive, linguistic, and rhetorical operations, including: (a) thorough comprehension of the original source; (b) selection of the text’s most salient information; (c) deletion of less-than-essential information; (d) compression and integration of the selected information; and (e) arrangement of selected material in a way that reflects the rhetorical structure of the original (Ferris and Hedgcock 106). Students can also become better at summarizing by learning from the examples from their peers).

**Jigsaw:** New groups of four, each reports out summaries from Chapter 2 readings. To form the new groups, one student stays where they are, and all other members go to a different group.

**QW:** on group presentations and summaries, what was learned through the jigsaw activity, which presentations were well done, and what are some strategies that would make other presentations better.

**Groups:** Students generate a list of different discourse communities that they belong to and share with their peers.
**Mini-Lesson:** Discourse communities; generate a list from students and some examples of texts that might be part of those discourse communities. (This connects their reading to their lives and raises the concept of writing genres that occur in these communities).

**PP #2:** “Understanding Writing: The Rhetorical Situation” from Perdue OWL. (This provides background knowledge in rhetorical concepts and is a primer for the HW reading).

**Mini-Lesson:** Genres and the rhetorical situation. Using a genre that students are familiar with, text messaging, create a concept map on the board to illustrate the rhetorical situation. In the center is the rhetorical situation (text messaging), the bubbles at the end of the five arms are content (message, the what), context (students’ relationship with reader or the situation that the writer is in--explain this, the where--situated), purpose (why are they texting?), audience (who is the message for?), and tone or style (how is the message constructed, language, tone). Always starting with the familiar, students are easily able to fill out the concept map. This will be used as background knowledge and as a scaffold for future discussions and applications of the rhetorical situation.

**HO WA#1:** (Read over in class for clarity). Text messaging is one genre, with its own conventions and language, and emails (letter writing) is a different genre. I tap into students’ prior genre knowledge by asking what an email looks like and what should be included. An example is generated on the board. This activity is an effective way for students to work with the concepts of the rhetorical situation and genres. By keeping the content and the purpose the same, but changing the audience, the context, and possibly
the style and voice, students can better understand how the rhetorical situation guides the
writer to use the appropriate text to fit the situation. When one aspect of the rhetorical
situation changes, the writing needs to change accordingly.

**HW:** Chapter 3, “Rhetoric: How is Meaning Constructed in Context?” 318-324 & “What
is Rhetoric?” 325-346 (Covino & Jolliffe). Write a one-paragraph summary of each.
(Include 3 vocab words).

_________________________ Day 5 ____________________________

**SWBAT...** Work collaboratively in groups, give constructive peer feedback according to
assessment criteria, apply writing processes in pre-writing (invention) and revising
(according to feedback), and conceptualize rhetorical situations as they apply to genres.

**Journals:** Prompt: *Define plagiarism. Give an example and explain how you might use
the words of others without plagiarizing?* (Anticipatory and to inform my pedagogy).

**Groups:** share HW summaries. How would you define rhetoric? Discuss.

**Mini-lesson:** Rhetoric: Students share in class discussion of what rhetoric is/means.
Debrief.

**PP #3-Rhetorical Principles**-class discussion. Debrief.

**Class Discussion:** Conventions, structure, diction, style of an email. (Genre)

**Groups:** agree on their choice of three articles from Chapter 3 in WCW.
Groups/Pre-Writing assignment: Using a typical text message that a student might compose, they rewrite the content, both what is said and what is implied, in the genre of an email to their grandmother (or other authority figure). Share with group for input. Rough draft due next class for peer review. This activity requires that students apply the rhetorical situation by choosing a content, then writing to a different audience and in a different genre to scaffold future applications of the rhetorical situation and to expand on past activities with genre and rhetoric.

HW: Read and write a one-paragraph summary for jigsaw activity on Chapter 3 group reading[s] (include three vocabulary words). Rough draft of text message/email for peer review workshop.

Day 6

HO: Peer Response Worksheet This is a guided and structured response to ensure peer responders are focused on what is important and to ensure useful and constructive feedback. Also, written feedback ensures that all group members are included in the process. (Oral feedback often does not include introverted students).

SWBAT... recognize writing as situated and contingent on context, audience, purpose and content; recognize writing as an interaction between reader, writer, and text; read and write rhetorically; work collaboratively; define and apply rhetorical appeals in writing; analyze persuasive techniques in advertisement.
**Journals:** Prompt: *Good writing is always dependent on the situation. How would you explain this concept to a young writer?* (Students need to connect to their learning to explain why this statement is true).

**Dyads:** Share ideas with partners.

**Groups:** share HW summaries and discuss group reading[s].

**Jigsaw:** New groups of four, each reports out their summaries from Chapt. 3 readings.

**Quickwrite (QW):** on group presentations, summary--what was learned through jigsaw activity from Chapter 3.

**Mini-Lesson:** How to give effective feedback in a peer response workshop.

**Group: Peer Response Workshop (PRW):** Each student reads all group members’ rough drafts and gives written feedback. Discuss. **Purpose:** Peer response offers many benefits. Students take an active role in their own learning; receive reactions, questions, and responses from authentic readers and can reconceptualize their ideas in light of their peers’ reactions; gain a clearer understanding of reader expectations by receiving feedback on what they have done successfully and on what remains unclear; responding to peers’ writing builds critical skills needed to analyze and revise their own writing; increases confidence and reduces apprehension by seeing peers’ strengths and weaknesses in writing, and engages student writers while building a learning community. Some guidelines for implementing peer response groups are: to integrate carefully into
course design and use it consistently; to prepare students and model the process; and to provide a clear structure (Ferris and Hedgcock 255-6).

Revise: according to feedback.

HW: Read “Processes: How Are Texts Composed?” (WAW 488-491) and write a one-paragraph summary. Final draft due for WA#1. Bring in an advertisement for class activity. (Students begin learning about persuasion in texts by initially analyzing advertisement.)

Day 7

HOs: #5-VAPID & #6-A Checklist for Analyzing Images (Especially Advertisement)

SWBAT… apply rhetorical invention strategies, summarize their reading, understand and apply rhetorical appeals, and analyze visual/textual components of advertisement.

Journals: Prompt: Using “Antecedent and Consequence” to describe “if/then” relationships (from rhetoric.byu.edu, either from computer or in handout), write about something you have learned about writing. “Antecedent and Consequence” is a rhetorical invention strategy (exercise) that writers can use to find a topic for a paper. There are other invention strategies used in this course that may help students find a topic for their speeches.

Groups: share HW summaries and discuss. Debrief.

Groups: agree on their choice of 3 articles from Chapter 4 in WCW.
"Logos, Ethos, Pathos." Believing in a cyclical pedagogy and that information presented in different modalities or multiple presentations will increase access to the learning for all students, this revisits rhetorical appeals to provide additional background information for the advertisement analysis.

**Overhead:** Display the ACLU advertisement (Advertisement #1). (Be careful not to assume prior knowledge. Ask who each of the men are, then explain).

**Lecture/Class discussion:** Using the ACLU advertisement, connect to the rhetorical appeals used and determine if they are effective. Debrief.

**TPS:** Students answer questions from checklist using the ACLU advertisement (#1), then compare with partners.

**Guided instruction:** Change advertisement to “Milk” (#2) and model rhetorical/textual analysis. Apply questions to this slide. Release for students to analyze their advertisements.

**TPS:** Students work individually to answer questions using their advertisements (brought from home as HW), then share with partner and discuss the appeals used, along with both HOs to analyze each advertisement.

**Write HW assignment on board:** Prompt: Write an analysis of advert according to rhetorical appeals and analyzing checklist. (Answer questions to ensure understanding). This is a writing-to-learn (WTL) activity and will not be graded. This analysis, and the analysis of another advertisement chosen by the student, will become mentor texts for a
graded essay. The WTL approach “views the writing process as a vehicle for learning...[and] to learn about writing itself and...as a mode of discovery or negotiation to acquire greater knowledge of content” (Ferris and Hedgcock 81-2). (Summaries and quickwrites are also WTL activities).

**HW**: Write a short paper that summarizes your analysis of your advertisement. What are the major techniques used? Are they effective? Why or why not? What might make them more effective? This analysis will be used for your 2nd writing assignment (WA#2), so be thorough. Bring in a second advertisement that will compare/contrast with your first advertisement analysis. Finish Chapter 4 (WAW) group reading[s] --write a one-paragraph summary (include three definitions).

_________________________ Day 8 __________________________

**SWBAT...** Apply rhetorical invention strategies, give and receive constructive feedback in peer response groups, apply textual analysis skills, work cooperatively with peers, and infer and negotiate meaning through text analysis.

**Journals**: Prompt: *Thinking about your own writing, what types of feedback do you find MOST helpful from both your peers and instructors? LEAST helpful?*

**Groups**: share HW summaries and vocabulary words; discuss group summaries from Chapter 4 (WAW).

**Jigsaw**: New groups of four, oral presentations, and summaries.
**QW:** on group presentations--summary on what was learned, done well, and suggestions.

**Group: Peer Response Workshop (PRW):** Each student reads all group members’ rough drafts, including their own, and gives written feedback according to the guided questions written on the board. Discuss. (This introduces students to a different style of peer response using guiding questions: *What were the main techniques the writer highlighted? How did the writer feel it was used to influence the audience? Do you agree? Does some other technique stand out that could be analyzed?* Essentially, each student does a quick analysis on their peers’ advertisements and provides a written response that the writer can reference during revision.

**TPS:** Students work individually to answer questions using their 2nd advertisements (brought from home as HW), then share with partner and discuss the appeals used, along with both HOs to analyze each advertisement.

**Write HW assignment on board:** Prompt: *Write an analysis of a 2nd advertisement according to rhetorical appeals and analyzing checklist.* (Since it is the same assignment as Day 7, questions should be minimal).

**HW:** Final draft of rhetorical/textual analysis of 1st advertisement with peer response feedback and rough draft. Rough draft of rhetorical/textual analysis of second advertisement. (In all writing assignments, the rough drafts and peer responses are part of the submission requirements for final drafts. These artifacts give the instructor information about the writer’s processes and about the effectiveness of the peer response
workshops, both of which should inform one’s pedagogy. Instructors can also individually address any reoccurring issues, such as, organization and focus, grammar and conventions, or other issues.

**Unit 2: Daily Activities**

________________________________________ Day 9 _______________________________________

**HOs:** WA#2 and HO#7--Jeffrey Schrank’s, “The Language of Advertising Claims.”

**SWBAT...** synthesize their advertisement analyses into a compare/contrast essay, work collaboratively with peers both giving and receiving constructive feedback, and infer and negotiate meaning through textual and genre analysis.

**Journals:** Prompt: *What is your experience with the five-paragraph essay (FPE)? What other organizational structures have you used in academic writing assignments?* (Anticipatory and to inform my instruction).

**New groups:** Still wanting students to work with different groups to receive multiple opinions and feedback, and to create a community of learners, instructors should create new groups every week.

**Groups:** **PRW:** Second advertisement analysis rough draft, oral presentation, and feedback. (Students read their rough draft aloud, which often enables the writer to “hear” surface level mistakes, and the audience responds by asking questions about the choices the writer made. This reinforces that writers make choices in how they present their
message, and that they could make different choices to better serve their purpose). Each group member responds with a question and a suggestion.

**Revision:** According to feedback. (Provides practice in writing process).

**Genre analysis:** Five Paragraph Essay (FPE). Groups discuss the genre, its structure, and elements that they expect in this genre. Report out.

**Guided instruction:** Outline the elements that groups list, fill in any they miss, and analyze why this genre is preferred in some academic writing contexts. How do the elements function in the essay, and what is the purpose of a FPE? **Purpose:** Analyzing the formula for a FPE from context, thesis statement (which is the answer to a question), through topic sentences, evidence, and the conclusion, students begin to realize that a FPE is written for the audience, which is the person assessing the writing, and this structure is easier for readers to grade. FPE is one organizational structure, one genre, but not the only one. This genre serves a purpose.

**HO-WA#2:** discuss for clarity. This essay is a compare/contrast analysis and critique of their two advertising analyses. Starting where students are comfortable, students will gain a deeper conceptual knowledge of how the structure (genre) serves the purpose for that particular audience. Although they do not need to write a FPE, students need to ensure the important elements are included.

**HO#7**-Read and discuss in groups. (This handout, along with previous advertisement GO’s and HO’s can be referenced for WA#2).
**Pre-Writing:** Brainstorm, outline, freewrite, synthesize, and practice in both writing processes and collaboration.

**HW:** Final draft of second advertisement with outline and rough draft of compare/contrast essay. Go to Perdue Online Writing Lab (OWL)--Gen. Writing--Academic Writing--Logic in Argumentative Writing. Read through the five subcategories and write a summary, then look over the site and list three other categories that would be useful to academic writers. (This introduces students to a useful writing resource).

_________________________Day 10_________________________

**HOs:** Rubric and Peer Response Worksheets for WA#2, GO#2 Mind Map, HO#8 Bean article-Revision (HW).

**SWBAT…** work collaboratively, understand the importance and benefits of revision, summarize and synthesize information.

**Journals:** List the qualities or descriptions of someone or something, without providing an explicit definition. **Purpose:** Rhetorical Inventions exercise (Systrophe).

**HO:** Compare/contrast rubric (class discussion for clarity).

**Groups:** Discuss WA#2 rubric.

**Mini-Lesson:** GO#2--Mind Map--for organizing/structuring FPE (optional for student use in essay).
Groups: Orally share summaries from Perdue OWL website and three promising categories for writers.

Class Discussion: Generate a list of useful categories from OWL.

HW: Read, “Teaching Thinking Through Teaching Revision,” by John C. Bean.

Narrative--opinion. Revised Rough Draft of Compare/Contrast Essay (WA#2).

_________________________ Day 11 ________________________

HO: GO#3 Style and Rhetorical Appeals; Peer Response Worksheets. (To scaffold the peer responses, students first learn to give feedback on one criterion at a time, rotating through all four. This results in them learning to focus on one criteria before focusing on the entire rubric).

SWBAT…summarize and collaborate, understand rhetorical analysis, purposes/tools and writing process--revision.

Journals: What aspects of analysis or the rhetorical situation are still unclear to you? (Informs my instruction and is anticipatory).

New Groups discuss/share: HW reading. Report out. (New groups according to peer review criteria. 1’s move one group over, 2’s two groups over, 3’s three groups over, 4’s stay where they are).
Mini-Lesson: Using the HW reading, model rhetorical analysis according to GO. (HW reading stresses importance of revising the writing to strengthen position or delivery, not editing).

Groups: PRW-WA#2 according to rubric. Each student responds to one criteria from the rubric on all four essays (theirs included). Purpose: This focuses their feedback by requiring them to first comment on where the student did well, then a suggestion of where they may make improvements. Responders will see four examples and will gain an awareness of that criteria to apply to their own writing. Writer receives written feedback for revisions and a discussion follows for clarification. Students will change focus in subsequent workshops, responding on all criteria. Begin revisions.

In class writing assignment: Using FPE as a mentor text, outline how you might write the same content in a different genre or style. Purpose: Students are exposed to the different rhetorical styles or devices available when they choose a purpose for their writing. For example, a narrative may be a piece of a persuasive argument. It also requires students to think about how to organize their writing and what style they will use.

HW: Final Draft of WA#2.

**SWBAT…** apply rhetorical elements from previous HO for analysis, work collaboratively with peers, understand persuasion in speeches and satire. (The concept of persuasive writing builds from advertisements to speeches to satire before applying the concept to students’ own writings. The satire article could be eliminated if the additional example is not necessary, or the instructor does not wish students to use this style in their upcoming speech assignment).

**Journals:** How have peer response workshops helped you to become a better writer? (Reflective and informs instruction).

**Groups:** Collaborative textual/rhetorical analysis on Patrick Henry’s speech as persuasion. Students work on this in group because the HO is comprehensive and has more information than any individual could absorb for this activity. Working together, they will negotiate meanings as they attempt to complete the GO. **Purpose:** Provides practice in rhetorical analysis and is a great reference for future analysis activities and for their writing. This activity will not be graded although it will be assigned as HW.

**Groups:** Read Geddes, “Smoking as Religion,” and reference GO. (This reading, along with the advertisements and speeches, shows how different styles or genres of writing can be both deconstructed and analyzed according to rhetorical situation, devices, and appeals, and that persuasion (as a purpose for writing) can take many forms (genres or styles).
**Lecture and Debrief:** Speeches/satire as persuasion. What are some of the devices used in the HOs? How effective were they at persuading an audience? Now extending the persuasion of advertisements to persuasion in speeches and to make them think, is satire persuasive? How or why?

**HW:** Finish graphic organizer (GO) for Patrick Henry speech. Bring in a “Current Events” article in which you have a strong opinion.

______________________Day 13_________________________

**Journals:** “Most purposes for writing seem to be to persuade.” Support or refute this statement giving evidence for your opinion. (Point out to students--after their responses--that their writing is an opinion, so is also persuasive).

**SWBAT...** define satire and apply this style/rhetorical device to product, understand how writers use rhetorical devices to persuade their audience, practice process writing.

**New Groups:** Discuss and compare GOs and satirical essay. Report out.

**Class Discussion:** Effective elements of persuasion--what works and why, examples from readings.

**TPS: Pre-writing activity:** Freewrite about possible topics for a satirical essay. (Current events or pet peeves). Share ideas with partner.

**Groups:** Share ideas with group and come to a consensus for an organizational structure for a satirical essay.
In class writing: Students will write a satirical text for practice in irony or sarcasm, which is one device or option for persuasive writing. (It is another way that a writer might choose to persuade an audience). This paper will provide practical experience with tone and style.

HW: Finish draft of Satirical paper.

_________________________Day 14_________________________

SWBAT…apply writing processes and practice rhetorical analysis (including genre, persuasive devices, and the strength of an opinion paper).

Journals: Is your opinion article convincing? Why (what are its strengths and weaknesses)? Judging the effectiveness of an argument is an exercise in critical thinking. Students need to evaluate, not just interpret, an argument if we want to “ensure our students take analytical skills with them at the end of the semester” (Jackson 10).


Mini-Lesson: Opinions as persuasion. Some observed elements from groups’ analyses (genre/textual analysis).

Groups: discuss similarities/differences between speech, satire, and opinions. Report out.

did you decide to use this as evidence?” (Questions will depend on content.) Student-author and classmates exchange writing ideas in a dynamic conversation. Students read their satirical essays aloud. Peers give oral feedback. This is a final draft so there will not be revisions unless the student uses this writing sample in their portfolio. This activity polishes oral presentations through practice and leads toward self-assessment of their writing and future revisions. Students should infer that writing is about choosing what to use and discarding what does not work.

_HW:_ Go to Perdue OWL- Essay-Argumentative. Write out the conventions for this genre. Go to http://rhetoric.byu.edu, right side, under “Flowers” click on “Rhetorical Figures,” read and click on one “flower” to ensure understanding of concept.

_________________________Day 15_________________________

_HOs:_ WA#3 Speech/Essay; HOs# 11, 12, 13, 14--Persuasive Writing examples.

_SWBAT_...generate ideas and give feedback in a collaborative group, analyze and deconstruct texts, and apply structure to their own writing.

_Journals:_ What were your experiences writing a satirical essay? Would you use satire or irony when writing a persuasive text? (Reflective on students’ writing processes).

_Class:_ Read and discuss WA#3 for clarity.

_TPS:_ Students outline or freewrite for essay ideas. Share ideas, organizational approaches and rhetorical devices that could be considered.
**Dyads then Groups:** Partners share one persuasive essay sample to deconstruct and analyze, noting structure and conventions of the genre, diction, syntax, and logic. Then groups compare elements from their sample essay with the other dyad’s essay. What is similar? Does this seem to be a convention of this genre? How are the essays organized? Which essay is more effective? Why? Do the essays follow the conventions listed in the Perdue OWL website? (These samples and analyses will act as mentor texts for students’ speeches).

**HW:** Begin structuring speech--bring rough draft #1 for peer feedback. Go to the Perdue OWL, look up MLA citations, both in-text and in Works Cited. Note the structure. (This essay will have two peer response workshops with different group members, which provides additional feedback for student writers and more time to conduct research). Rough draft (RD) #1.

_________________________ Day 16 ______________________________

**HO:** Rubric for WA#3 and 4.

**SWBAT...** think reflectively about their writing processes/choices, apply the conventions from mentor texts or examples to their writing, give and receive constructive feedback from peers, apply the writing processes and use citations accurately.

**Journals:** What was your process for choosing a topic for your speech? What benefits does this topic offer you, as a writer, that other topics did not offer? (Metacognitive exercise/reflection for topic invention).
**Mini-Lesson and Class Discussion:** groups report out Perdue OWL conventions and groups analysis of genre--persuasive conventions from their sample essays. What persuasive elements might students use in their writing? What persuasive diction or syntax was especially effective?

**Class:** Read over and discuss rubric. (Students need to become aware of the audience, in this case the instructor, and to write to that audience. The rubric states the elements that the instructor feels are important, so write to the audience expectations.

**Groups: PRW:** Oral response, interview the author. (This is an early draft so writers will still be trying to find a focus and organization that fits the topic. Oral presentations allow the writer to “hear” their essay).

**Mini-Lesson:** In-text citations and Works Cited referencing Perdue OWL, a great resource that students should learn to use.

**HW:** Rough Draft #2 (WA#3) for peer response workshop (PRW).

_________________________Day 17_________________________

**HO:** #11--Concisness in Writing, activity.

**SWBAT...** polish their oral presentation delivery, give and receive constructive feedback, work collaboratively with peers.
**Journals:** Using two sentences from your rough draft, rewrite using subordination. Does it change the meaning? How? (This will inform instruction. Can students combine sentences to make their writing more concise? A mini-lesson may follow if needed).

**Dyads:** Share journal sentences. How does subordinating sentences change meaning?

**TPS:** Complete the concise writing exercise then share with partner. Which dyad has the least amount of words? (Allows students practice in producing concise sentences to increase their awareness. Sentence combining activities will follow if needed as this is a transferable skill).

