# Assignment Template

This template presents a process for helping your students read, comprehend, and respond to texts through writing. We recommend that, at the beginning of the course, you guide your students through each step of the process. As they become familiar with the reading and writing strategies and internalize some of the basic processes, they will be able to complete some of the steps on their own or even combine steps. By the end of the course, your students should be able to read texts on their own, without elaborate preparation, and write about them coherently.

Each module goes through what we have begun to call the ERWC "Arc." The Arc is "text to text" in that it moves from reading selections, often professional texts, to a student text. If the student does some of the reading activities, but does not complete the writing assignment, the arc of the module has not been completed. The six stages of the Arc as we imagine it are Preparing, Understanding, Questioning, Responding, Writing, and Revising. These stages are meant as general abstract categories and do not correspond directly to the more specific headings in the Assignment Template, though you will find the Arc language reflected throughout. As in any abstract model, the details of a specific module or an individual student's process may differ from the model in that they may be recursive, run out of sequence, or take loops and tangents before arriving at their destination, which is itself only a waystation on a longer path. The important idea is that we have a starting point, engage in a flow of activities and experiences, and end up someplace different, having achieved or made progress on our learning goals.

For additional information about the theories and research in the ERWC, consult "Theoretical Foundations for Reading and Writing Rhetorically." For a brief overview on how the template functions, especially if you are planning to write a module, see the "Module Planning Chart – Assignment Template Overview with Key Questions." The pedagogical framing and practices for the course can be found in the documents "Essential Pedagogies for Integrated and Designated English Language Development in ERWC" and "Universal Design for Learning for ERWC Teachers." Several suggestions for formative assessment are offered within each module. For additional information, see the documents "Formative Assessment Strategies" and "Formative Assessment for ERWC Professional Learning." See also the mini-modules "Introducing the Transfer of Learning," Introducing Ethos, Pathos, and Logos," Introducing Genre as Rhetoric," and others. The alignment of California Standards for English Language Arts (ELA) and English Language Development (ELD) with curricular learning goals and activities is specified in each module's "Module Standards Plan."

# ASSIGNMENT TEMPLATE OVERVIEW

Teacher Version Only: Setting Teaching Goals for This Module

Setting Learning Goals for the Module

| | | |
|---|---|---|
| **Reading Rhetorically** | **Preparing to Read** | – Getting Ready to Read<br>– Exploring Key Concepts<br>– Surveying the Text<br>– Making Predictions and Asking Questions<br>– Understanding Key Vocabulary<br>– Creating Personal Learning Goals |
| | **Reading Purposefully** | – Reading for Understanding<br>– Annotating and Questioning the Text<br>– Negotiating Meaning<br>– Examining the Structure of the Text<br>– Considering the Rhetorical Situation<br>– Analyzing Rhetorical Grammar<br>– Analyzing Stylistic Choices |
| | **Questioning the Text** | – Summarizing and Responding<br>– Thinking Critically<br>– Synthesizing Multiple Perspectives<br>– Reflecting on Your Reading Process |
| **Preparing to Respond** | **Discovering What You Think** | – Considering Your Task and Your Rhetorical Situation<br>– Gathering Relevant Ideas and Materials<br>– Developing a Position |
| **Writing Rhetorically** | **Composing a Draft** | – Making Choices about Learning Goals<br>– Making Choices as You Write<br>– Negotiating Voices |
| | **Revising Rhetorically** | – Analyzing Your Draft Rhetorically<br>– Gathering and Responding to Feedback |
| | **Editing** | – Editing Your Draft<br>– Preparing Your Draft for Publication<br>– Reflecting on Your Writing Process |

Reflecting on Your Learning Goals

Teacher Version: Reflecting on Your Teaching Process

# ASSIGNMENT TEMPLATE

## Teacher Version Only: Setting Teaching Goals for This Module

Before you begin teaching this module, reflect on what went well and what went not so well during the previous modules you have taught. If this is the first module of the year, think about previous classes and what you might have done differently. If this is the first ERWC module you have ever taught, pay particular attention to the formative assessments built into the module, which will offer valuable information about how well your students are doing and what their needs are.

## Setting Learning Goals for the Module

Each module begins with a set of specific learning goals that are clear, measurable, achievable, and relevant to the texts, the writing assignment, and the California Standards for ELA and ELD. Going over the learning goals will help your students understand why they are working on this module and what they will learn from it. At the end of the Preparing to Read activities, after they know a little more about what the module is about, students will be asked to create their own learning goals for the module.

# READING RHETORICALLY

To "read rhetorically" means to focus not only on what the text says but also on the audience to whom it is addressed, the situation in which it was published, and the purposes it serves. This section is designed to scaffold the practices of fluent academic readers for students who are developing as academic readers, writers, and thinkers.

## Preparing to Read

Preparing to Read models and facilitates the processes that fluent academic readers use before they begin to read a new text. It involves surveying the text and considering what they know about the topic and the text itself, including its author, audience, purpose, occasion, and genre. This process helps readers access prior knowledge, cultivate interest in the topic, develop a purpose and plan for reading, anticipate what the text will discuss, and establish a framework for understanding the text when they begin reading.

### Getting Ready to Read

As your students approach a reading assignment, use Preparing to Read activities such as quickwrites, group discussions, brainstorming, rankings and rating scales, graphic organizers, role-playing activities, scenario discussions, or other techniques to help your students prepare to read effectively. Such preparatory activities help motivate them to read, focus them on key issues and topics, and promote an inquiry approach to reading and writing. These activities enable students to

- Make a connection between their personal worlds and the world of the text

- Activate or develop prior knowledge and experience related to the issues addressed in the text

- Share their knowledge relevant to the text

- Consider their opinions or biases before reading

- Set purposes for reading

- Begin to formulate the issue their writing will address

Providing choices in approaches to reading and access to multimodal materials in addition to written texts will help students engage with the topic in a way that is meaningful to them.

See the document, "Prereading, Reading, and Postreading Strategies," for some suggestions on preparing to read activities.

**Exploring Key Concepts**

Reading and writing about social controversies and personal questions can be seen as entering into a conversation with others who have thought and written about the same topics. Exploring key concepts provides an entry point for the conversation about the issues raised by the module. Key concepts are introduced, explored, and later revisited as the module unfolds, providing a frame for future activities related to knowledge building and academic language, including vocabulary.

The introduction of key concepts may include strategies such as the following:

- Identifying and discussing a key concept or term in such activities as defining, discussing denotation and connotation, and comparing and contrasting

- Organizing key concepts and key terms by categorizing them or using charts or semantic maps and webs

- Generating questions that anticipate the issues in the text

- Assessing and providing background knowledge for conceptual understanding

- Linking unknown concepts to familiar ideas.

**Surveying the Text**

Surveying the text gives students an overview of what the reading selection is about and how it is organized and presented. Surveying also helps readers plan their reading and create a context for making predictions and generating questions to guide their ongoing reading. To survey the text, students can

- Examine text and genre features such as headings, subheadings, visuals, captions, etc.

- Notice the length of the reading

- Search for any information about the author

- Discover when and where the text was first published

- Notice key topics and main ideas

**Making Predictions and Asking Questions**

Predicting and asking questions help students engage their knowledge and experience prior to reading, set purposes for reading, and anchor their thinking in the text. In helping students make predictions, draw their attention to features of the text relevant to the particular genre and rhetorical situation, and ask students to think about the character and identity of the writer, the nature of the audience, and the purpose of the writing. Students can become more aware of how they form predictions by providing evidence from the text they have surveyed. Based on the results of surveying the text, students can consider the following questions: What do you think this text is going to be about? What do you think is the purpose of this text? What is the author's opinion on the topic? How do you think you know? Who is the intended audience for this piece? How could you turn the title into a question (or questions) to answer as you read?

It may also be helpful to encourage students to predict what they think might be challenging for them in the text and how they might handle these challenges.

See the document, "Prereading, Reading, and Postreading Strategies."

### Understanding Key Vocabulary

Teaching selected key words crucial to the concepts of the text in advance of reading and then reinforcing them throughout the reading process is an important activity for students at all proficiency levels. Knowledge of these word meanings can significantly shape text comprehension and support better understanding of key concepts. At this stage, only a few words should be examined. Activities in this section should focus on rich experiences with words. After students have read the text the first time, they can identify additional key words and phrases essential for making meaning.

See the document, "Vocabulary Development Activities," for explanations of specific methods that support vocabulary development.