**Groups: PRW:** Third criteria for responders to focus on taken from rubric (no separate worksheet). A blank piece of paper will circulate with the essay for comments. Still require students to find an example of what was done well within that focus element before making constructive suggestions. (This slow release by removing the scaffolding benefits students and teaches them to refer to the rubric prior to revising their writing).

**HW:** Final Draft-Speech/Essay (WA#3).

______________________________________ Day 18 ______________________________________

**HO:** WA#4--Counterpoint Speech/Essay.

**SWBAT…** polish their oral presentation delivery, give and receive constructive feedback, work collaboratively with peers, and apply the rhetorical situation, devices, grammar, conventions, and appeals in their process writing.
Journals: Has your approach to writing changed since you are more aware of how writers write? (Reflection)

Mini-Lesson: for PRW. Students need to help the writer determine what aspects to include in the counterpoint speech. Give examples of constructive feedback that can be used for the counterpoint speech.

New Groups, PRW: Oral presentation of their final draft--speech. Since students will use this as a mentor text for their counterpoint essay, responders will give input on what was strong in the speech and how best to organize the follow-up essay.

TPS: Begin organizing counterpoint essay (speech), share and receive feedback from partner.

HW: Rough draft of “counterpoint” speech/essay (WA#4).

Unit 3: Daily Activities

__________________________________________ Day 19_________________________________________

HO: WA#5--Collaborative Research Website Project and rubric.

SWBAT…work collaboratively with their peers, both giving and receiving constructive criticism. Conduct authentic research and rhetorically analyze a text from a different genre.
Journals: If Rhetoric is a forest, explain why figures of speech are the flowers. (Critical thinking and anticipatory. Students should be familiar with figures of speech from prior rhetorical analysis activities).

New Groups: PRW: Written feedback. (Students have responded to all criterion and are ready to use a rubric to give constructive feedback on the Counterpoint Speech/Essay #4). Each student writes comments on a separate piece of paper. The scaffold is removed and students will learn to respond to the entire essay, still following the formula of noting what was done well before providing suggestions to help the writer strengthen the product. Discussion follows.

Class Discussion: HO-WA#5--Collaborative, Research Website (CRWP). Class discussion for clarification and questions. (Expect a lengthy discussion).

Groups: Brainstorm for topics. Begin a rough outline and assign topics.

HW: Final draft of Counterpoint essay (WA#4).

_________________________Day 20____________________

SWBAT…rhetorically analyze a scholarly article, work collaboratively with peers, and participate in authentic research. (The research for the collaborative assignment will require students to interview instructors and/or students and to visit departments, read pamphlets, or other types of research in addition to online searches).
Journals: “Words not only mean things, they do things.” Explain how this statement could be true. (Anticipatory and critical thinking).

Guided instruction: Rhetorical analysis pg. 365 (WAW). Release to groups to generate analysis (content, purpose, rhetorical appeal, tone, style, and audience). Report out.

Groups: Work on collaborative writing project. Students may leave the classroom to conduct research.

HW: Bazerman, (WAW) 365-392. Rhetorical analysis with three vocab. definitions.

_________________________ Day 21 __________________________

SWBAT… work collaboratively with peers and participate in authentic research and summarization.

Journals: Do you prefer to work collaboratively, cooperatively, or individually? What is the difference? (Students need to understand the difference between collaboration and cooperation as they are often used interchangeably, and students should realize the benefits of working with others as this is a skill often required in the workplace).

Groups: Discuss HW summaries and definitions. Report out. Share “flowers” (This website is very useful and teachers should introduce students to it--and use it themselves for ideas and exercises).

TPS: Share and discuss HW rhetorical analysis. (No scaffolding and applying rhetorical skills in different genres--for transfer).
Groups: Begin drafting collaborative part of writing assignment. List topics for individual research and writing. Begin research for individual writing.

HW: Rough draft of individual research topic #1. Bring in a non-academic text with a rhetorical analysis.

_________________________ Day 22 _______________________

SWBAT...rhetorically analyze a non-academic text. (The objectives learned through the collaborative/cooperative essay will remain the same throughout this project).

Journals: Define the rhetorical purposes for writing and give an example of each. (To increase the chance of retrieval, concepts should be revisited after a time lapse. This is just checking in to ensure students can define the rhetorical purposes/tools of discourse).

TPS: Rhetorical Analysis of non-academic genre. Share and discuss. (Reinforcing the concept of the rhetorical situation present in all texts).

Collaborative Groups: Research, drafting, peer feedback for writing project. (Scaffolding removed for peer response and collaboration. Students need to work with each other to complete the project. Homework assignments for completion are to ensure students stay on track and are keeping pace with the assignment. They are not graded until the project is complete, but will be available for feedback/response).

HW: Rough draft of individual research topic # 2.

_________________________ Day 23 _________________________
**Journals:** *Essays are the answer to a question. Defend or refute.* (This is a strategy that was explained when analyzing the FPE. The research question becomes the thesis statement with the addition of support or evidence. It speaks to purpose, and thinking of essays in this manner helps students write to a purpose and to stay focused on answering the question).

**Groups:** Collaborate: Rough draft of collaborative section of writing assignment.

**HW:** Rough draft of collaborative writing.

_________________________ Day 24 __________________________

Students continue to work on their projects.

**HW:** Final drafts of individual writing tasks #1 & #2.

_________________________ Day 25 __________________________

**Journals:** *Describe your writing processes.* (Metacognition, anticipatory for portfolio cover letter and process paper, and a chance to find a more effective process if something aspect in their writing processes is not working well).

**Groups:** Collaborate: Rough draft of collaborative section of writing assignment.

**Individuals:** Rough draft of both tasks (#1 and #2 for second audience).

**HW:** Final draft of collaborative writing, final draft of individual tasks for second audience.
**Day 26**

**HO:** WA#6--Process Paper. (For this writing assignment, students will write from a prompt. Again eliminating the scaffolding, students will ask questions for clarity, view the teacher as the audience and the writing as an assessment, as this will often be the procedure in other courses. Students should be prepared to transfer their learning, which means they need to ask for information that they require and work through their writing processes without my directions. Of course, I will still answer questions for clarity).

**TPS: Pre-writing:** Structure (chronological, categorical, ordinal). (Students should use a different type of organization for this essay for practice. A process paper is usually chronological, and this structure has not been used in this course. Students should connect that the purpose and genre determine the organizational pattern).

**HW:** Rough draft of process paper (WA#6).

**Day 27**

**HO:** WA#6--Rubric

**New Groups:** PRW--oral feedback referencing rubric. (This is to reinforce that peer feedback is not an editing option. If students would like help with grammar, they can request a peer to act as editor, but reading aloud they might catch most errors, and a feedback session is not an editing session. Students take feedback notes on their own rough drafts).
HW: Revise rough draft referencing feedback. (Students were required to make notes on their rough draft concerning the feedback they received, which will be submitted with final draft.)

_________________________Day 28_________________________

Oral Presentations: Feedback from peers.

HW: Final draft of process paper.

Unit 4: Daily Activities

_________________________ Day 29-End of Semester_____________________

HO: WA#7-- Self-Assessment: Letter to the Instructor (Cover letter for Portfolio).
Discuss for clarity.

TPS: Referencing previous WAs, choosing which best display your talents (2). Discuss choices with partner. Feedback. (Recommended but not required. Partners are now optional, as are peer response workshops. Write names on board of students who would like feedback, and other students can volunteer to conduct a PRW).

Revise: Two previous writing assignments. (Students choose what to revise).

Draft: Letter explaining choices, how writing has improved, understanding of the concepts and processes, etc., and decide which writing samples support your claims to use as evidence.
**Include:** All rough drafts and peer response worksheets for any writing submission samples used as evidence of meeting the course goals.

**Due:** Thursday of finals week-3:00p.m. (Since students have three weeks to complete this assignment, there are no late submissions and final drafts should be polished. One of the goals of the course is that students are ready for the demands of higher education. This includes time management.)
Section 2: Practical Application

Syllabus Sample

College of Arts and Letters, Department of English
English 100: Pre-College Level Composition
Fall 2014

Instructor: [Instructor name]
Dept. Phone: [Dept. Phone number]
Office: [Office location]
E-Mail: [E-Mail address]
Office Hours: [Office hours]

Prerequisite:

Course Description This composition course builds a foundational awareness of writing processes, rhetoric, composition theories, and genre awareness. Through critical reading and textual analysis, students connect the theory to practice in their own written texts. This course provides students with practice in the kinds of challenging thinking, reading, writing and research that is required in higher education and is essential for successful completion of a college degree. Through learning about writing by reading scholarly texts and analyzing how writers write, this course emphasizes the interrelationships between reading critically and rhetorically with writing and the transfer of skills. This course provides opportunities to improve reading and writing skills in a student-centered environment using small and large group instruction.

3 Units

General Education Requirements

(If your course satisfies a GE requirement, list requirements here.)
Learning Objectives

By the completion of this course, students will:

- Analyze written texts from any genre for content, context, structure, language, purpose and audience.
- Recognize the rhetorical choices made by an author, analyze the effectiveness of these choices on the audience in regards to the author’s purpose, and apply this knowledge to peer evaluations and their own writing.
- Improve composition skills through an awareness of the discipline of composition, and transfer knowledge and skills to writing both inside and outside of college.
- Understand writing processes and develop effective strategies for generating ideas, organizing and drafting, revising, and editing.
- Understand how and when to apply a number of rhetorical purposes, appeals, and devices to their writing.
- Improve critical reading and thinking skills.
- Understand how to write for a specific audience or writing situation (genre).
- Demonstrate syntactic maturity, sentence clarity, and textual organization appropriate for the rhetorical situation.
- Research reliable sources and cite evidence.
- Give and receive constructive feedback and work cooperatively and collaboratively.

Required Texts/Materials

**Computer access, including a printer.** Students will be required to reference online websites and may choose to use collaborative software for the collaborative writing assignment.

**Required Reading**

Most reading assignments are in the textbook, but occasionally you will need to downloaded an article from the internet. The readings are designed to build your knowledge base for subsequent reading and writing assignments, so it is imperative that all reading assignments are completed.

**Attendance**

Because of the collaborative nature of this class, students need to be present to partake in the learning. Consequently, more than three absences will result in the lowering of the student’s grade by one letter grade. After the sixth absence, the student will be unable to pass this course. Three tardies, or leaving class early will be considered one absence.

**Writing Assignments**

There will be six graded writing assignments over the course of the semester, which will culminate in a portfolio of the students’ two best revisions (including a cover letter). There will be multiple process papers throughout the course, consisting of free-writes, rough drafts, final drafts, and revisions, along with in-class writing.

**Peer Response Workshops**

There will be multiple peer response workshops throughout the semester. Students will be required to respond to peers’ writings, often in writing, which can be used as
a reference when the writer works on their revisions. Failure to attend or participate in a workshop will result in a loss of participation points.

Class Policies

*Academic Honesty: Plagiarism* may result in a failing grade for this course and possibly suspension or expulsion from this university. Plagiarism is the intentional use of someone else’s ideas without citing the source (giving them credit for their ideas) or deliberately passing off someone else’s text as your own. Neither form of plagiarism is acceptable. If you have questions about citing sources, please come visit me during office hours or consult *Purdue University Online Writing Lab (OWL)* <https://owl.english.purdue.edu/>

*Respect for others:* Since you will be working closely with your classmates, any remarks that some would find offensive will not be tolerated in this class. The classroom needs to be a safe environment where all can access the learning and where topics can be discussed openly. Please no cell phones, being tardy to class, leaving early, or talking while another has the floor. Again, it is a matter of respect for classmates and the instructor.

Students Wanting/Needing Extra Help

*Students with Disabilities:* This institution is committed to assisting students with disabilities in attaining their educational and vocational goals. Students have the responsibility of making known their needs and any particular problems they may anticipate. Accommodations and services are determined based on available documentation and an interactive collaboration with instructors. If any student needs
special accommodations, please contact me so we can ensure your access to the classroom and the curriculum.

_Students needing help with their writing tasks:_ [Many colleges provide support for student writers. Check with your college to determine where students can receive academic tutoring and support. List the times, location, and the process to obtain an appointment (phone number or walk-in) along with the type of support offered.]

**Writing Requirements**

**Formatting:** Unless otherwise specified, all writing assignments will have standard MLA formatting, and will follow these guidelines:

1. Set your margins to one inch (top, bottom, left, right) and set the paragraph line spacing to “double” – maintain these margins and spacing throughout all written assignments.
2. Use 12 point Times New Roman font.
3. Include the necessary identifying information in the upper left-hand corner of the first page: Your Name, Course & Section #, Date Submitted.
4. Center the title of your paper on the line below the identifying info and use a scholarly title.

**Paper Guidelines:** You will receive a detailed assignment sheet for each of the major writing assignments in this course. I have indicated the dates for assignment sheet discussions on the class calendar, as talking about the task is an important first step in the writing process. We will ALWAYS discuss the assignment sheet during a traditional class meeting.
Grading
Here is a breakdown of the grading policy in this course:

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>In Class Writing Assignments</td>
<td>10</td>
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<tr>
<td>Homework</td>
<td>30</td>
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<tr>
<td>WA#1</td>
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Late work will result in a 10% decrease in final paper grade and will not be accepted after subsequent class meeting. There will be no make-up work for missed in-class assignments.

Tentative Course Calendar

These are the dates that the readings and writings are due. Please come to class prepared to participate in the “In Class” discussions or assignments. Readings are italicized, *indicates that a writing assignment is due, HW = homework, and writing assignments (WA#) are italicized and bold.

Day 1- Introduction to course.

**HW**- Read, *Introduction to the Conversation, WAW 1-39* (textbook). Write a summary & define three new vocabulary words from reading. Vocabulary: Voice, Rhetoric, Audience, Content, Context (at least two words from list, with an option of choosing third word from readings).
*Day 2* - Reading comprehension and note taking strategies. *Ch 1. Literacies: Where Do Your Ideas About Reading and Writing Come From?* WAW 40-42. Choose group readings from Ch 1 (WAW).

**HW** - Finish reading/annotating (WAW 40-2). Read group articles, summarize, define three new vocabulary words. Vocabulary: Case study, Code-switching, Ethnography, Literacy (at least two words from list, with an option of choosing third word from readings)

*Day 3* - New groups. Jigsaw.

**HW** - Read group articles from Ch.2, summarize, define three new vocabulary words. Vocabulary: Conventions, Enculturate, Identity, Text, Discourse Communities (at least two words from list, with an option of choosing third word from readings).


**HW** - (WAW) 318-346, with summary + three definitions from each. Vocabulary: Theory, Rhetoric, Symbols, Situated, Motivated, Epistemic (at least two words from list, with an option of choosing third word from readings).

*Day 5* - Rhetorical triangle/genre analysis. Pre-writing/brainstorming for WA#1.

Groups-3 articles from Ch 3 in WCW reader.


**Rough draft (WA#1) for Peer Response Workshop(PRW).**

*Day 6* - New groups. Jigsaw. Directions for peer response workshops. PRW (rough draft WA#1).

**HW** - Read 488-491 (WAW), summarize, + 3 vocabulary: Argument, Audience, Cognitive, Genre, Plagiarism, Rhetorical Situation (with at least two words from
list, with an option of choosing third word from readings). **Final draft WA#1**.

Bring in an advertisement for class activity.

*Day 7-* Advertising Rhetoric/advertisement textual analysis (preparation for WA#2).

**HW**- Finish Ch 4 reading[s], summarize (include three definitions). Write an analysis of advertisement according to rhetorical appeals and analyzing checklist (will be used as a source document for WA#2). Bring in second advertisement that is similar to first.

*Day 8-* Jigsaw. New groups. PRW for advertising analysis. Class discussion.

**HW**- Final draft of rhetorical/textual analysis of advert with peer feedback and rough draft attached. Rough draft of rhetorical/textual analysis of second advert (in preparation for WA#2).

**Unit 2**

*Day 9-* Second advertisement rough draft. New groups. PRW of second advertisement analysis (source document for WA#2). Genre analysis. Pre-writing activities for WA#2.

**HW**- Go to Purdue Online Writing Lab (OWL)-Gen. Writing-Academic writing-Logic in Argumentative writing-five subcategories. Summary + three other useful categories. **Final draft of second advertisement** (source document for WA#2).

*Day 10-* WA#2 rubric, discuss for clarity. Summaries/discussion.

**HW**-“Teaching Thinking Through Teaching Revision,” by John C. Bean. **Rough Draft WA#2_Compare/Contrast**.

*Day 11-* New Groups.“Comprehensive Rhetorical Elements.” PRW for WA#2. In class writing assignment: same content/different rhetorical style.

**HW**- Final Draft WA#2-Compare/Contrast.

“Smoking as Religion” by Dan Geddes. Textual/rhetorical analysis.

**HW**-Finish graphic organizer for Patrick Henry speech. Look for “Current Events” about which you have a strong opinion.


**HW**-Finish draft of in-class writing activity-Satire.

*Day 14-*Rhetorical analysis/opinion as persuasion, textual analysis. PRW- Interview the author. **Satirical Essay Draft.**

**HW**-Go to OWL Purdue- Essay-Argumentative. Write out the conventions for this genre. Go to http://rhetoric.byu.edu, right side, under “Flowers” click on “Rhetorical Figures,” read then click on one “flower” to ensure understanding of concept.


**HW**-Rough draft #1 for WA#3. Go to Purdue OWL, look up MLA citations, both in-text and in Works Cited. Note the structure.

*Day 16-*Genre/persuasive conventions from OWL Purdue and samples. Discuss rubric for clarity (WA#3). PRW, Interview the author. Citing sources.

**HW**-Rough Draft #2 for WA#3.

*Day 17-* Concise Writing. PRW for WA#3.

**HW**- Final Draft-WA#3.


**HW**- Rough draft WA#4- Counterpoint Persuasive Speech/Essay.
Unit 3

*Day 19-*New Groups. PRW. WA#5-Collaborative, Research Brochure (CRB). Discuss assignment and rubric for clarity. Begin pre-writing activities.

**HW- Final draft WA#4.** Rhetorical analysis of any text.

*Day 20-*Discuss rhetorical analysis. Rhetorical analysis pg. 365 (*WAW*). Collaborative writing/research.

**HW-** Bazerman, (*WAW*) 365-392. Summarize + three vocab. definitions.

*Day 21-*Begin drafting collaborative writing assignment/topics for individual research and writing (WA#5). Begin research for individual writing.

**HW- Rough draft of individual research topic #1.** Rhetorical analysis of a non-academic genre (perhaps a brochure).

*Day 22-*Rhetorical Analysis of non-academic genre. Research, writing, peer feedback.

**HW- Rough draft of individual research topic #2.**

*Day 23-*Research, writing, peer feedback for writing assignment (Collaborative section).

**HW-** WA#5-Rough draft of collaborative writing.

*Day 24-*Research, writing, feedback.

**HW- Final drafts of individual writing tasks #1 & #2.**

*Day 25-*Rough draft of collaborative section of writing assignment and both individual tasks for second audience.

**HW-** WA#5-Final draft of collaborative writing and individual writing tasks #1 & #2 for second audience.

HW- WA#6-Rough draft.


HW- Practice for oral presentation, (revise rough draft).

*Day 28- Oral presentations. PRW- Interview the author.  

HW- Final draft WA#6-process paper.

Unit 4

*Day 29-End of Semester: Portfolio letter. Discuss for clarity. Revise: Two previous writing assignments. Draft letter explaining choices, how writing has improved, understanding of the concepts and processes, etc. Include all drafts and feedback.

Portfolio Due: Thursday of finals week-3:00p.m.

Sample Lesson Plans--Day 1 thru Day 4

<table>
<thead>
<tr>
<th>Lesson Plan</th>
<th>Day1: Introduction to Writing Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getting Started</td>
<td>Set out syllabus, “Rhetorical Modes of Discourse” handout (HO#1), file folders, and blank paper for initial journal writing and file folders.</td>
</tr>
<tr>
<td>Lesson Objectives</td>
<td>Introduction to class procedures and rules. Introduction to course objectives. Read, question, and analyze syllabus. Initial journal writing for needs assessment. Procedures are explained (and practiced), like picking up class materials upon entering, using the first 4-5 mins. of class to write in journals, (pick up in front of class along with any handouts and leave at the front of the class when dismissed), and looking for instructions on the board. Class rules will be discussed during Syllabus analysis, along with the purpose, objectives, and class expectations. Introduction to concept: genre.</td>
</tr>
<tr>
<td>Activities, Tasks</td>
<td>(5 mins) Take roll while students write in their Journals: What are your strengths and weaknesses in your writing, and what do you want to take away from this class at the conclusion of this course?</td>
</tr>
</tbody>
</table>
Prior Learning

Instructional Strategies/Grouping

(5) Short introduction about class procedures not covered in syllabus (look to previous example).

(10) Introduction to syllabus genre. Hold up syllabus and ask students what it is and what they expect to find when they read this text. On the bottom of their journals, have them write down three different expectations. Write the different expectations on the board, then explain that a syllabus is a genre, one that they are familiar with, and because of that, they have certain expectations of what it should include.

(10) Students read over the syllabus and write down any questions that they have. Pair up and discuss.

(10) Call on partner groups to paraphrase each section and answer any questions.

(5) Pairs generate a list of texts that they have either read or written today/this week, etc. (email, text msg, books, advertisements, etc.).

(5) Pairs call out to generate a list on the board.

(10) While referring to generated list, have students attach a “Rhetorical Purpose” for each item with their partner.

(10) Discuss any texts that are difficult to label. Debrief.

Clean up= Students leave journals and folders in front of room.

Materials, Resources, Syllabus, blank paper for Day 1 journals, Rhetorical “Purposes of Discourse” handout.

Homework Introduction to the Conversation: 1-39 (WAW), one-paragraph summary. Vocabulary: Writing studies, voice, rhetoric, audience, content, and context.

Assessment Read over journals for student needs analysis. Circulate to check understanding during pair work.

Reflection Revision (Continue on back when more space is needed.)