### Creating Personal Learning Goals

At this point, students take stock of their progress as learners and participants in a learning community. After reviewing the learning goals of the module, students can use this information to set personal learning goals that will support their continued development. With guidance, students identify evidence that will indicate the accomplishment of the learning goals. These goals and criteria support students in making appropriate choices for readings, activities, and projects when available and establish the basis for ongoing formative assessment during the module.

See the documents "Formative Assessment Strategies," "Formative Assessment for ERWC Professional Learning," and "Universal Design for Learning for ERWC Teachers" for additional information.

## Reading Purposefully

The reading process involves using the knowledge developed during preparing to read to understand the text and to confirm, refine, or refute the predictions that the reader has made about the text. This section begins by asking students to read "with the grain," also called "playing the believing game." Later, once students have established their understanding of the text, they then read "against the grain," also called "playing the doubting game." Both processes help students comprehend a text more deeply.

### Reading for Understanding

Initial readings provide a sense of the text and help readers identify main ideas as well as evidence to support their developing interpretations. Students initially read with the grain, or "play the believing game," reading sympathetically rather than critically as they examine their predictions. Questions such as the following will help students revisit their predictions: Which of your predictions turned out to be true? What surprised you? If any of your predictions were inaccurate, what in the text misled you? How would you answer the question you created from the title? What, if anything, is confusing to you?

In addition to revisiting their predictions, students can use other strategies to increase their understanding of the text during the first reading. You may wish to encourage them to mark the text with short summaries and/or their initial reactions.

In order to address the variety of learners in a classroom, it is useful to provide multiple options for students to engage with and understand a reading. If all students are reading the same text, an outline of the key ideas, a list of arguments, or annotations about the genre of the text may be helpful. On the other hand, additional resources for inquiry and study may be appropriate to address the needs of the high

performing learner. In some circumstances, providing texts at different Lexile levels or texts focused on the same topic but representing different levels of reading expertise may be useful. Finally, when possible, try to offer students options for experiencing the text, including images and videos, software to read the text aloud, or technology to translate the text or portions of the text for students.

See the document, "Prereading, Reading, and Postreading Strategies," for a brief explanation of other metacognitive strategies that help students understand the text.

## Annotating and Questioning the Text

Annotating a text enables readers to explore more deeply how a text works to inform or persuade its readers. Annotation serves many purposes at different stages of the reading process, including noting important words and points, marking difficulties for later resolution, and identifying potential disagreements. During the initial reading, the recommended strategies encouraged students to read "with the grain," "playing the believing game." The primary goal at this stage is to read for understanding as quickly and efficiently as possible, noting places to return to during a later, more critical, rereading. Later, students return to the text with a more critical stance and read "against the grain," or "play the doubting game." This is where the conversation shifts and the reader begins to question the text and the author by making marginal notations (e.g., asking questions, expressing surprise, disagreeing, elaborating, and noting any instances of confusion).

For a sample annotation rubric, see the document, "Rubric for Assessing Annotation, Summary, and Response."

## Negotiating Meaning

Experienced readers know that moments of confusion and difficulty are fruitful sites for further inquiry, but students often see such moments as signs of inadequacy (of themselves or the texts). Helping students acknowledge, value, and dig into those moments of difficulty can support them in becoming more independent, expert, and joyful readers. While discussing a text in a small group or with a class can be an important part of negotiating the meaning of a text, it is important for students to be able to make initial approaches to a text on their own, so that they each have something to add to the discussion and so that they develop their own strategies for negotiating difficult texts rather than always relying on others to tell them what they mean. Questions such as the following might be helpful:

- Why am I having trouble reading and understanding this text?

- What were the stopping points for me when I was reading?

- Where did my attention wander or did I lose track of the thread of the text?

- What was the nature of the reading block—was I distracted, bored, confused?

- Did I stumble at an unfamiliar word?

- Did I struggle because of the ways the sentences were put together?

After an initial attempt on their own, students are ready to discuss their difficulties and confusions in pairs and groups. Such discussion allows them to engage in metacognition about their reading and recognize difficulty and confusion as starting points for understanding rather than stopping points. Sophisticated readers can engage in such meaning-making on their own by examining various perspectives on an idea and synthesizing them. However, students who are still struggling to interpret the text will benefit greatly from reading "with the grain" together. As students notice the discrepancies and distinctions between their

own interpretations and those of fellow students, the mental work they do to reconcile those interpretations and achieve a more defined understanding of the text will help them negotiate a consensus meaning.

See the document, "Using Classroom Discussion Strategies to Foster Rhetorical Literacies," for more support in generating productive classroom talk.

## Examining the Structure of the Text

Examining the structure of the text, or otherwise graphically representing different aspects of the text, helps students gain a clearer understanding of the writer's rhetorical and generic approach to the text's content and organization. Such activities also often lead to further questions and predictions that will help students analyze and more effectively comprehend what they have read, and in addition give them strategies to use as writers. Strategies such as "Mapping the Organizational Structure" and "Descriptive Outlining" will help students grasp how the ideas of the text are ordered and connected in ways that affect both comprehension and persuasion, as well as give them tools for writing and revision that they can use later in the module.

See the document, "Understanding Text Structures," for additional strategies for considering the structure of the text, such as clustering, webbing, and graphic organizers.

## Considering the Rhetorical Situation

As we move from considering the meaning of the text and the order of the material, it is time to ask some basic questions about the rhetorical situation:

- Who is the author's audience? What choices has the author made to address this audience?

- What is the author's purpose in writing or creating the text? What is he or she trying to accomplish?

- What is the occasion for the text? What prompts the writer to write it at this moment? What is the surrounding context that influences the writing?

- How is your situation as a reader different from the author's when he or she was writing? How does this influence your reading of the text?

The concept of rhetorical situation encompasses a collection of interrelated threshold concepts at the heart of the rhetorical approach, intimately connected to the notion that students enter into conversations when they read and write. Thus, an awareness of the rhetorical situation is central to the integration of reading and writing at the core of the ERWC. ERWC materials focus mainly on purpose, audience, and occasion as the elements of rhetorical situation. However, more nuanced elements of rhetorical situation that fit within these broad categories, such as *kairos* and exigence, are introduced in later modules.

Thinking about Genre: The concepts of audience and purpose are closely related to the concept of "genre." A "genre" can be seen as a collection of standard solutions to the problems of a recurring rhetorical situation, such as filing a report or writing a business email. We don't have to reinvent the business memo every time we write one. We don't have to worry about where the date goes or where the title goes, because these decisions have already been agreed upon. Genre conventions are especially targeted to the needs and expectations of an audience. A basic genre analysis includes such questions as:

- What kind of language does this audience expect?

- What kinds of information do they need and where do they expect to find it?

- How much detail do they expect?

- How do they expect to be addressed?

- How do they expect the writer to present him or herself?

- How will they use the document?

Asking students to attend to rhetorical situation is a crucial strategy for any complex reading. It allows students to go beyond **what** the text says to thinking about **how** the author says it and **why** he or she says it in that particular way.

Activities that can help students reconstruct rhetorical situation include the PAPA Square, the rhetorical précis, Circles of Intimacy, and graphic organizers for analyzing audience, purpose, and occasion. (Each of these reading strategies can later be used as a tool for students to analyze their own writing before they revise.) Additionally, students could rewrite a text for a different audience, examine texts in which the same subject has been presented to different audiences, or analyze the differences between two drafts of a single document.

A Note on Literary Texts: Literary texts, like all texts, are rhetorical. The author has an audience, a purpose, and an occasion for writing. The audience for a literary work is often connected with the genre or subgenre of the work. The audience for romance novels is different from that for science fiction, fantasy, or classic literature. The "purpose" of the work may be to explore a particular theme, often a problem or contradiction in human experience that has no definite solution. The "occasion" for the work may be a historical event or person, a personal experience, or anything else that inspires an author to produce this particular text.

However, literary texts are complicated in this regard. The "implied author" of the text may be very different from the actual author. The work may have a first person or a third person narrator, who may or may not be a character in the book. The narrator may be omniscient, limited in knowledge and perspective in various ways, or unreliable. Characters say things to other characters, employing rhetorical strategies that have effects on their fictional conversants and on the reader. A simple question such as "Why did the author do this?" has many layers of answers.

Questions such as the following may help students comprehend the work:

- What genre—story, novel, play, or poem—is the work, and what expectations do you have based on the genre?

- Is the work written in first person or third person? How can you tell?

- Is the narrator a character in the story? Is he or she reliable?