Lesson Plan Day 2: Introduction to Literacies

Getting Started Write journal prompt. What strategies do you use when you take notes? How do you remember what is important? HW and vocabulary on the board. HO#2 on front table.

Lesson Objectives Students will learn and practice new strategies to enhance their reading comprehension and note-taking skills. Students will work collaboratively in groups.
<table>
<thead>
<tr>
<th>Learning Objectives</th>
<th>Students will: understand the concepts of literacy, learn about research methods used in the readings, and realize the influences from their own lives that have influenced their growing literacy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities, Tasks</td>
<td>(5 mins) Take roll while students write in their <strong>journals</strong>: (5) Students share their strategies with a partner. (5) Partners join up to make groups of four. Share strategies. Report out. (10) Mini-lesson, using HW reading assignment from Tues., demonstration and guided practice of different annotating and note-taking strategies. (15) Groups practice different strategies as they read <em>Literacies: Where Do Your Ideas About Reading and Writing Come From?</em> 40-42 (WAW). Students compare strategies of group members and note similarities/differences and why each prefers their chosen style. (5) Take a quick class census and debrief. (5) Mini-Lesson on how to evaluate what was learned in jigsaw and effectiveness of presenters. Mini-lesson-evaluating jigsaw activities. (10) Referring to HO, Mini-lesson on other reading comprehension strategies, (preview, predict, ask questions, pay attention to sequencing, look for answers to questions, check predictions, relate what is read to prior knowledge, check for meaning by re-reading unclear passages, use context clues to derive meaning, look up technical words, restate/summarize, memorize, infer). (5) In groups, students chose texts for reading/writing HW. (Students need to summarize reading[s] for jigsaw activity.) Clean up. Students leave journals and folders in front of room.</td>
</tr>
<tr>
<td>Prior Learning</td>
<td>Instructional Strategies/Grouping</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
<td>Materials, Resources, Technology</td>
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<tr>
<td></td>
<td>Journals, Folders, Textbooks, Computer or Elmo for guided instruction on introductory readings (HW from Day 1). “Reading Comprehension Strategies” HO</td>
</tr>
<tr>
<td></td>
<td>Homework</td>
</tr>
<tr>
<td></td>
<td>Finish reading/annotating: <em>Chapter 1, Literacies: Where Do Your Ideas About Reading and Writing Come From?</em> 40-42 (WAW). Read and write a one-paragraph summary for jigsaw activity on group reading[s] in <em>Chapter 1</em> (WAW). Vocabulary: Case study, code-switching, ethnography, literacy, sponsor.</td>
</tr>
<tr>
<td></td>
<td>Assessment</td>
</tr>
<tr>
<td></td>
<td>Formative assessment on the effectiveness of students’ annotations and notes, collaborative group work, and on-task behavior.</td>
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<tr>
<td></td>
<td>Reflection Revision</td>
</tr>
<tr>
<td><strong>Lesson Plan</strong></td>
<td><strong>Day 3: Introduction to Literacies and Rhetoric</strong></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td><strong>Getting Started</strong></td>
<td>Write journal prompt <em>Freewrite</em> about course, class, etc., HW and vocabulary on the board. “Critical Reading” HO on front table.</td>
</tr>
<tr>
<td><strong>Lesson Objectives</strong></td>
<td>Students work collaboratively in groups while forming a foundation in writing studies and rhetorical theory, increase their academic language, and connect the knowledge of rhetoric with improved writing skills. Practice reading academic texts and improve their summation skills.</td>
</tr>
<tr>
<td><strong>Learning Objectives</strong></td>
<td>Students gain foundational knowledge of literacies and reflect on literary sponsors in their lives, gain background knowledge of research practices and inquiry, and recognize knowledge and literacy as social constructs impacted by race, class, gender and socioeconomic status.</td>
</tr>
</tbody>
</table>
| **Activities, Tasks** | (5) Take roll while students write in their journals: *Freewrite* about any readings, the course, the group work, etc.  
(5) Groups share HW summaries and discuss group reading[s].  
(20) Jigsaw activity. New groups of four, each reports out their summaries.  
(5) Quick write on group presentations.  
(5) Newly formed groups agree on their 1st, 2nd, and 3rd choice of the article they want to read from *Chapter 2 in WCW* reader.  
(15) PowerPoint on Critical Reading. Guided instruction on critical reading using *Chapter 2, Individual in Communities: How Do Texts Mediate Activities?* 212-14 in WAW.  
(5) Release to group practice in critical reading, note-taking, annotating, and summarizing remainder of text.  
(10) Assign group numbers and corresponding readings. Students begin annotating and critically reading text using HO#3&4 as a guide. |
| **Prior Learning** | Clean up=End of class. Students leave journals in front of room. |
| **Instructional Strategies/Grouping** | Journals, Textbooks, Computer or Elmo for guided instruction and “Critical Reading” PowerPoint (PP). HO#3 and GO#1. |
| **Materials, Resources, Technology** | Finish reading/annotating: *Chapter 2* group reading[s] and write a one-paragraph summary for jigsaw activity on group reading[s]. Vocabulary: Conventions, enculturate, genre, identity, lexis, text, discourse communities. |
| **Homework** | Formative assessment on the effectiveness of students’ annotations and notes, collaborative group work, and on task behavior. Quickwrites for group participation, individual performance, and to inform instruction. |
### Lesson Plan  
**Day 4: Introduction to Discourse Communities**

#### Getting Started

Write journal prompt: *Does reading critically change your understanding of texts? Have the strategies you’ve practiced increased comprehension of difficult texts?* HW and vocabulary on the board.

#### Lesson Objectives

Use rhetoric to study the purposes of texts. Apply the concepts of rhetoric in their own writing. Work collaboratively in groups. Practice writing according to genre conventions and rhetorical situation.

#### Learning Objectives

Understand and apply the concept of rhetorical situations to their reading and writing, including rhetorical appeals of persuasion, and understand that meaning is constructed by reader’s experiences and understandings. View rhetoric as a field of knowledge. Writers use rhetorical principles and concepts to communicate effectively.

#### Activities, Tasks

- **(5)** Take roll while students write in their journals.
- **(5)** Groups share HW summaries and discuss group reading[s].
- **(25)** Jigsaw activity. New groups of four, each reports out their summaries.
- **(5)** Quickwrite (QW) summary on what was learned through jigsaw activity.
- **(5)** Newly formed groups agree on their 1st, 2nd, and 3rd choice of the article they want to read from Chapter 3 in WCW reader (no Bazerman).
- **(5)** Mini-lesson on discourse communities. What are some of the communities that students belong to? (student, family, friends, work)
- **(5)** Groups discuss.
- **(5)** “Rhetorical” PP
- **(5)** Mini-lesson: Using a typical text message that they send or receive, rewrite the content, both what is said, and what is implied, in the genre of a letter to their grandmother.
- **(5)** Begin HW reading[s] in-group, according to the rhetorical situation and genre.

Clean up=End of class. Students leave journals, folders (including QWs) in front of room.

#### Instructional Strategies/Grouping

- (5) Instructional Strategies/Grouping

#### Materials, Resources, Technology

- Journals, Textbooks, Folders, Computer for PPs #2, WA#1.
Homework  Finish group *Chapter 3* reading[s] and write a one-paragraph summary (including 3 vocab. words). Vocabulary: Activity Systems, argument, audience, cognitive, epistemic, genre, interlocutor, plagiarism, rhetorical situation.

Assessment  Formative assessment on the effectiveness of students’ annotations and notes, collaborative group work, and on task behavior. Quickwrites for group participation, individual performance and to inform instruction.

Reflection
Revision

sample unit plans

Reoccurring Activities: **Journals** (Daily-Opening activity). **Reading Scholarly Articles**, **Jigsaw Activity** (List of articles and pairings in Course Readings). Each group is assigned certain texts to analyze or summarize (1 paragraph with 3 vocabulary definitions) and they discuss their findings with their groups prior to reporting out to a new group a synopsis of the readings. **Vocabulary:** In all HW readings, students define three words that they encounter. **On table and picked up/returned by students:** Journals, folders, handouts (HO) and writing assignments (WA). **Reoccurring abbreviations:** Handouts (HO), Think, Pair, Share (TPS). **Writing About Writing** Textbook (WAW), Writing Assignment (WA), Homework (HW) PowerPoint (PP).

Unit 1: Introduction to Writing Studies

<table>
<thead>
<tr>
<th>Day/Materials</th>
<th>Objectives</th>
<th>Activities</th>
<th>Homework and Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Syllabus HO#1 Rhetorical Modes of</td>
<td><strong>Journal</strong> writing (for needs analysis and for setting goals) <strong>Introduction to class procedures,</strong></td>
<td><strong>Journals:</strong> <em>What are your strengths and weaknesses in your writing, and what do you want to take away from this class at the conclusion of this course? Discuss</em> class procedures (journals, folders, hand-outs).</td>
<td>“Introduction to the Conversation” 1-39 (WAW). One-paragraph summary and</td>
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<td><strong>3</strong></td>
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</tbody>
</table>
| Journals | Work collaboratively in groups  
Textbooks | Journals: *Freewrite about any readings, the course, the group work, etc.*  
Folders | Groups share HW summaries and discuss group reading[s].  
Computer or Elmo for guided instruction | **Jigsaw activity.** New groups of four, each report out summaries from *Chapter 1* readings.  
or Elmo | Quick write (QW) on group presentations and summary on what was learned through jigsaw activity.  
HO#3 | **HO#3 & GO#1**  
GO#1 | 3 articles from Chapter 2 in WCW.  
HO#4 | **PowerPoint** on Critical Reading + HO#3 & GO#1  
PP# 1 | **Guided** instruction on critical reading using Chapter 2,  
Critical Reading | “Individual in Communities: How Do Texts Mediate Activities?”  
212-14 (WAW). | **Release** to group practice in critical reading, note-taking, annotating and summarizing remainder of text.  
Assign group numbers and corresponding readings.  
3 | **Groups** begin annotating and critically reading text referencing HO#4.  
Journals: *Does reading critically change your understanding of texts? Have the strategies you have practiced increased your comprehension of difficult texts?*  
PP#3 | Complete critical reading-HO-  
Journals: *Freewrite about any readings, the course, the group work, etc.*  
Listen or Elmo | **Jigsaw activity.** New groups of four, each report out summaries from Chapt. 2 readings.  
Quick write (QW) on group presentations, summary on what was learned through jigsaw activity.  
Mini-lesson on discourse communities.  
PP#2-OWL | Journals: *Freewrite about any readings, the course, the group work, etc.*  
**Groups** share HW summaries and discuss group reading[s].  
**Jigsaw activity.** New groups of four, each report out summaries from *Chapter 1* readings.  
Quick write (QW) on group presentations and summary on what was learned through jigsaw activity.  
3 articles from Chapter 2 in WCW.  
**PowerPoint** on Critical Reading + HO#3 & GO#1  
**Guided** instruction on critical reading using Chapter 2,  
“Individual in Communities: How Do Texts Mediate Activities?”  
212-14 (WAW).  
**Release** to group practice in critical reading, note-taking, annotating and summarizing remainder of text.  
**Assign** group numbers and corresponding readings.  
**Groups** begin annotating and critically reading text referencing HO#4.  
**Journals: *Does reading critically change your understanding of texts? Have the strategies you have practiced increased your comprehension of difficult texts?***  
**Groups** share HW summaries and discuss group reading[s].  
**Jigsaw activity.** New groups of four, each report out summaries from Chapt. 2 readings.  
**Quick write (QW)*** on group presentations, summary on what was learned through jigsaw activity.  
**Mini-lesson** on discourse communities.  
**Summary for each article (include 3 vocab. words)** |
| HO- Writing assign. (WA#1) | situation | **Generate** a list of the communities that students belong to, and some examples of texts that occur in those communities. Debrief.  
(student, family, friends, work)  
**OWL Rhetorical PP#2,** Debrief.  
**Mini-Lesson:** Genres: Text messages, letters. The rhetorical situation. Fill in a concept map on board using a genre that students are familiar with (text messaging) with audience, content, context, voice, and purpose. **Debrief.**  
**HO WA#1.** Answer questions to ensure understanding. |
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>5 Journals</td>
<td></td>
<td></td>
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<tr>
<td>Textbooks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folders</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| PP#3- Rhetorical Triangle | Work collaboratively in groups  
Give peer feedback according to assessment criteria  
Revise writing and practice the writing process  
Conceptualize rhetorical situations | **Journals:** *Define plagiarism. Give an example and explain how you might use the words of others without plagiarizing?*  
**Groups** share HW summaries. How would you define rhetoric? Discuss.  
**Mini-lesson:** Rhetoric: Students share in class discussion what rhetoric is/means. **Debrief.**  
**PP-Rhetorical Triangle-class discussion. Debrief.**  
**Class Discussion.** Conventions, structure, diction, style of a letter. (Genre)  
**Groups/Pre-Writing assignment.** Using a typical text message that they send or receive, they rewrite the content, both what is said and what is implied, in the genre of a letter to their grandmother. Share with group for input. Rough draft due next class for peer review.  
**Groups** agree on their choice of 3 articles from Chapter 3 in WCW.  
**Read and write a one-paragraph summary for jigsaw activity on Chapter 3 group reading[s] (include three vocabulary words).**  
**Rough draft of text message/letter for peer review workshop.**  
**Vocabulary:** Intertextuality  
Contingent  
Argument  
Claims  
Audience |
| 6 | Newspapers  
Journals  
Textbooks  
Folders  
HO-WA#1-Peer  
Response  
Worksheet  
Elmo or computer | Recognize writing as situated & contingent on context, audience, purpose & content  
Read & write rhetorically  
Work collaboratively  
Recognize writing as an interaction between reader, writer & text  
Apply rhetorical appeals  
Analyze and apply persuasive techniques | Journals: Good writing is always dependent on the situation. How would you explain this concept to a young writer? Share ideas with partner.  
Groups share HW summaries and discuss group reading[s].  
Jigsaw activity. New groups of four, each reports out their summaries from Chapt. 3 readings.  
QW on group presentations/summary on what was learned through jigsaw activity  
Mini-Lesson: How to give effective feedback in a peer review (WA#1-Peer response worksheet).  
Group Peer review. Each student reads all group members’ rough drafts. Written feedback. Discuss.  
Revise draft according to feedback.  
Read “Processes: How Are Texts Composed?” 488-491 (WAW) write a one paragraph summary.  
Vocabulary: Argument  
Cognitive  
Genre  
Plagiarism  
Rhetorical situation  
Bring in an advertisement for class activity.  
Final draft of WA#1 due. |  
7 | Advertisement #1-ACLU & Advertisement #2-“Milk”  
HO#5-VAPID  
PP #4 “Logos, Ethos, Pathos.”  
HO#6 Analyzing checklist | Apply rhetoric invention strategies  
Summarize  
Demonstrate knowledge of rhetorical appeals  
Analyze visual/textual components of advertisements | Journals: Using “Antecedent and Consequence” to describe “if/then” relationships, write about something you have learned about writing.  
Groups share HW summaries and discuss group reading[s].  
Groups agree on their choice of 3 articles from Chapter 4 in WCW  
PP#4 “Logos, Ethos, Pathos.”  
Overhead. Display Advert#1.  
Lecture/Class discussion. Using the ACLU advertisement, connect to the rhetorical appeals used.  
Debrief.  
HO’s#5&6  
Read over and answer any questions.  
TPS- Checklist.  
Guided instruction. Advert #2- | Read and write a one-paragraph summary for jigsaw activity on Chapter 4 group reading[s] (include three vocabulary words).  
Write an analysis of advertisement according to rhetorical appeals and analyzing checklist |
model rhetorical/textual analysis of an advert. Apply questions to this slide. Release.

**TPS**: Students work individually to begin analyzing their ads (brought from home), then share ad and analysis with partner and discuss the appeals used, along with VAPID checklist to analyze each advertisement.

**Clarify**: instructions for HW

---

**8**

Give and receive constructive feedback in peer response groups

Apply textual analysis skills

**Journals**: *Thinking about your own writing, what types of feedback do you find MOST helpful from both your peers and instructors? LEAST helpful?*

**Groups** share HW summaries and discuss group reading[s].

**Jigsaw** activity. New groups, report out summaries.

**QW** on group presentations, summarize what was learned through jigsaw activity.

**PRW**: Each student reads all group members rough drafts. Written feedback/questions. Discuss.

**Students** work individually to answer questions using their ads (brought from home as HW),

**TPS**: note and discuss the appeals used, along with checklist to analyze each of their adverts.

**Clarify**: instructions for HW

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**Unit 2: Composition and Rhetoric Studies**

<table>
<thead>
<tr>
<th>Day/Materials</th>
<th>Objectives</th>
<th>Activities</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 WA#2-C/C</td>
<td>Anticipatory</td>
<td><strong>Journals</strong>: <em>What is your experience with the five-paragraph essay (FPE)? What other organizational structures have you used in academic writing</em></td>
<td>Final draft of second advertisement analysis.</td>
</tr>
</tbody>
</table>
| HO#7- Jeffrey Schrank | response | assignments?  
|-----------------------|----------|--------------------------------------------------|
| Revision              |          | **Peer Response:** Second advert rough draft. (New groups).  
| Synthesize            |          | **Revision:** According to feedback  
| Genre analysis        |          | **Genre analysis:** FPE. Groups-outline genre. Report out.  
| Compare               |          | **Guided instruction:** Describe elements and purpose/function in essay.  
| Contrast two advertis- |          | **WA#2**-discuss for clarity.  
| ments, synthesize     |          | **HO#7**- Dyads read and apply two examples to your advertisements. Share and discuss with group.  
| (Student’s final drafts are primary source docs) |          | **Pre-Writing:** Brainstorm, outline, synthesize.  
|                       |          | Outline-Rough draft of compare/contrast essay.  
|                       |          | Purdue Online Writing Lab (OWL)-Gen. writing-Academic writing-Logic in Argumentative writing-five subcategories. Summary + three other useful categories.  
| 10                    | Intro: Canons of Rhetoric Inventions | **Journals:** *List the qualities or descriptions of someone or something, without providing an explicit definition.* (Systrophe)  
| WA#2- Rubric and PRWs | Collaborative Peer response and Revision | **WA#2**-rubric, class discussion for clarity.  
| GO#2- Mind-Map        |          | **Peer response:** Written response referencing to rubric, discuss. (1<sup>st</sup> criterion)  
| HOs#8- Bean Article   |          | **Mini-Lesson:** procedure for filling out and using mind map for essay.  
|                       |          | **Groups:** Orally share summaries from OWL & three useful categories.  
|                       |          | **Class Discussion:** Generate a list of useful categories from OWL.  
|                       |          | Revised Rough Draft  
| 11                    | Anticipatory | **Journals:** *What aspects of analysis or the rhetorical situation are still unclear to you?*  
| HOs-PRW-work-sheets  | Summarize | **New Groups discuss/share HW reading. Report out.**  
| GO#3- Style and Rhetorica l appeals | Collaborate-PRW | **Mini-Lesson:** Using the HW reading, model according to HO.  
|                       | Rhet. Analysis | **HO:** “Comprehensive Rhetorical Elements.”  
|                       |          | **Peer response:** according to next  
|                       |          | Final Draft  
|
| 12 | HO#9 & #10 | Reflective and informs instruction | Journals: *How have peer response workshops helped you to become a better writer?*  
**HO:** "Give Me Liberty Or Give Me Death," Patrick Henry, March 23, 1775.  
**Groups:** textual/rhetorical analysis of P H speech as persuasion.  
**Read:** “Smoking as Religion” by Dan Geddes referencing the GO.  
**Debrief:** Satire/Persuasion. | Finish graphic organizer for Patrick Henry speech  
Bring in “Current Events” in which you have a strong opinion. |
| 13 | | Persuasion Writing process | Journals: *Freewrite (writer's choice, what is good? Bad?)*  
**New Groups:** Discuss GO, Satire. Report out.  
**Class Discussion:** Effective elements of persuasion—what works and why?  
**TPS:** Pre-writing activity: Freewrite-satirical essay topics. (Current events, last journal entries, etc.)  
Share ideas with partner.  
**Generate** an organizational structure for a satirical essay and begin satire essay.  
**In class writing:** Satirical paragraph. | Finish Draft of Satire paragraph. |
| 14 | PRW Work-sheets | Persuasion Genre analysis | Journals: *Is your opinion article convincing? Why (what are its strengths and weaknesses?)*  
**Groups:** Discuss opinion articles. Common rhetorical devices?  
**Mini-Lesson:** Opinions as persuasion. Some observed elements (from essays), genre/textual analysis.  
**Group** discuss similarities/differences btwn speech, satire and opinion. Report out.  
**PRW-** Interview the author. | Go to Purdue OWL - Essay-Argumentative Write out the conventions for this genre. |
| 15 | WA#3 Per. Essay HOs#11, 12, 13, 14 (Sample Essays) | Meta-cognition | **Journals:** What were your experiences writing a satirical essay? Would you use satire or irony when writing a persuasive text? WA#3- Persuasive Essay--Read for clarity. **TPS Pre-writing**-Outline or freewrite ideas for essay, share with partner, give/receive feedback. Share with group. **Dyads then Groups:** Analyze sample essays, noting the structure and conventions (textual analysis). Compare/contrast with peers. | Begin structuring persuasive essay rough draft #1 for peer feedback. Go to Purdue OWL, look up MLA citations, both in-text and in Works Cited. Note the structure. |
| 16 | WAs#3 & 4- Rubric | Reflection | **Journals:** What was your process for choosing a topic for your persuasive essay? What benefits does this topic offer you, as a writer, that other topics did not offer? **Mini-Lesson**-Genre--persuasive conventions. Groups report out conventions from Purdue and samples. Diction/tone of chosen words. **Class:** Discuss rubric for clarity. **Peer Response Workshop:** Oral response, interview the author. **Mini-Lesson:** How to cite sources. **Begin drafting/revising:** According to peer feedback. | Rough Draft #2 for peer workshop |
| 17 | HO#15 Concise writing | Informs instruction | **Journals:** Using two sentences from your rough draft, rewrite using subordination. Does it change the meaning? How? **Dyads:** Share sentences and conclusions. **TPS**-Concise Writing HO, compare and revise. **Group Peer Response:** Written response (3rd criterion). Discuss. **Group:** Work in groups on individual revisions--group feedback. | Final Draft-Persuasive Essay |
**Unit 3: Composition and Genre Studies**