- Does the writer get inside the heads of any characters and describe their thoughts? Or does he or she stick to spoken dialogue and description from one character's point of view?

- What does the work seem to be about? What themes does it explore? (Tentative prediction at this point)

## Analyzing Rhetorical Grammar

Analyzing Rhetorical Grammar helps make students aware of how particular language features are used in written texts within a rhetorical context, so they will be better able to both comprehend them and subsequently incorporate these features into their own writing. Revisiting words, phrases, and sentence

structures deepens comprehension and builds lexical, semantic, and syntactic awareness. You may want to work with students to do the following:

- Unpack sentences that are particularly information-dense, discussing the grammatical components and vocabulary choices to arrive at an understanding of the sentence.

- Break sentences into short kernel sentences and combine them into longer, more dense sentences, and then discuss the effectiveness of the alternative ways of combining them.

- Identify grammatical patterns such as verb tenses, time markers (last week, since, tomorrow), modal verbs (can, could, must, might, should), or participial modifiers and consider the rhetorical effect of the grammatical choices the writer made.

- Analyze the logical relationships among the parts of sentences by focusing on the following: transition words and phrases (conjunctive adverbs such as "therefore," "in addition,", coordinating conjunctions (such as "for," "and," "nor," "but," "or," "yet," "so"), subordinating conjunctions (such as "although," "before," "because," "even though," "if," "as soon as").

- Consider the use of parallel structures (using the same pattern of words to show that ideas at the word, phrase, or clause level have the same degree of importance), participial phrases, adverbial phrases, absolutes and their effect on the reader.

- Practice composing complex sentence structure by creating original sentences following the pattern of a sentence or two from the text.

For ideas for how to create these kinds of activities, see the Rhetorical Grammar for Expository Reading and Writing Appendix. Analyzing the texts you are teaching using the Text Complexity Rubric (see XXX) can suggest opportunities for rhetorical grammar instruction that students can then apply to their own writing.

## Analyzing Stylistic Choices

Analyzing Stylistic Choices helps students see the linguistic and rhetorical choices writers make to inform or convince readers. The following questions address language use at all levels—word, phrase, sentence, paragraph, and discourse. What are the denotative and connotative meanings of the key words? How do specific words the author has chosen affect your response to the text? Which words or synonyms are repeated? Why? What figurative language does the author use? What does it imply? What effects do the choices of sentence structure and length have on the reader? To what extent does the language of the text support the purpose of the author? In what ways does it help convey the identity and character of the author? To what extent has the writer used language that is purposefully crafted for the intended audience?

A Note on Literary Texts: Although reading literature should not be a treasure hunt in search of hidden meanings buried behind symbols and metaphors, such devices are indeed part of the craft of the writer and do have meaning. Students may need help recognizing and interpreting them. Symbols, metaphors, irony, and other figurative devices do not hide meaning; they enhance it. Symbols are generally connected to the major themes of the work. Metaphors and similes are used to express in words what is difficult to express in words used normally. Such devices add to the beauty of the work and are essential to the expression of the writer's ideas, but they are not the reason for studying literature. They are part of the craft.

# Questioning the Text

Once readers have read and reread a text to understand it, they are ready to move toward interpreting, questioning, and analyzing it. This process can involve restating the central ideas of the text and responding to them from a personal perspective, but it also often includes questioning the assumptions of a text and noting its rhetorical strategies, evaluating its arguments and evidence, and considering how it fits into the larger conversation about the topic.

## Summarizing and Responding

Accurately summarizing the ideas of others is a fundamental element of academic writing. Summarizing is a powerful metacognitive skill that enables readers and writers to synthesize a text's meaning. It integrates the results of previous reading processes students have engaged in, and helps them further understand major ideas and the relationships among them. It is important to note, however, that summaries will differ according to their purpose. The annotations and other notes that students have made up to this point will be useful in their summaries and responses.

Responding gives students the opportunity to articulate their personal reactions to the text and to distinguish their ideas from someone else's ideas.

## Thinking Critically

In thinking critically, students move beyond initial reactions toward deeper evaluations of texts by analyzing the rhetorical choices of the author, exploring counterarguments, questioning evidence, and generally playing the doubting game. Students do this by reviewing their annotations and questions, researching the background of the author, assessing the credibility of the sources and the evidence, and looking for biases and gaps that may influence the author's viewpoint. Concepts such as ethos, logos and pathos, Toulmin argumentation, and audience analysis may be useful in helping students think critically about the texts.

For information on organizing effective discussions, see the document, "Using Classroom Discussion Strategies to Foster Rhetorical Literacies."

## Synthesizing Multiple Perspectives

"Synthesis" is often seen as the process of taking words, ideas, and facts from multiple texts and incorporating them in a new text to support a claim or an argument. Students can use note cards or charts to track what different authors say about a topic or issue. While this sort of synthesis is an important academic process, it is primarily about tracking *what* authors say. A deeper question is "*Why* do they say that?"

Some commentators disagree on details, while others have larger disagreements based on values, worldviews, or belief systems. Sometimes we disagree about what the facts are, but often we are disagreeing about what the facts *mean,* because we have different value systems or priorities. Writers can also have large, overlapping areas of agreement, but still disagree on key points. Sometimes writers with very different perspectives can agree on something, but for completely different reasons. Sorting out different viewpoints is an essential ability in critical reading.

Activities in this area will help students map out potential conflicts and agreements and situate themselves among them, resulting in a thoughtful engagement with a plurality of perspectives and ways of knowing. Later in the module students will do a different kind of synthesis in which they take words, ideas, and facts from all the texts they are working with in order to support their own views. At this point, however, they are exploring why different writers take different positions on the same issue.

<u>A Note on Literary Texts</u>: In a fictional world such as a novel, each character represents a different point of view. It may be helpful for students to identify major characters and describe their backgrounds, values, beliefs, personalities, and motivations. The various "Notes" publications and sources such as Wikipedia tend to present character profiles concisely in list form, but it is better to allow students to develop their own impressions as they read. It may also be useful for them to compare these characters to characters in other works, to celebrities, or to people they know.

**Reflecting on Your Reading Process**

Reflection is an essential component in learning. Students benefit from discussing what they have learned about how to read, considering how it has helped them reach their learning goals, imagining how they might use these strategies in other reading situations, and perhaps sharing that information with the rest of the class. Reflecting on their own reading processes helps students consolidate what they have learned about being a thoughtful and active reader and helps them to think about how they could continue to improve.

Reflection involves returning to the module goals and personal learning goals that they set for themselves. By reviewing the criteria they established for their success in achieving those goals, students can assess their own progress and achievement at this point in the module, setting themselves up to make new learning goals during the next module.

# PREPARING TO RESPOND

## Discovering What You Think

Although the writing process can be divided into stages, writing, like reading, is essentially a recursive process that continually revisits previous moments. Up until this point, students have been "writing to learn" by using writing to take notes, make marginal annotations, map the text, make predictions, and ask questions. But students have also been "reading like writers": they have been paying attention to the rhetorical moves that writes are making and noting rhetorical strategies and genres that they can take up when it is their turn to write. Now students are ready to build on the ongoing dialogue and set of resources they have gathered by producing their own texts that engage with the words, ideas, and arguments raised in readings and class discussion. In this transitional moment, their reading will inform, inspire, and guide their writing as they shift from being an audience for the writing of others to engaging in a conversation about those ideas and issues as writers themselves, addressing their own audience.

Allowing time for students to consider and process what they have read helps them establish a connection with the writing assignment. It promotes information gathering and idea generation as students begin to craft a response to a writing task. This transition from reading to writing provides opportunities for students to analyze information gathered during reading, assess its value, and begin to imagine the trajectory their own argument might take as they develop their thinking and plan to convince readers of their stance.

## Considering Your Task and Your Rhetorical Situation

In the workplace, the audience and purpose for writing are often very clear. While school is a preparation for various workplaces and real world activities, writing assignments frequently involve an invented audience and purpose. A well-designed writing prompt can minimize the sense of pretense and model the basic elements of an actual rhetorical situation. Key to this is giving students a rhetorical problem to solve and choosing or having students choose an appropriate genre to address these rhetorical problems. Additionally, the audience for students' writing should not only be the teacher, but other specific

audiences built into the prompt. The assignment will be the frame that your students use to decide what they will write about and how they will use the material from the texts they have read.