<table>
<thead>
<tr>
<th>Day/ Materials</th>
<th>Objectives</th>
<th>Activities</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 WA#4</td>
<td>Reflection Oral presentations peer response Writing process.</td>
<td><strong>Journals:</strong> Has your approach to writing changed since you are more aware of how writers write? <strong>Mini-Lesson:</strong> PRW. <strong>New Groups:</strong> Oral presentations from persuasive essays, peer response-clarifying questions. <strong>TPS:</strong> Begin mapping out WA#5--counterpoint essay, share and receive feedback from partner.</td>
<td>Rough draft of counterpoint persuasive essay.</td>
</tr>
<tr>
<td>19 HO-WA#5 CRWP and Rubric</td>
<td>Anticipatory Collaboration Pre-writing process</td>
<td><strong>Journals:</strong> If Rhetoric is a forest, explain why figures of speech are the flowers. <strong>Peer response workshop:</strong> (New groups) Written feedback Discuss for clarity. <strong>HO-WA#5:</strong> Collaborative, Research Website (CRW). Class discussion for clarification and questions. <strong>Groups:</strong> Brainstorming for topics. Begin a rough outline and assign topics.</td>
<td>Final draft of Counterpoint essay.</td>
</tr>
<tr>
<td>20</td>
<td>Anticipatory Revisit textual analysis</td>
<td><strong>Journals:</strong> “Words not only mean things, they do things.” Explain how this statement could be true. <strong>TPS:</strong> Share and discuss HW rhetorical analysis. <strong>Guided instruction:</strong> Rhetorical analysis pg. 365 (WAW). Release to groups to generate analysis (content, purpose, rhetorical appeal, tone, style, and audience). Report out. <strong>Work</strong> on collaborative writing assignment. Students may leave the classroom to conduct research.</td>
<td>Bazerman, (WAW) 365-392. Summarize + three vocab. definitions. Online @ rhetoric.byu.edu pick three “flowers.” (definition, pronunciation, and example of each).</td>
</tr>
<tr>
<td>Day</td>
<td>Activity</td>
<td>Journal Prompt</td>
<td>Group Work</td>
</tr>
<tr>
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</tr>
<tr>
<td>21</td>
<td>Group work feedback</td>
<td><strong>Journals:</strong> Do you prefer to work collaboratively, cooperatively or individually? What is the difference, and explain preference?</td>
<td>Groups: Discuss HW summaries and definitions. Report out. Groups: Begin drafting collaborative part of writing assignment. List topics for individual research and writing. Begin research for individual writing.</td>
</tr>
<tr>
<td>22</td>
<td>Research/Collaboration</td>
<td><strong>Journals:</strong> Define rhetorical purposes for writing and give an example of each. <strong>TPS:</strong> Rhetorical Analysis of non-academic genre. Share and discuss. <strong>Research:</strong> writing, peer feedback for writing assignment.</td>
<td>Rough draft of individual of research topics 2.</td>
</tr>
<tr>
<td>23</td>
<td>Research/Collaboration</td>
<td><strong>Journals:</strong> Essays are the answer to a question. Defend or refute. <strong>Research:</strong> writing, peer feedback for writing assignment. Collaborative section.</td>
<td>Rough draft of collaborative writing.</td>
</tr>
<tr>
<td>24</td>
<td>Research/Collaboration</td>
<td><strong>Research:</strong> writing, peer feedback for writing assignment.</td>
<td>Final drafts of individual writing tasks #1 &amp; #2.</td>
</tr>
<tr>
<td>25</td>
<td>Anticipatory/metacognition Collaborative writing</td>
<td><strong>Journals:</strong> Describe your writing process. <strong>Collaborate:</strong> Rough draft of collaborative section of writing assignment and both individual tasks for second audience.</td>
<td>Final draft of collaborative writing and individual writing tasks #1 &amp; #2 for second audience.</td>
</tr>
<tr>
<td>26</td>
<td>Research/writing process</td>
<td>WA#6: Process paper. Directions on board. Discuss. <strong>Pre-writing:</strong> Structure (chronological, categorical, etc. <strong>Partners:</strong> Ideas and constructive feedback.</td>
<td>Rough draft of process paper.</td>
</tr>
<tr>
<td>27</td>
<td>Peer response workshop</td>
<td>Peer response workshop from rubric (with new groups).</td>
<td>Rough draft referencing feedback.</td>
</tr>
</tbody>
</table>

**Unit 4: Summative Portfolio**

| 29 - End of Semester | Revisions Writing process Peer feedback Meta-cognition | **WA#7**—Portfolio letter. Discuss for clarity. **TPS:** Referencing previous WAs, choose which best display your talents (2). Discuss choices with partner. **Revise:** Two previous writing assignments. **Draft:** Letter explaining choices, how writing has improved, understanding of the concepts and processes, meeting the learning objectives, etc. **Include:** All previous drafts and rough drafts of letter. **Due:** Thursday of finals week-3:00p.m. | Final draft of two previous writing assignments. At least one rough draft and final draft of portfolio letter. |
Appendix A: Curricular Handouts (HO) and Artifacts (In order of usage)

These are the supplemental handouts that are needed throughout the course.

HO#1: Genres and Rhetorical Purposes

Genres:

Applications: college, job, scholarship
Books: children’s, cookbooks, graphic novels, how-to books, instruction booklets, user’s manuals
Brochures/Pamphlets
Classified Ads
Closing or Opening Arguments
Constitution or other Historic Speeches/Documents
Critiques: of art/photography
Essays: personal, literary criticisms
Eulogies
Lab Report
Last Will and Testament
Letters: business, complaint, condolences, cover, to the editor, of recommendation, etc.
Memoirs
Newspaper/Magazine: news articles, feature stories, in-depth report, personality profile, obituary, opinion column, editorial, sports, review (book, CD, movie, play)
Novel or Novella
Poetry
Public service announcement
Resume
Scripts
Speeches
Rhetorical Purposes for Writing:

There are many different styles of writing. Although these rhetorical styles are based on purpose, a text may be augmented by using differing styles (like descriptions in narratives, narratives explaining a concept in an argument, etc.).

**Description:** The point of description is to paint a verbal picture and tell what things are like. This style tends to rely on spatial order (top to bottom, left to right, etc.), but the item can be described based on the order of importance.

**Narration:** The point of narration is to tell a story, and relies mostly on chronology (time order) or order of importance.

**Exposition:** The main purpose of expository text is to inform or describe. Authors who write expository texts research the topic to gain information. Exposition serves as an umbrella term for several styles including itself. The list below is not exhaustive.

- **Exemplification (Illustration):** Exemplification is also called illustration because the writer uses examples to highlight or explain (illustrate) his or her point. Exemplification is most often used as part of other rhetorical styles.
- **Cause/Effect (Cause/Result):** The style of cause/effect traces reasons (causes) and outcomes or results (effects).
- **Comparison/Contrast:** Comparison/Contrast looks at similarities (comparison) and differences (contrast). Because anytime you look at comparing, differences are assumed by what is said or not, this style is often just called "contrast."
- **Definition (Extended Definition):** Definition is based on explaining a term, concept, idea, etc. Since obviously providing a one sentence definition is not enough for a whole paper, one needs to provide examples (see exemplification/illustration above). That is why sometimes this style goes by the name "extended definition."
- **Division/Classification:** Division/Classification is much like comparison/contrast, except two or more items are examined.

- **Process (Process Analysis):** Process explains how something is done. At times, a whole essay can be written explaining how something is done or accomplished. But in order to really flesh it out, it needs analysis, which is why this style is also called "process analysis." Therefore, the writer needs to extend the process to include why things are done or what happens when they do and why that might be important.

- **Problem/Solution:** Problem/Solution is concerned with presenting or highlighting an issue (problem) and how it was/is resolved (solution).

**Argumentation/Persuasion:** Although these share similarities, persuasive and argumentative writing are motivated by quite different purposes. In both kinds of writing, authors make claims to convince their audience, to change their ideas or behavior, to convince others to support a position or policy, or to convey a political or social message or view. While argumentation attempts to convince the reader with logic, *Logos*, the purposes of persuasive writing also include selling goods and services and promoting a particular cause, view, or interest by any means (i.e., propaganda). Persuasive texts of this sort—from infomercial to billboard—do make claims, but these claims aren’t always substantiated, and may rely on logical fallacies, *(Logos)*, on appeals of credibility, *(Ethos)*, or emotions, *(Pathos)*, as a means of persuading where there is no burden of proof; authors advance claims without any evidence. This is where persuasive and argumentative writing diverge.
**HO#2: Reading Comprehension Strategies**

**Before Reading:** prior knowledge, preview, predict. **While reading:** take notes, ask questions, pay attention to sequencing, look for answers to questions, predict what info is pointing to, check predictions, relate what is read to prior knowledge, check for meaning by re-reading unclear passages, use context clues to derive meaning, look up technical words, restate/summarize. **After reading:** summarize, memorize.

**When Reading Difficult Texts:**

- **Phrasing or chunking:** Chunk pieces of sentence together to make meaning, then move on to next chunk. Example: Pledge of Allegiance.
- **Look up unknown vocabulary:** Don’t skip over words that you do not know the meaning of - you cannot understand the text if you don’t understand the vocabulary. Look for context clues in your chunk of text or look up the word and write down the meaning.
- **Fix comprehension breakdowns** with the big four fix-up strategies:
  * **Reread:** Reread the current sentence. Reread the current paragraph. Break it down. Split paragraphs into sentences and sentences into phrases. Focus on the tough spot. Isolate the difficult sentence or phrase.
  * **Rethink:** Stop reading. Think about what you know, and what you’re missing. Ask yourself a question or two. What is it, specifically, that you don’t understand?
  * **Review:** Flip back a bit. Skim headings or the first and last lines of paragraphs.
  * **Retell:** If you have someone to talk to, tell them a bit about what you’ve just read. If you’re alone, tell yourself.
- **Make inferences** about what you are reading (educated guess about author’s purpose). Certain words, phrases, and ideas help us discover added information and gain valuable insight. Start with what’s clear, then work on what isn’t.
- **Summarize:** After every paragraph, write a sentence or two in your own words about what you have just read.

**Note-Taking Strategies**—Efficient notes improve attention and concentration, which positively influences registration of information in memory. Do something with the information to improve recall.

- **Read before taking notes:** While it is not necessary to read the entire chapter before taking notes, you must finish titled sections or long paragraphs before selecting main ideas and paraphrasing. It is difficult to know what to record unless you have enough information from which to choose.
- **Know what to record:** Identify major topics based on section headings. Try to pick out one major idea per paragraph along with a few supporting details. Look for words in bold print or italics.
- **Be selective in what you record:** Remember that the goal of note taking is to produce a shortened version of the reading. This skill improves with practice.
- **Use your own words:** Information should be paraphrased before it is recorded in notes. The time spent trying to understand a passage and recording the main ideas in your own words is the single most important investment of time you can make. The chances of remembering are greater if the work is in your own words.

- **Work quickly and efficiently:** Note taking need not be, and should not be, painful and time consuming. Read, think, write, and move on.

- **Use an appropriate form of organization:** Select a form of organization that will permit quick and active recall of the main points. The form should also allow you to see associations among ideas. The Cornell Method is a good choice.

**Annotating a Text**--Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.

Annotating a text, or marking the pages with notes, is an excellent, if not essential, way to make the most out of the reading you do for college courses. Annotations make it easy to find important information quickly when you look back and review a text. They help you familiarize yourself with both the content and organization of what you read. They provide a way to begin engaging ideas and issues directly through comments, questions, associations, or other reactions that occur to you as you read. In all these ways, annotating a text makes the reading process an active one, not just background for writing assignments, but an integral first step in the writing process. A well-annotated text will accomplish all of the following:

- Clearly identify where in the text important ideas and information are located
- Express the main ideas of a text
- Trace the development of ideas/arguments throughout a text
- Introduce a few of the reader’s thoughts and reactions

Highlighting or underlining key words and phrases or major ideas is the most common form of annotating texts. Many people use this method to make it easier to review material, especially for exams. Highlighting is also a good way of picking out specific language within a text that you may want to cite or quote in a piece of writing (author's special jargon or new, unknown, or interesting words). However, over-reliance on highlighting is unwise for two reasons. First, there is a tendency to highlight more information than necessary, especially when done on a first reading. Second, highlighting is the least active form of annotating. Instead of being a way to begin thinking and interacting with ideas in texts, highlighting can become a postponement of that process. On the other hand, highlighting is a useful way of marking parts of a text that you want to make notes about, and it’s a good idea to highlight the words or phrases of a text that are referred to by your other annotations.
You can use annotation to go beyond understanding a text’s meaning and organization by noting your reactions—agreement/disagreement, questions, related personal experience, connection to ideas from other texts, class discussions, etc. Annotating is an excellent way to begin formulating your own ideas for writing assignments based on the text or on any of the ideas it contains. What a reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. As you read, section by section, chapter by chapter, consider doing the following, if useful or necessary:

**Paraphrase/Summary of Main Ideas**—Going beyond locating important ideas to being able to capture their meaning through paraphrase is a way of solidifying your understanding of these ideas. It’s also excellent preparation for any writing you may have to do based on your reading. A series of brief notes in the margins beside important ideas gives you a handy summary right on the pages of the text itself, and if you can take the substance of a sentence or paragraph and condense it into a few words, you should have little trouble clearly demonstrating your understanding of the ideas in question in your own writing. At the end of each chapter or section, briefly summarize the material.

- Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.
- Make a list of vocabulary words on a back page or the inside back cover.

**Descriptive Outline**—A descriptive outline shows the organization of a piece of writing, breaking it down to show where ideas are introduced, where they are developed, and where any turns in the development occur. A descriptive outline allows you to see not only where the main ideas are but also where the details, facts, explanations, and other kinds of support for those ideas are located. A descriptive outline will focus on the function of individual paragraphs or sections within a text. These functions might include any of the following:

- Summarizing a topic/argument/etc.
- Introducing an idea
- Adding explanation
- Giving examples
- Providing factual evidence
- Expanding or limiting the idea
- Considering an opposing view
- Dismissing a contrary view
- Creating a transition
- Stating a conclusion

Accessed @ http://rwc.hunter.cuny.edu/reading-writing/on-line/annotating-a-text.pdf
HO#3: Rhetorical Analysis/Critical Reading

When asked to do a "rhetorical analysis" of a text, you are being asked to apply your critical reading skills to break down the "whole" of the text into the sum of its "parts." What is the writer’s purpose and what writing strategies is he/she using?

Reading critically means more than just being moved, affected, informed, influenced, and persuaded by a piece of writing. Reading critically also means analyzing and understanding how the work has achieved its effect. Below is a list of questions to ask yourself when you begin to analyze a piece of prose. These questions can be used even when asked to read a text rather than write a formal analysis. Keep in mind that you do not need to apply all questions to every text. This rather exhaustive list is simply one method for getting you started on reading (and then writing) more critically.

Questions to ask for a Critical Reading:

- What is the general subject? Does the subject mean anything to you? Does it bring up any personal associations? Is the subject a controversial one?
- What is the claim (the main point)? How does the claim interpret/comment on the subject?
- What is the tone of the text? Do you react at an emotional level to the text? Does this reaction change at all throughout the text?
- How does the writer arrange his/her ideas? What are the patterns of arrangement? Particular to general? Broad to specific? Spatial? Chronological? Alternating? Block?
- Is the text unified and coherent? Are there adequate transitions? How do the transitions work?

- Does the writer use dialogue? Quotations? To what effect?
- Is there anything unusual in the writers' use of punctuation? What punctuation or other techniques of emphasis (italics, capitals, underlining, ellipses, and parentheses) does the writer use? Is punctuation over- or under used? Which marks does the writer use when, and for what effects? Dashes to create a hasty breathlessness? Semi-colons for balance or contrast?
- Are important terms repeated throughout the text? Why?
- Are there any particularly vivid images that stand out? What effect do these images have on the writers' purpose?
- Are devices of comparison used to convey or enhance meaning? Which tropes--similes, metaphors, personification, hyperbole, etc. does the writer use? When does he/she use them? Why?
### Graphic Organizer #1 (GO#1)-Rhetorical Analysis:

<table>
<thead>
<tr>
<th>WHAT the Writer Does</th>
<th>WHY the Writer Does It</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author’s Claim/ Argument:</td>
<td>Why did the author choose this claim or argument?</td>
</tr>
<tr>
<td>Who is the author’s intended audience?</td>
<td>Why does the writer engage this audience? List evidence that supports the intended audience.</td>
</tr>
<tr>
<td>How did the writer arrange his or her ideas? What are the patterns of arrangement? Particular to general? Broad to specific? Spatial? Chronological? Alternating? Block?</td>
<td>Did the arrangement of ideas, or the way the author developed them create some sort of effect? What purpose does it serve? Why did the author arrange his/her ideas this way?</td>
</tr>
<tr>
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</tr>
<tr>
<td>What type of appeals does the writer use? Ethos? Logos? Pathos? How does the writer establish his/her credibility? What emotions does the writer want to evoke in the reader? How does the writer create a logical argument?</td>
<td>Why would the writer choose to use these appeals? Which appeal is the most effective in proving the author’s claim? How do the appeals affect the tone of the work?</td>
</tr>
<tr>
<td>Any other important rhetorical features or strategies you noticed? What tropes does the writer use (irony, allusion, simile, metaphor, etc.) Does the writer use repetition or emphasis on punctuation?</td>
<td>Why were these used? Do they influence the reader in anyway?</td>
</tr>
</tbody>
</table>

"Rhetorical Analysis Graphic Organizer.docx," accessed @ nardelli.weebly.com/.../rhetorical_analysis_graphic_organizer_3.docx.
Rhetorical Analysis/Critical Reading

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- How does the writer arrange his/her ideas? What are the patterns of arrangement? Particular to general? Broad to specific? Spatial? Chronological? Alternating? Block?
• Is the text unified and coherent? Are there adequate transitions? How do the transitions work?


• Does the writer use dialogue? Quotations? To what effect?


• Is there anything unusual in the writers' use of punctuation? What punctuation or other techniques of emphasis (italics, capitals, underlining, ellipses, and parentheses) does the writer use? Is punctuation over- or under used? Which marks does the writer use when, and for what effects? Dashes to create a hasty breathlessness? Semi-colons for balance or contrast?

• Are important terms repeated throughout the text? Why?

• Are there any particularly vivid images that stand out? What effect do these images have on the writers' purpose?

• Are devices of comparison used to convey or enhance meaning? Which tropes--similes, metaphors, personification, hyperbole, etc. does the writer use? When does he/she use them? Why?

**HO#4: Questions/Notes from PowerPoint #1-Worksheet**

Notes: List of questions that will be answered in the text.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Notes: Definitions of unknown terms from this presentation.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Notes on textual analysis:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Explain, in your own voice/words, what rhetoric means: __________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Worksheet designed by Kelly Charles
**HO#5: Questions to Ask When Reading an Advertisement (VAPID)**

**Voice:**
- What voice is speaking in this ad? Is it an authentic, credible voice or an unreliable persona using irrational propaganda to sell the audience something?

**Audience:**
- Where does this ad appear?
- What audience is the ad directed toward?
- What race, class, gender, or age-group does the ad target?

**Purpose:**
- What is the apparent purpose of the ad?
- What is the actual purpose of the ad?
- Does the ad claim to offer some kind of public service? Does the product fulfill the promises of the ad?

**Idea:**
- Does the ad conceal or minimize anything negative about the product?
- What is the central idea of the ad, its thesis or hypothesis, its focus?
- Is this idea rational or irrational, i.e. does the ad appeal to emotion or reason?
- Does the ad appeal to one of the “Seven Deadly Sins” (pride, covetousness, lust, anger, gluttony, envy, or sloth)?
- Does the ad try to impress the reader with impressive-sounding data or pseudoscientific “facts”?
- Does the ad make general claims that are unsubstantiated by factual data?

**Devices:**
- What is the overall design of the ad? What attention-getting ploys are used?
- If there are people in the ad, what is their race, class, gender, age-group, etc.?
- How are the people positioned within the ad?
- What role does costume or fashion play in the ad?
- What place do graphics, setting and inanimate objects play?
- How is the product represented and packaged and what role does this play in the overall design of the ad?
- What role does the relative size of the product and other images play?
- What about the use of color and texture in the ad?
- What information and support for the ad’s claims does the copy provide?
- What does the copy convey denotatively? Connotatively?
- What role does the print-size and font play? Any small print? If so, why?

Accessed @ http://mseffie.com/AP/Advertising%20Rhetoric.pdf
HO#6: A Checklist for Analyzing Images (Especially Advertisements)

❑ What is the overall effect of the design? Colorful and busy (suggesting activity)? Quiet and understated (for instance, chiefly whites and grays, with lots of empty space)? Old-fashioned or cutting edge?

❑ What about the image immediately gets your attention? Size? Position on the page? Beauty of the image? Grotesqueness of the image? Humor?

❑ What is the audience for the image? Affluent young men? Housewives? Retired persons? Does the text make a logical appeal (“Tests at a leading university prove that …,” “If you believe X, you should vote ‘No’ on this referendum”)?

❑ Does the image appeal to the emotions? Examples: Images of starving children or maltreated animals appeal to our sense of pity; images of military valor may appeal to our patriotism; images of luxury may appeal to our envy; images of sexually attractive people may appeal to our desire to be like them; images of violence or extraordinary ugliness (as, for instance, in some ads showing a human fetus destroyed) may seek to shock us.

❑ Does the image make an ethical appeal – that is, does it appeal to our character as a good human being? Ads by charitable organizations often appeal to our sense of decency, fairness, and pity, but ads that appeal to our sense of prudence (ads for insurance companies or for investment house) also essentially are making an ethical appeal.

❑ What is the relation of print to image? Does the image do most of the work, or does it serve to attract us and lead us on to read the text?

Accessed @ http://mseffie.com/AP/Advertising%20Rhetoric.pdf
Students, and many teachers, are notorious believers in their immunity to advertising. These naive inhabitants of consumer-land believe that advertising is childish, dumb, a bunch of lies, and influences only the vast hordes of the less sophisticated. Their own purchases are made purely on the basis of value and desire, with advertising playing only a minor supporting role. They know about Vance Packard and his "hidden persuaders" and the ad-writer's psycho-sell and bag of persuasive magic. They are not impressed.

Advertisers know better. Although few people admit to being greatly influenced by ads, surveys and sales figures show that a well designed advertising campaign has dramatic effects. A logical conclusion is that advertising works below the level of conscious awareness and it works even on those who claim immunity to its message. Ads are designed to have an effect while being laughed at, belittled, and all but ignored.

A person unaware of advertising's claim on him or her is precisely the one most defenseless against the adwriter's attack. Advertisers delight in an audience which believes ads to be harmless nonsense, for such an audience is rendered defenseless by its belief that there is no attack taking place. The purpose of a classroom study of advertising is to raise the level of awareness about the persuasive techniques used in ads. One way to do this is to analyze ads in microscopic detail. Ads can be studied to detect their psychological hooks, they can be used to gauge values and hidden desires of the common person, they can be studied for their use of symbols, color, and imagery. But perhaps the simplest and most direct way to study ads is through an analysis of the language of the advertising claim. The "claim" is the verbal or print part of an ad that makes some claim of superiority for the product being advertised. After studying claims, students should be able to recognize those that are misleading and accept as useful information those that are true. A few of these claims are downright lies, some are honest statements about a truly superior product, but most fit into the category of neither bold lies nor helpful consumer information. They balance on the narrow line between truth and falsehood by a careful choice of words.

The reason so many ad claims fall into this category of pseudo-information is that they are applied to parity products, products in which all or most of the brands available are nearly identical. Since no one superior product exists, advertising is used to create the illusion of superiority. The largest advertising budgets are devoted to parity products such as gasoline, cigarettes, beer and soft drinks, soaps, and various headache and cold remedies.
The first rule of parity involves the Alice in Wonderlandish use of the words "better" and "best." In parity claims, "better" means "best" and "best" means "equal to." If all the brands are identical, they must all be equally good, the legal minds have decided. So, "best" means that the product is as good as the other superior products in its category. When Bing Crosby declares Minute Maid Orange Juice "the best there is" he means it is as good as the other orange juices you can buy.

The word "better" has been legally interpreted to be a comparative and therefore becomes a clear claim of superiority. Bing could not have said that Minute Maid is "better than any other orange juice." "Better" is a claim of superiority. The only time "better" can be used is when a product does indeed have superiority over other products in its category or when the better is used to compare the product with something other than competing brands. An orange juice could therefore claim to be "better than a vitamin pill," or even "better than a breakfast drink."

The second rule of advertising claims is simply that if any product is truly superior, the ad will say so very clearly and will offer some kind of convincing evidence of the superiority. If an ad hedges the least bit about a product's advantage over the competition you can strongly suspect it is not superior--may be equal to but not better. You will never hear a gasoline company say "we will give you four miles per gallon more in your car than any other brand." They would love to make such a claim, but it would not be true. Gasoline is a parity product, and, in spite of some very clever and deceptive ads of a few years ago, no one has yet claimed one brand of gasoline better than any other brand.

To create the necessary illusion of superiority, advertisers usually resort to one or more of the following ten basic techniques. Each is common and easy to identify.

1. THE WEASEL CLAIM

A weasel word is a modifier that practically negates the claim that follows. The expression "weasel word" is aptly named after the eating habits of weasels. A weasel will suck out the inside of an egg, leaving it appear intact to the casual observer. Upon examination, the egg is discovered to be hollow. Words or claims that appear substantial upon first look but disintegrate into hollow meaninglessness on analysis are weasels. Commonly used weasel words include "helps" (the champion weasel); "like" (used in a comparative sense); "virtual" or "virtually"; "acts" or "works"; "can be"; "up to"; "as much as"; "refreshes"; "comforts"; "tackles"; "fights"; "come on"; "the feel of"; "the look of"; "looks like"; "fortified"; "enriched"; and "strengthened."
Samples of Weasel Claims

"Helps control dandruff symptoms with regular use." The weasels include "helps control," and possibly even "symptoms" and "regular use." The claim is not "stops dandruff."

"Leaves dishes virtually spotless." We have seen so many ad claims that we have learned to tune out weasels. You are supposed to think "spotless," rather than "virtually" spotless.

"Only half the price of many color sets." "Many" is the weasel. The claim is supposed to give the impression that the set is inexpensive.

"Tests confirm one mouthwash best against mouth odor."

"Hot Nestlé's cocoa is the very best." Remember the "best" and "better" routine.

"Listerine fights bad breath." "Fights," not "stops."

"Lots of things have changed, but Hershey's goodness hasn't." This claim does not say that Hershey's chocolate hasn't changed.

"Bacos, the crispy garnish that tastes just like its name."

2. THE UNFINISHED CLAIM

The unfinished claim is one in which the ad claims the product is better, or has more of something, but does not finish the comparison.

Samples of Unfinished Claims

"Magnavox gives you more." More what?

"Anacin: Twice as much of the pain reliever doctors recommend most." This claim fits in a number of categories but it does not say twice as much of what pain reliever.

"Supergloss does it with more color, more shine, more sizzle, more!"

"Coffee-mate gives coffee more body, more flavor." Also note that "body" and "flavor" are weasels.

"You can be sure if it's Westinghouse." Sure of what?

"Scott makes it better for you."
"Ford LTD--700% quieter." When the FTC asked Ford to substantiate this claim, Ford revealed that they meant the inside of the Ford was 700% quieter than the outside.

3. THE "WE'RE DIFFERENT AND UNIQUE" CLAIM

This kind of claim states that there is nothing else quite like the product being advertised. For example, if Schlitz would add pink food coloring to its beer they could say, "There's nothing like new pink Schlitz." The uniqueness claim is supposed to be interpreted by readers as a claim to superiority.

Samples of the "We're Different and Unique" Claim

"There's no other mascara like it."

"Only Doral has this unique filter system."

"Cougar is like nobody else's car."

"Either way, liquid or spray, there's nothing else like it."

"If it doesn't say Goodyear, it can't be polyglas." "Polyglas" is a trade name copyrighted by Goodyear. Goodrich or Firestone could make a tire exactly identical to the Goodyear one and yet couldn't call it "polyglas"--a name for fiberglass belts.

"Only Zenith has chromacolor." Same as the "polyglas" gambit. Admiral has solarcolor and RCA has accucolor.

4. THE "WATER IS WET" CLAIM

"Water is wet" claims say something about the product that is true for any brand in that product category. The claim is usually a statement of fact, but not a real advantage over the competition.

Samples of the "Water is Wet" Claim

"Mobil: the Detergent Gasoline." Any gasoline acts as a cleaning agent.

"Great Lash greatly increases the diameter of every lash."

"Rheingold, the natural beer." Made from grains and water as are other beers.

"SKIN smells differently on everyone." As do many perfumes.
5. THE "SO WHAT" CLAIM

This is the kind of claim to which the careful reader will react by saying "So What?" A claim is made which is true but which gives no real advantage to the product. This is similar to the "water is wet" claim except that it claims an advantage, which is not shared by most of the other brands in the product category.

Samples of the "So What" Claim

"Geritol has more than twice the iron of ordinary supplements." But is twice as much beneficial to the body?

"Campbell's gives you tasty pieces of chicken and not one but two chicken stocks." Does the presence of two stocks improve the taste?

"Strong enough for a man but made for a woman." This deodorant claims says only that the product is aimed at the female market.

6. THE VAGUE CLAIM

The vague claim is simply not clear. This category often overlaps with others. The key to the vague claim is the use of words that are colorful but meaningless, as well as the use of subjective and emotional opinions that defy verification. Most contain weasels.

Samples of the Vague Claim

"Lips have never looked so luscious." Can you imagine trying to either prove or disprove such a claim?

"Lipsavers are fun--they taste good, smell good and feel good."

"Its deep rich lather makes hair feel good again."

"For skin like peaches and cream."

"The end of meatloaf boredom."

"Take a bite and you'll think you're eating on the Champs Elysées."

"Winston tastes good like a cigarette should."

"The perfect little portable for all around viewing with all the features of higher priced sets."
"Fleishman's makes sensible eating delicious."

7. THE ENDORSEMENT OR TESTIMONIAL

A celebrity or authority appears in an ad to lend his or her stellar qualities to the product. Sometimes the people will actually claim to use the product, but very often they don't. There are agencies surviving on providing products with testimonials.

Samples of Endorsements or Testimonials

"Joan Fontaine throws a shot-in-the-dark party and her friends learn a thing or two."

"Darling, have you discovered Masterpiece? The most exciting men I know are smoking it." (Eva Gabor)

"Vega is the best handling car in the U.S." This claim was challenged by the FTC, but GM answered that the claim is only a direct quote from Road and Track magazine.

8. THE SCIENTIFIC OR STATISTICAL CLAIM

This kind of ad uses some sort of scientific proof or experiment, very specific numbers, or an impressive sounding mystery ingredient.

Samples of Scientific or Statistical Claims

"Wonder Bread helps build strong bodies 12 ways." Even the weasel "helps" did not prevent the FTC from demanding this ad be withdrawn. But note that the use of the number 12 makes the claim far more believable than if it were taken out.

"Easy-Off has 33% more cleaning power than another popular brand." "Another popular brand" often translates as some other kind of oven cleaner sold somewhere. Also the claim does not say Easy-Off works 33% better.

"Special Morning--33% more nutrition." Also an unfinished claim.

"Certs contains a sparkling drop of Retsyn."

"Sinarest. Created by a research scientist who actually gets sinus headaches."

9. THE "COMPLIMENT THE CONSUMER" CLAIM

This kind of claim butters up the consumer by some form of flattery.
**Samples of the "Compliment the Consumer" Claim**

"We think a cigar smoker is someone special."

"If what you do is right for you, no matter what others do, then RC Cola is right for you."

"You pride yourself on your good home cooking...."

"The lady has taste."

"You've come a long way, baby."

**10. THE RHETORICAL QUESTION**

This technique demands a response from the audience. A question is asked and the viewer or listener is supposed to answer in such a way as to affirm the product's goodness.

**Samples of the Rhetorical Question**

"Plymouth--isn't that the kind of car America wants?"

"Shouldn't your family be drinking Hawaiian Punch?"

"What do you want most from coffee? That's what you get most from Hills."

"Touch of Sweden: could your hands use a small miracle?"

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GO#2-Mind Map

Created by Kelly Charles
Composition research confirms that most students do not revise their essays, as the term *revise* is understood by expert writers. Of course, students *think* they are revising, but usually they are merely editing—checking spelling, making word substitutions, tinkering with sentences, deciding on punctuation. (Classic early studies of the revising behavior of novices versus experts include Faigley and Witte, 1981; Sommers, 1980; Flower, 1979; and Beach, 1976. Recent works on teaching revision include Booth, Colomb, and Williams, 2008; Harris, 2006; and Gopen, 2004.)

What our students need to understand is that for expert writers the actual act of writing causes further discovery, development, and modification of ideas. If one examines the evolving drafts of an expert writer, one sees the messy, recursive process of thinking itself as new ideas emerge during the drafting process. Expert writers do extensive rewriting, the final products often being substantially different from the first drafts. (To encourage this kind of global revision, I often tell students that a “C” paper is an “A” paper turned in too soon.)

The foregoing description differs from an older positivist model of the writing process that many of us of a certain age were taught in school. The old model looked like this:

**A Positivist Model of the Writing Process**

1. Choose a topic.
2. Narrow it.
3. Write a thesis.
4. Make an outline.
5. Write a draft.
6. Revise.
7. Edit.

This description presupposes what Elbow (1973) calls the “think, then write” model of composing in which writers discover, clarify, and organize their ideas before they start to write. But it seriously misrepresents the way most academic writers actually compose. For example, few scholars report starting an article by choosing a topic and then narrowing it. Rather, academic writers report being gradually drawn into a conversation about a question that does not yet seem resolved. The writer-to-be finds this conversation somehow unsatisfactory; something is missing, wrongheaded, unexplained, or otherwise puzzling. Similarly, having focused on a
problem, only rarely does a skilled academic writer write a thesis statement and outline before embarking on extensive exploration, conversation, correspondence with colleagues, and even, on some occasions, writing one or more drafts. A thesis statement often marks a moment of discovery and clarification—an “aha” experience (“So this is my point! Here is my argument in a nutshell”) rather than a formulaic planning device at the very start of the process.

Presenting students with this problem-driven model of the writing process has a distinct advantage for teachers. It allows them to link the teaching of writing to their own interests in teaching the modes of inquiry and discovery in their disciplines. Their goal is to get students personally engaged with the kinds of questions that propel writers through the writing process. Thus the writing process itself becomes a powerful means of active learning in the discipline.

Why Don’t Students Revise?

If one of our major goals is to teach thinking through revision, we need to understand more clearly why students do not revise. Our first tendency may be to blame students’ lack of motivation or their ineffective time management. They do not revise because they are not interested in their work or do not care about it or simply put off getting started until the night before a paper is due. But other explanations should also be considered.

For example, one hypothesis, influenced by Piagetian theory, argues that revision requires the ability to “decenter” (Kroll, 1978; Bradford, 1983)—that is, to think like a reader instead of a writer. One of Piaget’s observations is that persons identified as concrete operational reasoners have difficulty switching perspectives. If sitting in the back of a classroom, for example, a person may have trouble sketching the room from the perspective of a lecturer standing in front. By analogy, novice writers may have difficulty imagining their drafts from a reader’s perspective. If a passage seems clear to the writer, he or she believes that it ought to be immediately clear to the reader also. Novice writers may simply not recognize their reader’s confusion and consequently not recognize the need to fill in gaps, to link new information to old information, or to arrange material in the order needed by readers.

Related theories emphasize students’ lack of familiarity with academic genres or with the complexity of addressing rhetorical problems (purpose, audience, genre) as well as subject matter problems. What drives revision for mature writers is their awareness of the complex conversation that a piece of writing must join—how its argument must accommodate opposing views, for example, while also contributing something new to the conversation. Thus mature writers need
multiple drafts because, in the face of many different goals and rhetorical constraints, they can concentrate on only one or two problems at a time.

Another contributing factor may be the increasingly common strategy of composing and revising on a computer screen without paper drafts. When word processing first came into vogue, several researchers (Daiute, 1986; Hawisher, 1987) showed that although word processing facilitates sentence-level revision as well as some larger-scale revisions such as additions, deletions, and block moves of text, it may actually discourage major reconceptualizing of a text—the kind of global revision that leads to substantial dismantling and rewriting. By revising from the screen rather than from a hard copy, writers see only narrow windows of their text rather than the whole. Global revision often requires the writer to revisit earlier passages, to compare, for example, a topic sentence on page 5 with what was forecast on page 2. Such a bird’s-eye overview of a text is easier with hard copy than on screen, where scrolling backward is time-consuming.

Whatever the cause of students’ failure to revise, teachers need to create an academic environment that encourages revision. The importance of revision has been highlighted by the NSSE/WPA research on writing assignments that contribute to deep learning (Anderson, Anson, Gonyea, and Paine, 2009). This research identifies the presence of “interactive elements” in an assignment as the first of three criteria for best practices. These interactive elements include building into the assignment opportunities for in-class brainstorming, peer review, teacher feedback on drafts, or visits to a writing center.

## GO#3-Style and Rhetorical Appeals

<table>
<thead>
<tr>
<th><strong>Thesis</strong></th>
<th>The sentence or group of sentences that directly expresses the author’s opinion, purpose, meaning, or proposition.</th>
</tr>
</thead>
</table>
| **Structure** | • Overall Structure of Essay  
• Length/Order of Paragraphs  
  *Types of Writing (Rhetorical Purpose)*  
• Description  
• Narrative  
• Persuasion  
• Exposition-Information (Examples: Definition, Classification/Division, Process Analysis, Compare/Contrast, Cause/Effect) |
| **Syntax** | Syntax refers to the arrangement of words within a phrase, clause, or sentence.  
• Type/Length of Sentence (refer to Ch. 19 of *Oxford Essential Guide to Writing*): segregating, freight-train, parataxis, triadic, cumulative, parallelism, balanced, loose, periodic, convoluted, centered, fragment  
• Active/Passive Voice  
• Antithesis  
• Aphorism  
• Chiasmus  
• Juxtaposition  
• Punctuation Use  
• Repetition/Alliteration |
| **Diction** | Diction refers to a writer’s word choice  
• Abstract/Concrete  
• Ambiguity  
• Colloquial/Slang/Pretensions  
• Clichés/ Euphemism/Jargon  
• Denotation/Connotation of a word  
• Formal v. Informal/ Levels of Usage  
• Hyperbole  
• Idiom  
• Onomatopoeia  
• Tone of a word (emotional charge of word) |
| **Rhetorical Appeals** | • *Ethos*: Establishes credibility of speaker.  
• *Logos*: Employs logical reasoning and clear examples.  
• *Pathos*: Plays on reader’s emotions and interests. |

*Created by Johnny Bautista*
Thesis: In expository writing, the thesis statement is the sentence or group of sentences that directly expresses the author’s opinion, purpose, meaning, or position. Expository writing is usually judged by analyzing how accurately, effectively, and thoroughly a writer has proven the thesis.

Structure:

Rhetorical Purposes and Styles: These flexible terms describe the variety, the conventions, and the purposes of the major kinds of writing. The four most common purposes are:

1. **Exposition** (or expository writing) explains and analyzes information by presenting an idea, relevant evidence, and an appropriate discussion.

2. **Argumentation** proves the validity of an idea, or point of view, by presenting sound reasoning, discussion, and argument that thoroughly convince the reader. **Persuasive** writing is one type of argumentation that has an additional aim of urging some form of action.

3. **Description** recreates, invents, or visually presents a person, place, event or action so that the reader can imagine what is being described. Sometimes an author engages all five senses in description; good descriptive writing can be sensuous and picturesque. Descriptive writing may be straightforward and objective or highly emotional and subjective.

4. **Narration** tells a story or narrates an event or series of events. This writing style frequently uses the tools of descriptive writing.

Syntax: Refers to how an author joins words into phrases, clauses, and sentences. Syntax is similar to diction, but you can differentiate them by thinking of syntax as groups of words (phrases), while diction refers to the individual words.

Type/length of sentence

Segregating style consists of relatively short, uncomplicated sentences. Short sentences are strong, repetitive, and emphatic. (“He writes, at most 750 words a day. He writes and rewrites. He polishes and repolishes. He works in solitude. He works with agony. He works with sweat.”)

Freight-train style couples short independent clauses to make longer sequential statements. It is useful when you wish to link a series of events, ideas, impressions, feelings, or perceptions as immediately as possible, without judging their relative value or imposing a logical structure upon them. (“And the rain descended and the floods came, and the winds blew, and beat upon the house; and it fell: and great was the fall of it”).
**Parataxis:** Independent clauses butted together without conjunctions (unlike the freight-train style) and using semicolons or commas. Parataxis is used when fluidity of freight-train is not desired. (“The habits of the natives are disgusting; the women hawk on the floor, the forks are dirty; the trees are poor; . . .”).

**Triadic:** A freight train sentence composed in three units is triadic. The triadic sentence provides a clearer structural principle that is not open-ended (unlike the freight-train and parataxis styles) and tends to be repetitive. (“Her showmanship was superb; her timing sensational; her dramatic instinct uncanny.”).

**Cumulative:** A cumulative sentence consists of an initial independent clause followed by a number of subordinate constructions that accumulate details about the person, place, event, or idea. (“7000 Romaine St. looks itself like a faded movie exterior, a pastel building with chipped art modern detailing, the windows now either boarded up or paneled with chicken-wire glass and, at the entrance, among the dusty oleander, a rubber mat that reads WELCOME.”).

**Parallelism:** Two or more words or constructions that stand in an identical grammatical relationship to the same thing. Parallelism is pleasant to hear and economical. (“We will come when we are ready and when we choose.”).

**Balanced** sentences consist of two parts roughly equivalent in both length and significance and divided by a pause. Balanced elements may repeat the same idea, show cause and effect, precedence and subsequence, or any other relationships. (“Visit either you like; they’re both mad.”).

**Loose:** The main clause comes first and is followed by the subordinate clauses and phrases. The number of ideas in a loose sentence is easily increased by adding phrases and clauses. (“I found a large hall, obviously a former garage, dimly lit, and packed with cots.”)

**Periodic:** The subordinate constructions precede the main clause, which closes the sentence. The periodic sentence is emphatic. Delaying the principal thought increases its importance. (“Given a moist planet with methane, formaldehyde, ammonia, and some useable minerals, all of which abound, exposed to lightning or ultraviolet radiation at the right temperature, life might start anywhere.”).

**Convoluted:** The main clause is split in two, opening and closing a sentence; the subordinate constructions intrude between the parts of the main clause. Convoluted sentences establish strong emphasis by throwing weight upon the words at the beginning and end of the sentence. (“Now demons, whatever else they may be, are full of interest”).
**Centered**: The main clause occupies the middle of the sentence and is both preceded and followed by subordinate constructions. In a centered sentence, the chance of obscurity is reduced in a long sentence if the main clause can be placed in the middle of the subordinate elements. ("Wanting to walk on the sea like St. Peter he had taken an involuntary bath, losing his miter and the better part of his reputation.").

**Fragment** is a single word, phrase, or a dependent clause standing alone as a sentence. In formal writing fragments are generally faults, though occasionally valuable for eye-catching and unusual emphasis. ("That nightmare was almost realized in Hitler’s totalitarian system. Almost, but not quite.").

**Active/Passive--Voice**: In sentences written in active voice, the subject performs the action expressed in the verb; the subject acts (Example: The dog bit the boy). In sentences written in passive voice, the subject receives the action expressed in the verb; the subject is acted upon (Example: The boy was bitten by the dog).