Designing writing assignments that provide students options for action and expression, and ways to adapt to work on the learning goals they have for the module, will help support students with different needs and goals. Consider ways to support students in representing their ideas visually, kinesthetically, or textually. Consider the range of genres available for students to use and learn from and provide options for both simpler expressions and more complex expressions of the work of the writing task. Allow students to access materials at their level, but encourage them to go beyond what they know how to do well. Finally, when designing modifications to the writing task, be sure that each task has the same goals for learning. Creating a rubric to support students in this learning and providing annotated student work are also very helpful resources to support students.

See the document, "Designing a Writing Prompt," for more information about designing your own prompts. For information on timed writing strategies, see the document, "Preparing Students for On-Demand (Timed) Writing."

## Gathering Relevant Ideas and Materials

After students have thought carefully about the purpose, audience, and occasion of their writing, they can gather the materials they have generated and collected throughout the module and reconsider them in light of their own rhetorical situations. They can return to their syntheses, their notes, their summaries, their annotations, their descriptive outlining, other responses, and the readings themselves for two main purposes: to select materials that are relevant to their task and to develop their own position amid the texts they have encountered. This could include sorting information and looking for significant patterns. For optimal engagement, provide choices about what they gather, how they engage the material, and how they address the rhetorical situation, including the audience.

## Developing a Position

In this section, students will consider the writing task and the relevant resources they have gathered to determine what their initial stance is toward the issues and the material. Their ideas may change as they write, research, receive feedback, and revise; this is part of the writing process.

Additionally, this section is for further sorting, organizing, and committing to the ideas and evidence they gathered in the previous cell of the assignment template. Essentially, they will need to put their opinions in conversation with multiple texts in order to clarify their own position. Looking at the situation from multiple perspectives can help students identify their own stance as well inform them about other relevant stances or perspectives they may have to contend with.

See the document, "Prewriting Strategies," for more information on prewriting. After responding to readings, collecting notes, organizing sources or issues, and adding observations, students are now prepared to extend their thinking and develop content. As they take notes at this point, students will have written and collected (from writing done throughout the rhetorical reading strand) words, sentences, and paragraphs they can use in their first draft.

# WRITING RHETORICALLY

Thinking of writing as a rhetorical activity invites students to consider the importance of audience, purpose, ethos, situation, message, and genre as they write to affect readers in particular ways. The rhetorical approach calls for them to consider the circumstances that inform the occasion for writing before deciding on an argument and ways to develop and organize it. Thus, writing rhetorically emphasizes contextualized thinking, sense making, and persuasion as prerequisites for considerations about form or genre. At this point as students begin to compose a first draft, they are about to make an active contribution to the conversation among voices and texts with which they have been interacting. At this stage, writing is often "writer-based" in that it represents an attempt to get the writer's ideas on paper, or "reading-based" in that it synthesizes the viewpoints and information of various sources to help the writer establish his or her position in the ongoing conversation. Later drafts will be more "reader-based" in that they are more concerned with how an audience will respond.

The composing process unfolds differently for different writers. The concerns in this section may be fulfilled in a non-linear fashion. In whatever order the process unfolds, students should have a draft of their document by the end of this section.

## Composing a Draft

Writing can be a way of discovering what we think and working through our personal concerns, for example in diaries and journals, but most often we write to communicate our ideas to others. In addition to forms of print and electronic media, such as letters, newspaper articles, memos, posters, reports, online forums, and Web sites, writing broadly conceived also includes texting, emailing, posting to a blog, submitting a message to a discussion board, tweeting, and using social media like Facebook. All of these forms of writing, as well as the more formal academic essay required in schools and universities, involve writers entering ongoing conversations in order to communicate thoughts, insights, and arguments.

For most writers, writing is a multi-draft process. As they create their first draft, writers take risks, explore ideas, and think on paper, knowing that they will have an opportunity later to revise and edit. When students plan to turn in their first drafts as their final drafts, they often pursue correctness and completion too early. If it is clear from the beginning that revision is an important part of the writing process, students can experiment with tentative positions and arguments that can be evaluated, refined, and sharpened in a later draft. While students will want to keep their audience in mind throughout the writing process because thinking about audience is a guide to effective writing, the first draft is generally "writer-based" and discovery-oriented in that it serves to help the writer think through the issues and take a position. The first draft is often where students find out what they really think about a particular issue or topic.