**Punctuation**: How does the author punctuate the sentence and to what extent does the punctuation affect the meaning?

**Figures of speech:**

**Antithesis**: the opposition or contrast of ideas; the direct opposite. ("Though studious, he was popular; though argumentative, he was modest; though inflexible, he was candid; and though metaphysical, yet orthodox.").

**Aphorism**: A terse statement of known authorship that expresses a general truth or a moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author’s point. ("Lost time is never found again.").

**Chiasmus**: A figure of speech based on inverted parallelism. It is a rhetorical figure in which two clauses are related to each another through a reversal of terms (as in “... ask not what your country can do for you—ask what you can do for your country.").

**Juxtaposition**: Placing dissimilar items, descriptions, or ideas close together or side by side, especially for comparison or contrast.

**Repetition/alliteration**: **Repetition**: The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern which can reinforce meaning, unify ideas, supply a musical sound, and/or echo the sense of the passage. **Alliteration** is the repetition of sounds, especially initial consonant sounds in two or more
neighboring words (as in “she sells sea shells”).

**Diction:** Related to style, diction refers to the writer’s word choices, especially with regard to their correctness, clearness, or effectiveness (for example, formal or informal, ornate or plain). An author’s diction complements the author’s purpose.

**Abstract/concrete:** Abstract words signify things that cannot be perceived (Examples: honor, generosity, idea, democracy). Concrete words refer to perceptible things (Examples: a rose, a clap of thunder, the odor of violets).

**Ambiguity:** The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage. For example, “It was a funny affair.” (“Laughable” or “strange”?)

**Colloquial/slang:** The use of slang or informalities in speech or writing. *Not generally acceptable for formal writing*, colloquialisms give a work a conversational, familiar tone. Colloquial expressions in writing include local or regional dialects. (Example: “We have a swell professor of mathematics”).

**Pretentious:** Using big words to no purpose, except perhaps to show off. (“Upon receiving an answer in the affirmative, he proceeded to the bulletin board.”).

**Clichés/euphemism/jargon:** Clichés are trite expressions, devalued by overuse (Examples: “dead as a doornail,” “light as a feather,” “white as snow,” etc.). Euphemism comes from the Greek for “good speech,” and is a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement. Saying “earthly remains” rather than “corpse” is an example of euphemism. Jargon is technical language misused (Example: “Given the stockpile of innovative in-house creativity for the generation of novel words . . .”)

**Connotation/denotation:** The non-literal, associative meaning of a word; the implied, suggested meaning. Connotations may involve ideas, emotions, or attitudes. Denotation refers to the strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color. (Example: the denotation of a knife would be a utensil used to cut; the connotation of a knife might be fear, violence, anger, foreboding, etc.)

**Formal v. informal /levels of usage**—Levels of usage refers to the kind of situation in which a word is normally used. Consider three verbs that roughly mean the same thing: exacerbate, annoy, bug.

**Hyperbole:** A deliberate exaggeration or overstatement. (The literal Greek meaning is “overshoot.”). Hyperboles often have a comic effect; however, a serious effect is also possible.
(“I haven’t seen you for ages!”). Often, hyperbole produces irony. The opposite of hyperbole is **understatement**.

**Idiom**: a combination of words functioning as a unit of meaning, as in “to take the bus home.” (We cannot “carry, bring, or fetch the bus home”)

**Onomatopoeia**: Natural sounds are imitated in the sounds of words. Simple examples include such words as *buzz, hiss, hum, crack, whinny,* and *murmur*. If you note examples of onomatopoeia in an essay passage, note the effect.

**Tone**: Similar to mood, tone describes the author’s attitude toward his material, the audience, or both. Tone is easier to determine in spoken language than in written language. Considering how a work would sound if it were read aloud can help in identifying an author’s tone.

**Figurative Language**:

**Simile**: A brief comparison, usually introduced by *like* or *as*. (“My words swirled around his head like summer flies.”).

**Metaphor**: An implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful. (“Cape Cod is the bared and bended arm of Massachusetts.”)

**Personification**: The author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animals, or objects appear more vivid to the reader. (“As London increased, however, rank and fashion rolled off to the west, and trade, creeping on at their heels, took possession of their deserted abodes”).

**Allusion**: A direct or indirect reference to something that is presumably commonly known, such as an event, book, myth, place, or work of art. Allusions can be historical, literary, religious, topical, or mythical. There are many more possibilities, and a work may simultaneously use multiple layers of allusion. (“The accident was of *Titanic* proportions.”)

**Irony/Ironic**: The contrast between what is stated explicitly and what is really meant, or the difference between what appears to be and what is actually true. Irony is often used to create poignancy or humor. In general, there are three major types of irony used in language:

1. **verbal irony** – when the words literally state the opposite of the writer’s meaning
2. **situational irony** – when events turn out the opposite of what was expected; when what the characters and readers think ought to happen is not what does happen
3. **dramatic irony** – when facts or events are unknown to a character in a play or piece of fiction
but known to the reader, audience, or other characters in the work.

**Understatement**: the ironic minimalizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole. Two specific types of understatement exist:

1. **Litotes**: A figure of speech by which an affirmation is made indirectly by denying its opposite (Example: “He was not averse to drinking” means he drank a lot).

2. **Meiosis**: The Greek term for understatement or belittling; a rhetorical figure by which something is referred to in terms less important than it really deserves (Example: When Mercutio calls his mortal wound a “scratch” in *Romeo and Juliet*).

**Puns**: A *pun* is a word employed in two senses, or a word used in a context that suggests a second term sounding like it. Puns are usually used for comic effect. (“During the two previous centuries musical styles went in one era and out the other . . .”).

**Imagery**: The sensory details or figurative language used to describe, arouse emotion, or represent abstractions. On a physical level, imagery uses terms related to the five senses: visual, auditory, tactile, gustatory, and olfactory. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman’s cheeks and/or symbolizing some degree of perfection. An author may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile. This term can also apply to the total of all the images in a work.

**Allegory**: The device of using character and/or story elements symbolically to represent an abstraction in addition to the literal meaning. In some allegories, for example, an author may intend the characters to personify an abstraction like hope or freedom. The allegorical meaning usually deals with moral truth or human existence.

**Analogy**: A similarity or comparison between two different things or the relationship between them. An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. Analogies can also make writing more vivid, imaginative, or intellectually engaging.

**Extended metaphor**: A metaphor developed at great length, occurring frequently in or throughout a work.

**Metonymy**: A term meaning “changed label” or “substitute name,” metonymy is when the name of one object is substituted for that of another closely associated with it. For example, “the White House declared” rather than “the President declared” is using metonymy.
**Oxymoron:** “pointedly foolish,” an oxymoron is where the author groups apparently contradictory terms to suggest a paradox. Simple examples include “jumbo shrimp” and “cruel kindness.” Take note of the effect that the author achieves with the use of oxymorons.

**Paradox:** A statement that appears to be self-contradictory or opposed to common sense but upon closer inspection contains some degree of truth or validity. (“It was the best of times, it was the worst of times....”)

**Symbol/symbolism:** Anything that represents itself and stands for something else. Usually a symbol is something concrete, such as an object, action, character, or scene that represents something more abstract. However, symbols and symbolism can be much more complex. One system classifies symbols into three categories:

1. **natural symbols** are objects and occurrences from nature to symbolize ideas commonly associated with them (dawn symbolizing hope or a new beginning, a rose symbolizing love, a tree symbolizing knowledge).
2. **conventional symbols** are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols, such as a flag or an eagle; or group symbols, such as a skull and crossbones for pirates or the scale of justice for lawyers).
3. **literary symbols** are sometimes also conventional in the sense that they are found in a variety of works and are more generally recognized.

**Rhetorical Appeals:** The persuasive device by which a writer tries to sway the audience’s attention and response to any given work (to persuade).

**Logos:** Employs logical reasoning, combining a clear idea (or multiple ideas) with well-thought-out and appropriate examples and details. These supports are logically presented and rationally reach the writer’s conclusion.

**Ethos:** Establishes credibility in the speaker. Since by definition it means the common attitudes, beliefs, and characteristics of a group or time period, this appeal sets up believability in the writer. He or she is perceived as someone who can be trusted and is concerned with the reader’s best interests.

**Pathos:** Plays on the reader’s emotions and interests. A sympathetic audience is more likely to accept a writer’s assertions, so this appeal draws upon that understanding and uses it to the writer’s advantage.

Johnny Bautista, “Style and Rhetorical Appeals Graphic Organizer,” @school.judsonisd.org/webpages/.../files/soapstone%20organizer.doc
MR. PRESIDENT: It is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth -- and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those, who having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation -- the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us: they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer.

Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned -- we have remonstrated -- we have supplicated -- we have
prostrated ourselves before the throne, and have implored its interposition to arrest the
tyrannical hands of the ministry and parliament. Our petitions have been slighted; our
remonstrances have produced additional violence and insult; our supplications have been
disregarded; and we have been spurned, with contempt, from the foot of the throne. In
vain, after these things, may we indulge the fond hope of peace and reconciliation. There
is no longer any room for hope. If we wish to be free -- if we mean to preserve inviolate
those inestimable privileges for which we have been so long contending -- if we mean not
basely to abandon the noble struggle in which we have been so long engaged, and which
we have pledged ourselves never to abandon until the glorious object of our contest shall
be obtained -- we must fight! -- I repeat it, sir, we must fight!! An appeal to arms and to
the God of Hosts, is all that is left us!

They tell us, sir, that we are weak -- unable to cope with so formidable an adversary. But
when shall we be stronger? Will it be the next week or the next year? Will it be when we
are totally disarmed, and when a British guard shall be stationed in every house? Shall we
gather strength by irresolution and inaction? Shall we acquire the means of effectual
resistance by lying supinely on our backs, and hugging the delusive phantom of hope,
until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a
proper use of those means which the God of nature has placed in our power. Three
millions of people, armed in the holy cause of liberty, and in such a country as that which
we possess, are invincible by any force which our enemy can send against us. Besides,
sir, we shall not fight our battles alone. There is a just God who presides over the
destinies of nations; and who will raise up friends to fight our battles for us. The battle,
sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we
have no election. If we were base enough to desire it, it is now too late to retire from the
contest. There is no retreat but in submission and slavery! Our chains are forged. Their
clanking may be heard on the plains of Boston! The war is inevitable and let it come!! I
repeat it, sir, let it come!!!

It is in vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace -- but there is
no peace. The war is actually begun! The next gale that sweeps from the north will bring
to our ears the clash of resounding arms! Our brethren are already in the field! Why stand
we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or
peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty
God! -- I know not what course others may take; but as for me, give me liberty or give
me death!
Smoking As Religion

by Dan Geddes

Smoking cigarettes is a cult, a religion, a philosophy. Like most belief-systems, Smoking separates its adherents from non-adherents, leaving the faithful huddled together and zealous. Smokers believe in Smoking despite all logic and reasoning, despite all the arguments of its harm to health, finances, hygiene, stress levels, career, time. Among the faithful, a certain fatalism sets in: What does it matter? They believe they will somehow escape the ravages of ill health like other faithful believe they will cheat death via life everlasting. Just as many continue to call themselves, say, Catholics, despite an avowed skepticism toward its practices, so Smokers remain Smokers because they’ve been Smokers for years, and they know no other way.

Smoking is all about the illusion of freedom. It’s fun to smoke precisely because you’re not supposed to smoke, and if you had any sense at all you wouldn’t smoke. Just like other religions, belief in the emancipatory powers of Smoking must take place among the young; past the age of 21, most people are not shopping for a new religion. Those who are, are as likely to take up Smoking as anything else.

The illusion of freedom is most powerful among teenagers of junior high or high school age. You find some secret area in the woods, or in the island of freedom that is some smoker’s car, and there you smoke, the lit cigarette in your mouth your badge of freedom and defiance. The first 5 or 10 or 20 taste horrible, or make you ill, but this is like many adult acquired tastes, from pickles to anchovies to alcohol.

Within certain circles, Smoking is as contagious as yawning. Someone lights up a smoke, within two minutes, all are smoking cigarettes, their torches of freedom. To not be smoking when others are, and you yourself are a smoker, is not only to be left out, but also to be a mere inhaler of second-hand smoke, a passive spectator. Perhaps it is, however, subtly, a statement of abstinence, and therefore an implicit condemnation. The Smokers may think—Why isn’t he smoking?—just as some meat-eaters are uncomfortable eating with vegetarians. The very abstinence is an implicit critique.

Smokers are all the more tight-knit now, in this age of intolerance and persecution toward smokers. Smokers are an oppressed minority, first segregated into Smoking Sections, than expelled from indoors all together, now even barred from smoking in bars in California, or even outside some office buildings in uber-yuppified Montgomery County, Maryland outside Washington, DC.
The Great International Brotherhood of Smokers bonds the world smokers together. It’s a powerful belief-system to have in common, and Smokers often share a great deal of other traits. More than marijuana, Smoking is the true gateway drug, the most basic drug, the foundation of almost all later substance addictions, though many Smokers do not become so advanced, to be sure.

You can always ask a Smoker for a cigarette, and they will usually happily comply if they can (if it’s not their very last one), no matter how poor they are, even if they are homeless. The existence of Other Smokers validates their own belief-system, their own weakness. But if you ask a Smoker for a cigarette, do not explain that you usually don’t smoke, but just gotta have one now because you are drinking or something. Smokers do not want to hear this. You are then a mooch and borrower, and worst of all, an Occasional Smoker.

To be an Occasional Smoker means you are lukewarm in your faith in the Fatalism that all Smokers half-believe: that somehow it doesn’t matter whether they smoke or not, because they might get hit by a truck and die anyway, or, their grandmother smoked until she was 90, or it’s the quality of life, not the quantity of life that counts anyway.

To be an Occasional Smoker is so monstrous to the Smoker, because it shows that the Occasional Smoker has control, will-power. Such will power is an implicit critique of the Smoker, who admits to slavishly smoking one after another without even wanting to: to truly enjoying perhaps one cigarette a week out of a hundred or so. The other cigarettes they light up are minor Declarations of Independence, or little semi-colons to fill up seven minutes of time while waiting for a friend or a bus or a web page or a drink or a dinner or a happy thought. They are rewards for the beleaguered self in need of nurturing: “I worked this stupid job for eight hours, now I’ll do something for me.”

The Great Brotherhood of Smokers suffers its own schisms. Aside from the heretics, the ex-smokers and the Occasional Smokers (so much like those who go to church only on Christmas and Easter), there is the menthol/non-menthol schism. Menthol is so shockingly unlike non-menthols, that Marlboro or Camel smokers cannot fathom this other breed that smokes ground up fiberglass that makes your lungs bleed. Menthol smokers avow the coolness, freshness and crispness of their little friends, as opposed to heavy buffalo taste of the non-menthols.

Much of the iconography of Smoking has now been barred, so it truly has descended to the status of an oppressed religious minority. Philip Morris has been put in position of recanting, of running hip, youth-oriented advertisements stating that Smoking is “Not
Cool.” Of course, this is the best advertisement for Smoking of all, precisely why people do it, because it’s not cool!

The new “anti-smoking” commercials are actually the first TV commercials the tobacco industry has been allowed to air since 1969, when cigarette commercials were banned. So the tobacco industry now is allowed to use the most powerful medium in our society to put Smoking before the public, and to say that it is not cool, which for youth again means that the fastest way to Emancipation is to smoke. Think of how crude and square a commercial that stated: “Smoking is Cool” would be in our post-ironic age. In our society, that might do more to reduce the number of smokers than to say that “Smoking is not Cool.”

Smoking is clearly a forbidden fruit, and as such it has lost little popularity among the young. Despite the attack of federal and state government upon the tobacco industry, its power and wealth continues unabated. The industry has even avoided the inconvenience of being regulated by the FDA, which would force the tobacco industry to go to the trouble of infiltrating the FDA, like the food and dairy industry has been forced to do: to put their own researchers and executives in the FDA long enough to get key products approved, and then returning the selfsame individuals back to cushy positions back at the corporation.

The Smoker’s Creed—that he may die any day anyway, so what difference does it make?—makes some sense in an age where so-called fresh air and water and vegetables are contaminated. But longevity, for those who are “fated” to die of an accident, is clearly a game of percentages, and in the end Smoking does more to give the advantage to the House, that is, Death, then any other single factor.

Thoreau’s now famous statement that “Most men lead lives of quiet desperation,” gains credence when you stand in line at any convenience store and see just how many people purchase only two items: cigarettes and lottery tickets. They gotta have faith.
"HO#11-Persuasive Sample Reading (1) “Why People Should Read for Pleasure”

In the past, the use of the television and the internet has increased; this situation has caused many people to change their likes and the way that they enjoy their free time. Because of television and the internet, many people spend less time reading, so the purpose for this essay is to present reasons why people should read just for pleasure. The reasons that I give you are quite simple: to improve your knowledge, to expand your general culture, to have more fun, to make your imagination fly, to find new ways to express your ideas, and finally to expand your vocabulary.

The first reason that I give you to enjoy reading is that when you read, you can expand your knowledge and also your culture. There are a lot of good books in which you can find history, novels, tragedies, comedies and a variety of other themes. You can see that people who read more often frequently have a bigger knowledge of life and also a bigger perspective of their environment. I think that fact gives them an advantage over all others who do not read frequently.

The second reason to read more often is that through books you can have fun and even travel in your imagination. Children have not yet lost the ability of getting into their dreams, and because of this, in their first years the parents read a lot of tales in which they use their imagination. Adults should try to keep this ability, so we do not forget the importance of the use of the imagination. The imagination also represents a tool that could help you to develop your professional career in a creative way.

Finally, the third and the most important feature that reading offers you is that it does not matter the age that you have, you always could expand your vocabulary and the ways to express your ideas to the others in a simple and correct form. By the time you can improve the kind of books that you read, there are a lot of categories, so you will never stop learning from the pleasure of reading. People who know how to choose a book generally have the capability of choosing a formal book in which they can find formal grammatical structures and obviously a formal vocabulary. All these things allow them to gain greater fluency in their communication.

In conclusion, I recommend that you enjoy reading more often. There are excellent reasons for doing it; you just have to want to expand your knowledge and your culture, to improve your imagination, and your vocabulary. I know that we should evolve with the technology; that is, it is good to know how to navigate in the internet, but we must also not forget the books. Try to choose good books at the beginning, and then I ensure you that you never will stop reading.

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Every year, thousands of new high school graduates pack their bags, move to new
cities, and sign papers accepting loans they might not be able to pay back. Within weeks,
many of these same students are writing home to their families, struggling to understand
where their money went. Without a guide, these young people fail to understand how to
properly budget or establish a financial plan. The best way to help graduates avoid these
risks is to require that every high school student take a personal finance class before
graduation.

The students who go to college right after high school would benefit immensely
from taking a finance course. These students often take out loans to cover the costs of
their education. On average, a student graduating from college today carries over $20,000
in debt, often spread over multiple lenders. Upon graduation, students rarely know
exactly how much money they owe, and because even bankruptcy cannot wipe out
student loans, these students can spend much of their adult lives paying off the balance,
complete with interest. A personal finance course could teach students how to manage
debt and could even help reduce the amount of debt students are in by teaching them how
to save money and live within their means.

Students who choose to get a job straight out of high school would also benefit
from finance education because they would learn to manage their money. These students
often go from having no or minimal income to making upwards of $20-$30,000 per year.
Without education on how to manage their finances, many of these young people often
make poor decisions, leading them to accrue credit card debt or purchase expensive
items—cars, homes, etc.—without fully planning out how they’ll pay for them. Many
young people don’t understand the consequences of those late credit card payments can
have, and taking a finance course before graduation would help them understand exactly
difficult it is to rebuild a credit score that’s been decimated by a foreclosure or
bankruptcy.
Another group to consider is young people who wish to start a business or family. Without knowing how to make and stick to a budget, many recent graduates end up without enough savings to keep them afloat if they lose their jobs or if their businesses go under. For these people, financial education is particularly important because they’ll also be responsible for the financial decisions of the next generation.

While not every young person makes financial mistakes, those who do can face years of difficulty trying to get their finances back under control. Rather than help them through these hard times when they happen, we should try to prevent them from happening at all. Making the completion of personal finance coursework a requirement for graduation would ensure that young people are at least aware of the basics of maintaining a budget.
A glance at the late 18th century U.S. political system reveals that the new Constitution was the law of a highly undemocratic land. The early United States was a society in which entire sections of the population were denied basic human rights, where the institutions of the new government were not derived from egalitarian principles, and where millions of people did not receive adequate political representation. As the overarching political instrument of the era, the Constitution bears responsibility for a society in which the many toiled without representation for the benefit of a powerful few.

Perhaps the most egregious example of the Constitution’s anti-democratic features was its sanction of the widespread practice of slavery. Rather than ending slavery, the Constitution allowed planters and others to hold their fellow human beings as chattel. Not only did the Constitution permit the existing system of slavery to continue, it permitted the Atlantic slave trade to keep “importing” slaves for 20 more years. It counted a slave as three-fifths of a human being; moreover, this provision was inserted not to protect the rights of the enslaved but to boost the electoral power of the slave states. Such a provision was not the only institutional failure of the Constitution.

The arrangement of the new federal government in the Constitution was highly unrepresentative. The president was elected indirectly through the Electoral College, while the Supreme Court was completely appointed. In the remaining branch of government, the upper house, the Senate, provided for each state to have equal representation without regard for how many people lived in the state. By diluting the power of the franchise, the Constitution made a system that was destined to be unrepresentative even more undemocratic. Only the House of Representatives nominally derived its power from the people, and its character was deeply affected by who could and could not vote.
The Constitution allowed states to set norms for who could vote in elections and who could not. In the early United States, that meant that people who did not own sufficient property, enslaved people, and women were denied the vote. A government allegedly founded on the idea of “no taxation without representation” violated this rallying cry of the American Revolution. As a result of the Constitution, a majority of people in the early United States could not vote for their representatives.

Rather than promoting a government “of the people, by the people, and for the people,” the Constitution sanctioned practices and structured institutions that were unrepresentative. Ordinary people, whether because they were enslaved, because they were women, or because they were working-class people, lived and worked without any real power. Instead, a small minority of wealthy and powerful men ruled over the majority of the population; the source of their power was the undemocratic Constitution of the United States.
In Mark Twain’s classic 1884 novel *Adventures of Huckleberry Finn*, regional and time-specific language is used in a way that offends some 21st century readers. Particular words are so disturbing that individuals across the country are still, to this day, attempting to have the book banned in schools and libraries. The idea that any book should be tucked away in a vault, let alone an example of a beloved American classic such as this, is ludicrous and against what America stands for. Works of art, like this book, should be used to learn and to open up dialogue and analysis on both the piece itself and the society from which it came. With this particular Twain novel, we should be having a discussion about why the offending words are so offensive, and why it’s important that a record of these words and attitudes exist.

Words carry weight, and the weight of the “N” word in *Huckleberry Finn* is heavy and dripping with sordid history. It is a term that holds an impassable amount of cultural appropriation and painful association. The word, used in a classic literary context, is then a perfect way to open up a dialogue about issues that are difficult to talk about. Political correctness, racial slurs, America’s dark past—these are all topics that can be used to teach young people how to have a gentle conversation about a torrid subject matter. Instead of banning the book and ignoring the past, we should be embracing the story and teaching people how to deal with the words in a tactful and progressive way.

Moving forward from America’s shameful history of racism is difficult and
taxing. But the only way we make steps to a new and more comfortable future is to learn from our past mistakes. Twain was a product of his time, putting words into the mouths of his characters that would easily have come from the mouths of real people. It’s also important to remember that the character of Huck Finn himself is antiracist, so teaching the book to young people is not teaching racism, but acceptance. It is imperative to connect with the period of history that *Huckleberry Finn* comes from because shoving it to the side will only render us blind.

Banning books is an effective way to censor, and censorship goes against a lot of what Americans believe to be a very important personal right. The right to free speech is sacred, and it is mostly untouched even in circumstances where highly polarizing or hateful words are being used. A work of fiction that integrates dialogue containing the “N” word may seem hateful to some, but it is certainly the intention of the author to use it in a context of satire. Censorship will just close the book when what we really need is to open it up in a different light.

At a time when it is nearly impossible to find an adult engaged in a healthy debate or discussion, teaching our children how to think and speak analytically and fairly is a dire need. Using fictional novels such as *Adventures of Huckleberry Finn* as a jumping off point of what used to be, and what has become, is the perfect opportunity for creating the ability to do this. By keeping books deemed controversial in rotation and out of the vault, we can begin to understand the preciousness of our own rights to speak our mind, as well as being able to speak to others with respect and with knowledge of the past.

Accessed @ http://www.wikihow.com/Sample/Persuasive-Literary-Essay
HO#15-Conciseness in Writing

The following paragraph contains 158 words. By omitting redundancies, expletive constructions, meaningless announcements, and unnecessary prepositions and prepositional phrases, you should be able revise the paragraph so that it contains no more than 88 words. You may change a few words if you like, but don’t change the meaning of any statements. Keep working until you trim the paragraph to 88 words.

In my own personal opinion, I believe that all amusement-park roller coasters should be required to undergo thorough and complete inspections once they have reached the old age of fifteen years old. From what I have seen and read, most roller coaster accidents that tend to occur on older steel roller coasters can be traced to poor, inadequate, bad maintenance. The engineering technology of old should be considered obsolete and out of date, and amusement parks should be forced to comply with strict safety rules and regulations that revolve around the idea that once a coaster has reached fifteen years of age, it should be taken apart and put back together with newer, better, more technologically sound, and safer roller coaster mechanical parts. I think and strongly feel that changing the current standards of roller coaster safety urgently needs to be made a federal law. It is the Constitutional responsibility of the federal government to keep citizens safe.
Appendix B: Writing Assignments (WA), Peer Response Workshops (PRW), and Rubrics

Text/Personal Letter: Writing Assignment #1 (WA#1)

Purpose: This writing assignment provides practical experience applying the rhetorical situation. Using the same content (message) for the same purpose (to inform, describe, etc.) but writing to two different audiences (discourse communities) in two different genres (structures), will help you conceptualize writing through a rhetorical lens. Good writing is dependent on the situation, readers, and purpose of the text. This assignment provides practical experience working with a change in the rhetorical situation (audience and genre), which results in changes in the structure, diction, and syntax.

Prompt: We have been studying discourse communities, rhetoric, and genres. In this assignment, you will apply the concept of how a change in the rhetorical situation results in changes in your writing to show your understanding of the concept.

Step 1: Compose a text message to a friend. (The content will need to be a topic that you would also discuss with your grandmother). Write the text message in the same syntax, diction and structure that you normally use when texting.

Step 2: Compose a letter to your grandmother with the same content as the text message for your friend. Structure your letter according to the genre (personal letter), using the syntax and diction that is expected in your family’s discourse community.

Rhetorical Situation: Practical application of the importance of audience.

Expectations: Attach the text message and Peer Response Worksheet with final draft.

Formatting: Standard formatting for a personal letter. (Name, date, course replaces address, no length requirement).

Day 5: Pre-Writing/brainstorming/outlining messages (content) in groups. HW-Bring a rough draft of your writing assignment to class for peer review.

Day 6: Peer review: In groups of four, with each student responsible for one aspect of the assessment criteria. Written feedback and open discussion for clarity of feedback.

Day 7: Final copy due along with rough draft, peer response worksheet, and text message.
## WA#1 Rubric - Text/Personal Letter

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content, Purpose</strong></td>
<td>The letter content is clear, and appropriate for the purpose. Meets the needs and requirements of the assignment.</td>
<td>The letter content and purpose are clear. Mostly meets the needs and requirements of the assignment.</td>
<td>The letter content is ordinary and predictable, shows an overly simplified understanding of the assignment.</td>
</tr>
<tr>
<td><strong>Rhetorical Situation: Audience</strong></td>
<td>Demonstrates awareness of audience in content, diction and purpose.</td>
<td>There is some attempt to address the specified audience, but the writer lapses into an alternate style, diction or a generic voice.</td>
<td>The writer tends to forget the audience and simply write about the topic. The voice or style is inappropriate for the audience.</td>
</tr>
<tr>
<td><strong>Rhetorical Situation: Genre</strong></td>
<td>Writer shows proficiency in the conventions, organization and structures of the genres.</td>
<td>Shows an awareness of genre, structure and organization, but overall the student does not show proficiency in genre awareness.</td>
<td>The writer mostly ignores the conventions and structures of the genres.</td>
</tr>
<tr>
<td><strong>Conventions: Grammar and usage, Punctuation, Capitalization, Spelling</strong></td>
<td>Demonstrates command of the conventions. Polished paper with few or no mechanical errors.</td>
<td>Mostly demonstrates command of the conventions with few errors.</td>
<td>Exhibits several or reoccurring mechanical errors.</td>
</tr>
</tbody>
</table>
Title of Assignment: ______________________________________________________

Writer _____________________________ Responder ___________________________

WA#1-Peer Response Worksheet (1)

You have been assigned the task of evaluating how well your group member has met the purpose of their writing. Please circle the appropriate box below and provide written feedback for the writer that will enable them to improve their writing.

Remember: The purpose of this assignment is to use a text message as a mentor text for a personal letter to a grandmother or older relative. The content is to remain the same, while the structure (genre), diction (word choice), and syntax (sentence structure) should be adapted to fit the genre and the audience.

<table>
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</tr>
</tbody>
</table>

I really liked the content and authenticity (sounds genuine) of your text, especially: _____

________________________________________________________________________

________________________________________________________________________

I think your writing would be stronger if you: _____________________________

________________________________________________________________________

Example: _______________________________________________________________

________________________________________________________________________
Title of Assignment: ______________________________________________________

Writer _____________________________ Responder ___________________________

WA#1-Peer Response Worksheet (2)

You have been assigned the task of evaluating how well your group member has applied
the rhetorical concept of audience in their text. Please circle the appropriate box below
and provide written feedback for the writer that will enable them to improve their writing.

Remember: The purpose of this assignment is to use a text message as a mentor
text for a personal letter to a grandmother or older relative. The content is to remain the
same, while the structure (genre), diction (word choice), and syntax (sentence structure)
should be adapted to fit the genre and the audience.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhetorical Situation: Audience</td>
<td>Demonstrates awareness of audience in content, diction and purpose.</td>
<td>There is some attempt to address the specified audience, but the writer lapses into an alternate style, diction or a generic voice.</td>
<td>The writer tends to forget the audience and simply write about the topic. The voice or style is inappropriate for the audience.</td>
</tr>
</tbody>
</table>

I really liked how both your text message, and letter appealed to your audience. Your
awareness of your audience is evident: _________________________________________

________________________________________________________________________

I think your writing would be enhanced by: _________________________________________

________________________________________________________________________

________________________________________________________________________
You have been assigned the task of evaluating how well your group member followed the conventions, structure and organizational patterns in two different genres: a text message and a letter. Please circle the appropriate box below and provide written feedback for the writer that will enable them to improve their writing.

Remember: The purpose of this assignment is to use a text message as a mentor text for a personal letter to a grandmother or older relative. The content is to remain the same, while the structure (genre), diction (word choice), and syntax (sentence structure) should be adapted to fit the genre and the audience.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhetorical Situation: Genre</strong></td>
<td>Writer shows proficiency in the conventions, organization and structures of the genres.</td>
<td>Shows an awareness of genre, structure and organization, but overall the student does not show proficiency in genre awareness.</td>
<td>The writer mostly ignores the conventions and structures of the genres.</td>
</tr>
</tbody>
</table>

I liked the way you structured and organized both texts. You really did a good job:

________________________________________________________________________

________________________________________________________________________

I think your writing would be more authentic to the genre if you:____________________

________________________________________________________________________

________________________________________________________________________
You have been assigned the task of evaluating how well your group member has edited his/her letter. Please circle the appropriate evaluation box below, provide written feedback and an overview of any errors that were consistently present.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions:</strong> Grammar and usage, Punctuation, Capitalization, Spelling</td>
<td>Demonstrates command of the conventions. Polished paper with few or no mechanical errors.</td>
<td>Mostly demonstrates command of the conventions with few errors.</td>
<td>Exhibits several or reoccurring mechanical errors.</td>
</tr>
</tbody>
</table>

I really liked how polished your writing is, especially: ____________________________
________________________________________________________________________
________________________________________________________________________

I think your writing would be enhanced by editing for this aspect, found mostly here:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

These were the reoccurring errors that could be eliminated: _______________________
________________________________________________________________________
Advertisement Analysis: Writing Assignment #2 (WA#2)

**Purpose:** After rhetorically analyzing your two advertisements, this assignment will require you to synthesize the information into an essay and to critique the effectiveness of the rhetorical appeals.

**Prompt:** Using your rhetorical analysis of your chosen advertisements, compose a compare/contrast essay that synthesizes aspects from both sources (your rhetorical analysis papers are your primary source documents). What rhetorical appeals were used? What were the rhetorical situations? Which advertisement was the most effective and why? (3-5 pages)

**Rhetorical Situation:** This assignment requires students to compose an academic essay with both the teacher and peers as the audience. The content will be taken from your textual analyses and your purpose will be to convince your audience that your analysis is valid (supported with evidence) and to display your understanding of persuasive appeals.

**Expectations:** This expository essay is in a compare/contrast structure. You may compare and contrast different features or the overall effects. You are required to have an enticing introduction, a statement of what your audience can expect from your essay (thesis statement), and a concluding paragraph that is more than just a restatement of your thesis. This essay should convince an audience of the validity of claims made (through supporting details) and will require synthesizing information from the primary source documents (please cite your advertisements at least once).

**Formatting:** Standard MLA formatting, 1” margins, title. (Name, date, course, in upper left hand corner.)

**Day 9:** Pre-writing brainstorming for essay, peer feedback.

**Day 10:** Rough draft due for peer response workshop.

**Day 11:** Second rough draft due for peer response workshop.

**Day 12:** Final draft, including peer response feedback, both rough drafts, and rubric.
## WA#2 Rubric-Advertisement Analysis

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analysis</strong></td>
<td>Well developed analysis and insightful observations. Evaluation includes references (comparison/contrast) to three or more objects/ideas/materials.</td>
<td>Analysis demonstrates understanding of the criteria used for evaluations. Does not reference at least three criteria.</td>
<td>Analysis is insufficient and criteria is not referenced.</td>
</tr>
<tr>
<td><strong>Supporting Details</strong></td>
<td>Support information is related to analysis and supportive of the claims.</td>
<td>Support information has minor weaknesses relative to analysis and/or support of the topic/subject.</td>
<td>An attempt has been made to add support information, but it was unrelated, insufficient or confusing.</td>
</tr>
<tr>
<td><strong>Focus and Organization</strong></td>
<td>Maintains focus on topic/subject throughout response. Organization supports focus.</td>
<td>May exhibit minor lapses in focus on topic/subject. Organization generally supports focus.</td>
<td>May fail to establish focus on topic/subject. Organization does not support focus.</td>
</tr>
<tr>
<td><strong>Conventions, Writing Fluency, Mechanics</strong></td>
<td>Follows genre conventions. Demonstrates skillful writing fluency, exhibits few or no mechanical or spelling errors.</td>
<td>Mostly follows genre conventions. Demonstrates reasonable writing fluency, exhibits few mechanical or spelling errors.</td>
<td>Does not follow the conventions of the genre. Demonstrates minimal writing fluency, exhibits numerous mechanical and spelling errors.</td>
</tr>
</tbody>
</table>
When responding to your peers’ writing, look to see that they have included rhetorical appeals as part of their analysis, and that they compare what the two advertisements have in common, and how they are different, correctly referencing the corresponding mentor texts (your rhetorical analysis of the advertisements).

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analysis</strong></td>
<td>Well developed analysis and insightful observations. Evaluation includes references (comparison/contrast) to three or more objects/ideas/materials.</td>
<td>Analysis demonstrates understanding of the criteria used for evaluations. Does not reference at least three criteria.</td>
<td>Analysis is insufficient and criteria is not referenced.</td>
</tr>
</tbody>
</table>

In your analysis of your advertisements, you did well when you compared and/or contrasted these features: 

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Your analysis may be stronger if you: 

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
When writers make a statement or a claim, they must provide support. For every statement made in your peer’s writing, look to ensure that there is proper support or evidence. Underline/circle statements and supporting details.

<table>
<thead>
<tr>
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<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Details</td>
<td>Support information is related to analysis and supportive of the claims.</td>
<td>Support information has minor weaknesses relative to analysis and/or support of the topic, subject, or claim.</td>
<td>An attempt has been made to add support information, but it was unrelated, insufficient or confusing.</td>
</tr>
</tbody>
</table>

The supporting details that you use in your analysis of your advertisements really strengthen your position and claim, especially the use of this evidence: ____________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Your position may be stronger if you included more support for: ____________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Focus and organization are important higher order concerns (HOC)s in writing. When responding to your peer’s writing, look for one topic per paragraph and a logical ordering of topics.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus and Organization</td>
<td>Maintains focus on topic/subject throughout response. Organization supports focus.</td>
<td>May exhibit minor lapses in focus on topic/subject. Organization generally supports focus.</td>
<td>May fail to establish focus on topic/subject. Organization does not support focus.</td>
</tr>
</tbody>
</table>

The advertisement analysis stays focused on the topic(s) and the organizational pattern supports your claim in the way you structured:________________________________________________________
________________________________________________________________________
________________________________________________________________________

Your focus and organization may be stronger if you: ____________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Your focus may be easier to maintain if you organized your essay: ________________
________________________________________________________________________
________________________________________________________________________
WA#2-Peer Response Worksheet (4)

To best help your peer, look for patterns of errors, not just one instance. Correcting patterns of errors will enable the writer to ensure future writing is free of these errors. Note errors at the end of the sentence where they occur.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions, Writing Fluency, Mechanics</strong></td>
<td>Follows genre conventions. Demonstrates skillful writing fluency, exhibits few or no mechanical or spelling errors.</td>
<td>Mostly follows genre conventions. Demonstrates reasonable writing fluency, exhibits few mechanical or spelling errors.</td>
<td>Does not follow the conventions of the genre. Demonstrates minimal writing fluency, exhibits numerous mechanical and spelling errors.</td>
</tr>
</tbody>
</table>

You follow the conventions of the genre and your writing flows nicely in this example:

________________________________________________________________________

________________________________________________________________________

Your writing may be stronger if you:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

In terms of errors, some that I found were:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Persuasive Argument/Counterargument:

Writing Assignments #3 & #4 (WA#3), (WA#4)

Purpose: To apply the cumulative knowledge about persuasive techniques used in advertisements (propaganda), speeches, satirical essays, and persuasive academic essays into your writing. Persuasion is a rhetorical purpose and style that is widely used in academia, and it will benefit you to be familiar with the diction and tone of persuasive writing. This assignment is also a research assignment that will require you to locate reliable sources, to synthesize information into your writing, to cite sources correctly, and to appeal to your audience. To provide extra practice with the requirements and conventions of this assignment, the following assignment, WA#4, will use the same or similar research, but will be written from the opposing perspective. This will provide practice in identifying and creating counterarguments in your persuasive speech/writings.

Prompt: Choose a topic that you care about and that is somehow controversial. Begin to consider opposing viewpoints when thinking about your essay. If you think it will be hard to come up with arguments against your topic, your topic might not be controversial enough to make it good persuasive essay, and you will not have enough of a counterpoint to compose your next essay (WA#4). 3-4 pages

Rhetorical Situation: The rhetorical purpose is persuasion. The content is your argument with the purpose of convincing your audience that your viewpoint is valid (orally). You will use the rhetorical appeal of logos (logic) as part of your essay, but establishing your authority or knowledge (ethos) and/or appealing to the emotions of your audience (pathos) can make the writing more persuasive (if applicable to your topic). These will be the same for the counterargument essay (WA#4). Use the genre for a speech for a these assignments.

Expectations: The organization, content, rhetorical appeals, conventions and mechanics need to follow the style of a persuasive text. There must be an introduction and a
conclusion. The audience must be referential in the writing fluency and structure (do not lose your audience; lead them where you want them to go, to your purpose). Sources need to be valid and cited correctly (at least 3) in a Works Cited.

**Formatting:** Standard MLA formatting: 1” margins, name/date/course in upper left-hand corner.

**Day 15:** Pre-writing activities for WA#3-peer feedback. Begin research. Rough draft #1.

**Day 16:** Rough draft for PRW. This workshop will be an “Interview the Author” since this is an early draft and students are still structuring and researching for their topics. Students discuss ideas with peers. Rough draft #2.

**Day 17:** Rough draft #2 for PRW. This should be a nearly completed work-in-progress rough draft. This PRW will be referencing the rubric with each group member focusing on new criterion and providing a written response to each writer. Discuss for clarity. Final draft.

**Day 18:** Final draft of WA#3 and an oral response presentations. Discuss what is working and what might be addressed in the counterpoint speech/essay as pre-writing and rough draft (WA#4). The prompt and rubric for WA#4 is the same as for WA#3 using the counterargument (WA#3) as the argument for WA#4. Rough draft WA#4.

**Day 19:** PRW. *Since you will use the same organizational structure and possibly arguments/research, the PRW for the rough draft of the counterpoint essay will be from the same rubric.* Final draft WA#4.

**Day 20:** Final draft of WA#4. Research/writing for WA#5.
## WA#3 & #4-Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strong claim for position using valid sources</strong></td>
<td>Claim is precise, knowledgeable and significant. Good use of sources with citations.</td>
<td>Claim is sound but could be more specific or insightful in some areas. Valid sources with citations.</td>
<td>Claim is missing or not developed. Sources are vapid or biased. Citations are incomplete.</td>
</tr>
<tr>
<td><strong>Supporting Details</strong></td>
<td>Develops the topic by selecting significant and relevant facts. Concrete details are skillfully drawn from valid, informational texts to support claim and are integrated seamlessly into the text</td>
<td>Significant and relevant facts with concrete details mostly support the claim. Integrated information maintains the flow of ideas. Support information has minor weaknesses.</td>
<td>Does not develop the topic or claim. Does not integrate information. Does not use valid sources. Facts are sparse and lack insight.</td>
</tr>
<tr>
<td><strong>Focus, Organization, and Style</strong></td>
<td>Maintains focus. Organization skillfully sequences the claim(s), counterclaims, and evidence. The development, organization, and style are appropriate to task, purpose, and audience.</td>
<td>May exhibit minor lapses in focus on topic or claim. Organization logically sequences and supports the claim. Style is adequate for task, purpose, and audience.</td>
<td>Does not establish clear focus or claim. Organization does not support focus. Does not follow the style of the genre.</td>
</tr>
<tr>
<td><strong>Conventions, Writing Fluency Mechanics, Spelling</strong></td>
<td>Sufficiently follows genre conventions for a persuasive argument including introduction, conclusion and counterclaims. Demonstrates skillful writing fluency, exhibits few or no mechanical or spelling errors.</td>
<td>Mostly follows genre conventions for a persuasive argument. Writing is clear and coherent. Demonstrates reasonable writing fluency, with few mechanical or spelling errors.</td>
<td>Does not produce clear and coherent writing. Demonstrates minimal writing fluency. Exhibits numerous mechanical and spelling errors.</td>
</tr>
</tbody>
</table>
College Brochure: Writing Assignment #5 (WA#5)

**Purpose:** This assignment brings together collaborative and cooperative writing, persuasive writing and propaganda, and research that goes beyond online searches. Students will have a common purpose, which will be presented to two different audiences in an unfamiliar genre. Students need to work closely with their peers to be successful. Students will demonstrate intellectual curiosity and risk-taking; will set purposes and goals for their reading, writing, and research; and will learn to engage in collaborative writing where groups generate, analyze, revise, share and integrate ideas.

**Prompt:** Individually, each group member will research two different benefits for choosing this campus for their education and present their text for “publishing” in each brochure. (Each topic written to two different audiences--two topics--four texts). What does this campus offer incoming students? (Academic and athletic programs, certifications, support services, clubs, etc.). The purpose is to persuade potential students and their parents of the benefits of an education at this college. The information from the research and written texts will become mentor texts for the collaborative writing. Research for this assignment will involve interviews, exploration, observation, and website searches.

The collaborative group will create two brochures, one for students looking for a college to attend, and one for the parents of prospective students. The first two pages of each brochure will be written as a collaborative group and will synthesize research from all individual members into one document for prospective students, and one for parents of prospective students (this can be seen as the introduction, introducing the research done by individual group members).

**Rhetorical Situation:** Students will have two different audiences for this assignment. To persuade, the audience’s beliefs, assumptions and values must be considered, and a strategy employed to appeal to those values. The persona (voice, tone, pronouns, diction, syntax) and content should show attention to audience and purpose.
**Expectations:** Students will function as a team throughout the unit. Each student will research two different “benefits” of an education at this college (groups agree on topics) and these will be categorically combined (organized) in the cooperative part of the writing assignment. Two benefits that appeal to two different audiences (per student), and the collaborative “introduction” that entices prospective students, or their parents to choose this college for their education (synthesized from individual research topics). The two “benefits” chosen by each student can be written to both audiences, but the option is available to use different “benefits” for the different audiences (this would require additional topics for research).

**Formatting:** As this is a brochure, with both individual and collaborative writing, I will require a cover sheet that lists all group members and the texts that they produced, along with the date, course & section #, and class. I am looking for creativity so formatting will be dependent on content. Keep all resources/people (resources) that each member uses while researching for this assignment, as it will be needed for (WA#6).

**Day 19:** Class discussion of requirements. Brainstorming, assigning/choosing topics for research, rough draft/outline.

**Day 20:** Work on research/rough drafts (RD) for individual topics.

**Day 21:** Work on research/rough drafts for individual topics. RD #1

**Day 22:** PRW for RD (individual topic) #1 (for each audience). RD#2

**Day 23:** PRW for RD (individual topic) #2 (for each audience). RD #3 (collaborative)

**Day 24:** PRW for RD#3 (collaborative section). Finish final drafts #1 & #2.

**Day 25:** RD (WA#5). PRW. Final draft (WA#5).

**Day 26:** Final draft (WA#5).
### WA #5-Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Professional</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhetorical Appeals (logos, ethos, pathos) and Appropriate Topics</strong></td>
<td>Rhetorical appeals are effective. Titles are descriptive and topics are appropriate and cohesive.</td>
<td>At least one form of rhetorical appeal is present. Topics mostly appropriate and flow together.</td>
<td>There is minimal use of logos, ethos or pathos. Topics appear random and are not cohesive.</td>
</tr>
<tr>
<td><strong>Audience and Purpose</strong></td>
<td>Clear purpose and persuasive diction for presumed audience. Engaging and fully developed persuasive appeal.</td>
<td>Appealed to appropriate audience. Meets purpose by using persuasive appeals.</td>
<td>Very little audience appeal or persuasive diction. Did not meet the purpose of the assignment.</td>
</tr>
<tr>
<td><strong>Formatting and Structure</strong></td>
<td>Exceeds the formatting and visual appeal requirements. Brochure appears professional and conforms to genre.</td>
<td>Followed formatting style and structure for a brochure (genre).</td>
<td>Did not format according to genre and organizational structure is not cohesive.</td>
</tr>
<tr>
<td><strong>Conventions, Writing Fluency Mechanics, Spelling</strong></td>
<td>Demonstrates skillful writing fluency, exhibits few or no mechanical or spelling (LOC) errors.</td>
<td>Writing is clear and coherent. Demonstrates reasonable writing fluency, with few mechanical or spelling errors.</td>
<td>Writing is not clear or cohesive. Exhibits minimal writing fluency and numerous mechanical and spelling errors that effect readability.</td>
</tr>
</tbody>
</table>

This rubric will be used to assess the two completed brochures, one for prospective parents and one for prospective students. To help guide the peer response workshops throughout the writing processes, the following PRW worksheets will enable group members to improve their writing with constructive feedback for each text that will be included in the brochures. Follow the genre for a brochure and be creative.
A peer response workshop will be required for each of the four texts written by individual group members. Since this is a collaborative assignment, each text will need to fit seamlessly into the whole. Peers will respond as a group, reading aloud the texts and deciding what works and asking problem-posing questions that will enable the writers to improve their writing. (Who, what, when, where, why, and how.) A professional text will:

- Demonstrate attention to the rhetorical situation (audience, purpose, content)
- Uses rhetorical appeals to “sell” the product (an education at this college) to the target audience
- Use diction (word choice) appropriate to the task and the audience
- Follow the conventions of the genre

WA#5-Peer Response Workshop (Collaborative Writing)

The prospective parent’s brochure and the prospective students brochure (2 texts) should introduce the subjects that will be presented and in the order in which they will occur. Organization of the individually written texts should be structured with the audience in mind (categorically or most impressive to least impressive, for example). The purpose of this writing is to entice (persuade) your audience to read your brochure. This PRW will again be oral and students should use problem-posing questions in a discussion format.
Reflection: Writing Assignment #6 (WA#6)

**Purpose:** Reflective/Process paper. Reflecting on what worked in the collaborative writing assignment and the research methods used to provide evidence for each claim, describe the thoughts and actions that resulted in the completion of WA #5. (This includes all sources and how they were accessed). This assignment will be organized in an unfamiliar structure, chronologically, and in a rhetorical style that we have not used (report). Metacognitive skills help a writer look at the writing process critically. By analyzing the processes that you use when approaching a writing task, you can begin to see what works and what does not. Reflection is essential to moving beyond where you currently are as a writer.

**Prompt:** Reflecting on the collaborative writing assignment, report on the processes used to choose the topics for your research and the other member’s research. How did the group decide on which topics to research? Was it each individual’s choice, or did the group decide which topics to explore? How well did your group work as a team? How was it decided who would write/construct the finished brochure? Did your group use an online program to write and assemble all of the texts?

Individually, what did you learn about doing this type of research that may help you in the future? (Transfer of knowledge or skills.) How did you find the information needed to complete your assignment? Did you like this type of research (interviews and footwork along with online research)? In the writing for your individual contributions to the assignment, which rhetorical appeals did you use (logos, ethos, pathos)? Which texts did you find most persuasive, and why? What resources did you use and how did they support the claims you made? (This is important for citing your research from WA#5).

What did you like about WA#5? What did you learn? What might you do next time to improve the collaborative writing experience? 3-4 pages
Rhetorical Situation: The purpose is to report; to give information; to explain a process. The audience is the instructor and a new grouping of your peers for a PRW. The organizational structure of your text will at least partly be chronological. Since writer’s make choices in their presentation of material, other rhetorical devices may be used to bring “life” to your writing. Would a narrative (story) be appropriate to explain a how or why you chose a certain topic or a struggle that you encountered? Could a simile or metaphor give your audience a better understanding of excitement, frustration, or interest? Choose a style that best captures your experiences and remember that your audience is part of an English Composition discourse community.

Expectations: I want to know the processes that you used to completed WA #5. Citations will be important in this assignment since they were not part of the brochure genre. All citations from the WA#5 will be in text (I do not want a bibliography or works cited). At this point in the semester, the writing should be close to error free. Your text should be in the form of an essay. DO NOT ANSWER THE QUESTIONS FROM THE PROMPT AS IF THIS WERE A QUESTIONNAIRE! The questions posed in the prompt are to enable you to think about different aspects of the process. (They are suggested topics that you may want to write about, none that you are required to answer).

Formatting: Standard MLA formatting, 1” margins, title centered and name/class information in the upper left hand corner.

Day 27: Pre-writing activities. Practice for oral presentation.

Day 28: Rough draft for oral presentations and PRW (feedback from oral responses noted on rough draft).

Day 29: Final draft.
## WA#6-Rubric

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus and Purpose</strong></td>
<td>The writing is consistently focused, the details are clear and specific, and the steps of the process are concrete.</td>
<td>Details are clear and specific, and the steps in the process can be followed well enough to understand the described process.</td>
<td>Details are not very clear or specific, or there are not enough of them to follow the progression of the process.</td>
</tr>
<tr>
<td><strong>Organization and Structure</strong></td>
<td>Logical progression of details and a clear structure that enhances the essay. Makes the process seem creative and interesting. Transitions are used effectively to indicate the time order of the steps.</td>
<td>Unifies the essay but does not make a very interesting point about the process. Logical progression of details. Transitions are present, but they do not enhance the overall effectiveness of the essay. All steps are covered and in the correct order.</td>
<td>Structure does little to unify the essay around the steps of the process. Some transitions are present, and steps may be missing or not in the proper order. Random (may answer the questions posed, but not as an essay).</td>
</tr>
<tr>
<td><strong>Introduction, Tone, Diction, Style</strong></td>
<td>Very well developed introduction that engages the reader and creates interest. Sentences are strong and expressive with varied structure. Consistent and appropriate tone and diction. Language creates clear images of the process.</td>
<td>Introduction creates interest and is fairly well developed. Writing is clear and sentences have varied structure. There is consistent tone and word choice is appropriate for the description of the process.</td>
<td>Introduction lacks details and creativity that would make it more engaging. Writing is clear, but sentences may lack variety. The tone is inconsistent and word choice does not clearly explain the process.</td>
</tr>
<tr>
<td><strong>Conventions, Mechanics, Spelling,</strong></td>
<td>No errors in punctuation, spelling, grammar, or capitalization. Writing is smooth, skillful, concise and coherent.</td>
<td>A few minor errors in punctuation, spelling, grammar, or capitalization that do not detract from effectiveness of the essay. Flows well.</td>
<td>A few errors in punctuation, grammar, spelling, and capitalization that distract from meaning and intent of the essay.</td>
</tr>
</tbody>
</table>
Portfolio Cover Letter: Writing Assignment #7 (WA#7)

Purpose: To reflect on learning and persuade the instructor that all learning and writing objectives of the course have been met. To support students’ claims, two examples will be provided of publication-ready final drafts as evidence and support for their claims. Students will mindfully reflect on their products and processes, their learning, how the portfolio entries evolved (processes), how entries compare to one another, and how writing has enhanced their literacy skills. And how the skills used/learned may transfer to another academic or employment situation.

Prompt: The Cover Letter to the Instructor should be a reflection on what you have learned in this course, including how your performance and abilities as a writer have improved. Applying all you have learned, you will work with a partner or peer group to schedule PRWs, to brainstorm ideas, and to revise your letter. For this assignment, you have complete autonomy. Your letter should present your evolution as a writer, and your samples should provide evidence of your abilities. Why did you choose those samples? How do they represent your writing ability? How will what you have learned benefit you in other courses, in the workplace, or in your life?

Rhetorical Situation: The purpose is to defend and display what you have learned. This is a persuasive letter with the instructor as the audience. The content is an accounting of the skills, knowledge and strategies learned in this course that will transfer to other disciplines and outside academia. The style should be appropriate for a business or a letter of introduction.

Expectations: Since this is a comprehensive paper, it needs to include most of what you learned in this course. (Refer to learning objectives.) I expect you to review all your previous writing assignments, activities and readings to assess the extent of the knowledge you have acquired in this course, and to report it in the letter. The writing should be clear and concise, the organization should advance the claims, and the text
should be practically error free (see rubric). The two texts which you choose to include will add points to the original written assignment. If you choose to include texts that you have not revised (since final copy was turned in), that is acceptable and will be graded as part of the portfolio (how well they support the claims made for meeting the learning objectives).

**Formatting:** Standard formatting: 1” margins, name/date/course in upper left-hand corner (in lieu of name and address that would normally be a convention of this genre).

**Day 29 thru the End of Semester:** Rough drafts, collect evidence and revise for submission from previous writing assignments (2), participate in PRWs, revise rough drafts, polish your work. For this final writing assignment, you have complete autonomy. Time management is an important aspect of college preparedness, so use your time efficiently (don’t procrastinate). Final portfolio submission due during scheduled final.

**WA#7-Rubric**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Proficient</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audience and Purpose</strong></td>
<td>Consistently uses appropriate language to address the intended audience. Engages the audience with the introduction and communicates the letter's content.</td>
<td>Introduces and communicates the letter's purpose. Purpose is clear and uses appropriate language to address the intended audience. May not be as engaging for the audience or as purposefull as it could be.</td>
<td>Introduces and attempts to communicate the letter's purpose but may not be engaging. Uses language not clearly addressed to the intended audience.</td>
</tr>
<tr>
<td><strong>Organization and Genre Conventions</strong></td>
<td>Information is clearly and logically presented. Each idea is clearly connected to the next with good transitions. Follows a conventional</td>
<td>Logically presents information. May lack effective transitions or connections. Mostly follows the conventional format for the genre.</td>
<td>Presents some information. Does not transition or connect one idea to the next. May or may not closely follow the format for the genre.</td>
</tr>
<tr>
<td>Persuasive Techniques and Voice</td>
<td>Persuasive appeals are identifiable and many persuasive strategies are included. Strategy is very effective, convincing, clear and is supported.</td>
<td>Many persuasive strategies are included. Major points are addressed, but not always supported.</td>
<td>Some persuasive strategies are included. Shows little clarity or fluency and support is brief and vague.</td>
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<tr>
<td>Content, and Development</td>
<td>Content is comprehensive and major points are stated clearly and supported with concise details.</td>
<td>Provides an adequate amount of detail. Content is somewhat developed.</td>
<td>Content is incomplete. Major points are not clear and/or developed. Provides too few or too many details.</td>
</tr>
<tr>
<td>Writing Fluency (Clear, Concise), Mechanics</td>
<td>Language is clear and precise; sentences display consistently strong, varied structure. Strong use of descriptive vocabulary. Rules of grammar and usage are followed.</td>
<td>Syntax is functional and correct. Vocabulary is somewhat limited. Essay contains few grammatical errors but they do not interfere with the meaning.</td>
<td>Simple syntax and vocabulary. Essay contains numerous grammatical errors that interfere with the readability but not the message.</td>
</tr>
</tbody>
</table>
Appendix C: Miscellaneous Teaching Essentials

COURSE READINGS

Most of the course readings are from the WAW reader. For students to get a sense of the topics covered, groups choose and summarize chapter articles, then share with new groups in a jigsaw activity. This helps create a foundation in Composition and Rhetoric theories. The readings are divided into groupings so that each group has similar reading requirements.

Writing About Writing: A College Reader, Elizabeth Wardle and Doug Downs

Day 1. HW with summary and three vocabulary word definitions. “Introduction to the Conversation” (WAW) 1-39

Day 2. Chapter 1, “Literacies: Where Do Your Ideas About Reading and Writing Come From?” (WAW) 40-42. In-class guided instruction and modeling (Note-taking and Reading Comprehension). Completed in groups.


POWERPOINT PRESENTATIONS

Depending on the technology available in the classroom, these PowerPoint presentation (PP) can be accessed on line with a computer as an in-class slide shows, assigned as homework for individual student access, printed out as handouts, or used with an ELMO.
PowerPoint #1 (PP#1)-“Rhetorical Analysis: Critical Reading and Writing,” accessed @ www.slideshare.net/stmiller555/rhetorical-analysis-2851889.

PP#2-“Understanding Writing: The Rhetorical Situation” from Perdue OWL @ https://owl.english.purdue.edu/owl/resource/625/01/ (click on “Media File), or @ www.slideshare.net/jbreitenfeldt/rhetorical-situation-23683325.

PP #3-“Rhetorical Principles,” accessed @ www.cal.nau.edu/writing.../PowerPoints/Rhetorical_Principlesv1.ppt

PP#4- “Logos, Ethos, Pathos,” accessed @ www.mhallcgs.weebly.com/.../3/7/.../logos_ethos_pathos_powerpoint.ppt

ADVERTISEMENTS

The advertisements used for the in-class, guided instruction presentation could be replaced with any advertisements that would enhance the lesson. The two advertisements used in this course are the American Civil Liberties Union advertisement featuring Martin Luther King, Jr. and Charles Manson (#1), and a “Got Milk” advertisement featuring Gisele Bundhen (#2) that were accessed @ http://mseffie.com/AP/Advertising%20Rhetoric.pdf. (along with most of the advertising analysis handouts).
Appendix D: Oral Presentation: Abstract, Handout, and Slide Show

Abstract: Several indicators suggest there will be an increase in overall college admissions in the near future and an increased need for academic support for underprepared students (Otte and Mlynarczyk 2010). Relying on sound theoretical research from Composition and Rhetoric, along with interdisciplinary research from TESOL and Educational Psychology, this comprehensive writing course can help “bridge the gap” between pre-college level (PCL) writers and the demands they face in their academic, postsecondary education.

COURSE DESIGN for PRE-COLLEGE LEVEL WRITERS

Oral Presentation Handout

Guiding Philosophy: Begin where the students are, with the familiar, then guide them to where they need to be. This course is based on both Social Constructivist Theories (Vygotsky’s Zone of Proximal Development) where students can, with help from adults or peers who are more advanced, master concepts and ideas that they cannot understand on their own, and an Active Learning approach to instruction in which students engage with the material they study through reading, writing, talking, listening, and reflecting.

From Educational Psychology Research: To facilitate cognitive processes (learning), instructors need to grab and hold students’ attention, provide a variety of instructional methods to keep them engaged, encourage and explicitly teach note taking strategies, connect new ideas to prior knowledge or interests (always mindful of the diversity of prior knowledge), and build the complexity of tasks through a series of
activities as students gain new abilities (scaffolding). To promote higher-level cognitive processes, metacognition requires students to “think about their thinking” (Ormrod 100). Concepts or skill retention is enhanced when students are required to retrieve information after some time has passed, so revisiting the relevant information and skills improves retrieval and transference (Ormrod 45).

**From Composition Theory:** Journals can be reflective, where students are able to ask questions, admit confusion, make connections, and grow ideologically. This type of writing allows students to contextualize the new information they are acquiring through use of their own language, allowing them to make sense of what they are learning rather than merely memorizing, and gives students a lot of practice writing (Elbow 353).

**From Reading Strategies:** Journals can be anticipatory. Before introducing a new concept, journals can be used to activate prior knowledge, make connections and build curiosity. Before reading a selection, students respond to several statements that challenge or support their preconceived ideas about key concepts in the text. Anticipatory writing engages students in the exploration of new information by challenging them to critically think about what they know or think they know about a topic. This sets a purpose to the reading, even for those students who initially are not engaged by the topic (Duffelmeyer 453).

**Journals can also be used as direct communication with instructor or for formative assessment to inform instruction.**
Examples of Reading Strategies Progression: Annotating/Highlighting, Cornell Notes/Outlines, Reading Comprehension Strategies, Critical Reading/Questioning, Reading Rhetorically.

Examples of Active Learning Activities: Think/Pair/Share, Jigsaw Activities, Summary and discussion of readings, Peer review workshops.

Text of Oral Presentation PowerPoint Presentation (Outline)

A Course Design for Pre-College Level Writers:

Instructor’s Manuel with Practical Applications and Rationale

Design By Kelly Charles

Introduction to Writing Studies and Rhetoric

The purpose of this course design is the transference of learned writing knowledge and skills to other contexts, both inside and outside of academia.

Building on prior knowledge and strategic strengths, this course teaches critical reading and writing, rhetorical analysis, rhetorical grammar and strategies, composing processes, and other foundations in writing to enable students to become proficient and mature writers.

Drawing on my education and experience:

Minor in Psychology (Studies in cognition, memory and retrieval, motivation, etc.)
English-Single Subject Teaching Credential (Principles, strategies and pedagogy
influenced by Educational Psychology)

Taught Sophomore English, Basic ESL learners and a CAHSEE class (practical
application) in Secondary school.

Completed Master’s core courses in English Composition and a Master’s level TESOL
composition course.

Ran ten small-group tutorial writing workshops at CSUS.

This diverse background enabled me to design a course that begins with the knowledge
and skills of the students entering post secondary schools, the familiar, and through
modeling, guided instruction, cooperative and active learning, students gain the
knowledge and skills that enable them to succeed both inside and outside academia.

Unit 1-Writing Studies

Provides practice with new strategies for reading difficult texts, increases academic
vocabulary, requires students to work collaboratively and cooperatively with their peers,
and conceptualizes how readers read and writers write.

Provides a conceptual understanding of writing which promotes transfer.

Scholarly articles taken from Writing About Writing: A College Reader, by Elizabeth
Wardle and Doug Downs, provides a strong foundation in the study of writing, with the
“subjects of composition, discourse, and literacy as its content” (vi).
Unit 2-Composition and Rhetoric

Expands and concentrates the foundational knowledge students take away from Unit 1 as they begin to internalize their increasing rhetorical awareness, their critical reading, thinking, and textual analysis skills, their writing process skills, and their genre awareness.

Through textual analysis and critical reading, students examine writing through an analytical lens to determine how the pieces fit together to serve the author’s purpose.

Reading texts holistically, students view each text as a communication between reader and writer and understand how the rhetorical choices of structure, syntax and diction intertwine with content to convey meaning. In this way, textual analysis functions as an explicit scaffold for students’ writing.

Unit 3-Genre Studies

Builds on the meta-knowledge and strong foundation acquired in Chapters 1 and 2 as students become adept at reading and rhetorically analyzing texts in a variety of genres, including from their peers and in their own writing.

By applying their newly learned knowledge about writing to new contexts, both familiar and unfamiliar, students expand their genre repertoires, apply the functions and meaning of language (including the linguistic features and textual forms) in context, and transfer their knowledge to their writing.

Unit 4-Summative: Portfolio
Students choose which examples of their writing best represents them as writers and supports their fulfillment of the course learning objectives.

Students reflect on what they have learned in the course, which allows them to gain a deeper understanding of their performance and abilities as writers in their letter to the instructor.

Presenting polished work provides students with an authentic representation of how writers write.
Works Cited


**Web Sites**

Purdue University Online Writing Lab (OWL) @http://owl.english.purdue.edu