### Making Choices about Learning Goals

At some point early in the writing process, writers need to take stock of where they have come from and where they are going. Revisiting the goals they set for themselves in the early stages of the module and setting new goals in light of the task they have been given or have chosen will enable them to approach what they are doing as another stage in their development as writers. Rather than seeing this writing task as simply another school assignment, having students create personal goals for learning in the context of the goals of the module will set students up to become effective learners and to transfer what they are learning to other situations in school and beyond. Setting learning goals is the first step to reflecting on what they learned and can be part of the formative assessment process of the module.

**Making Choices as You Write**

As they compose a draft, writers make a multitude of rhetorical decisions based on their audience's expectations and needs, as well as their own purposes for writing. Some of the moment-by-moment choices writers make during the drafting process include the following:

- Deciding on appropriate genre conventions

- Selecting the most relevant and compelling evidence

- Choosing an effective organizational structure

As noted above, a genre is a set of standardized solutions to the requirements of a recurring rhetorical situation. The appropriate genre or format may be specified by the writing assignment, but students may have to make choices about what genre they will write in (e.g. argument, review, public service announcement, letter, brochure) or they may have to make choices about the features of a genre they will include or not include or how they will organize or emphasize those features.

Similarly, writers determine the relevance, specificity, and appropriateness of their evidence in relation to the rhetorical situation. Not all evidence is equally compelling, so students need experience in the process of determining what evidence will be most persuasive, given their genre, purpose, and audience.

In some genres, such as memos and reports, the organizational patterns are relatively fixed. Others allow considerable latitude. Analyzing mentor texts, including student work, can clarify the demands of a particular genre as well as the options that are open to writers. The writer's purpose at this stage of composing the draft is to organize materials to highlight logical connections—whether that is through sorting, creating idea chunks, outlining, clustering, or some other strategy. Writers also work at this point to envision conceptual relationships among ideas. Some writers prefer to work out a system of organization after composing a "discovery" or "zero draft," while others prefer to have an outline in place before starting to write. Different kinds of writing lend themselves to different processes. The more fixed the genre expectations, the more useful starting with a rough outline is likely to be; the more fluid the expectations (for example, an opinion piece or reflective essay), the more productive a more open-ended process will generally be.

**Negotiating Voices**

One of the most important features of academic writing is the use of words and ideas from written sources to support the writer's own points. There are essentially three ways to incorporate words and ideas from sources, as shown below:

- Direct quotation: Jeremy Rifkin says, "Studies on pigs' social behavior funded by McDonald's at Purdue University, for example, have found that they crave affection and are easily depressed if isolated or denied playtime with each other" (15).

- Paraphrase: In "A Change of Heart About Animals," Jeremy Rifkin notes that McDonald's has funded studies on pigs that show that they need affection and playtime with one another (15).

- Summary: In "A Change of Heart About Animals," Jeremy Rifkin cites study after study to show that animals and humans are more alike than we think. He shows that animals feel emotions, reason, make and use tools, learn and use language, and mourn their dead. One study even shows that pigs need affection and playtime with one another and enjoy playing with toys (15).

Learning to cite accurately and determining how best to incorporate the words and ideas of others are essential for students to establish their own ethos.

Students need practice choosing passages to quote, leading into quotations, and elaborating them so that they are well integrated into their own text. Paraphrasing passages, which some students avoid because it requires an even greater understanding of the material to put it in their own words, is another important skill in academic writing. Students can revisit the work they did in "Summarizing and Responding" in the Questioning the Text section and "Gathering Relevant Ideas and Materials" in the Preparing to Respond section in order to build on work they have already completed. Students can continue to practice these skills by choosing quotations, paraphrasing them, and then discussing whether they agree or disagree and why. This can be done in a pair or group activity in which students choose quotations and then help each other paraphrase them.

As students learn to integrate the ideas of others into their own writing, they need to develop the ability to distinguish their ideas from those of their sources and to make clear their stance in relationship to those sources. Observing how writers move among the various voices in their texts and practicing negotiating voices in their own texts will help students to incorporate the ideas of others effectively and ethically in their own texts.

For a more detailed explanation of how to teach students to avoid plagiarism and cite sources, see the document, "Using Sources and Avoiding Plagiarism." See also the Rhetorical Grammar for Expository Reading and Writing unit for the module *Into the Wild* in the second edition of the ERWC.

# Revising Rhetorically

Most students equate revising with editing, but more advanced writers understand that revision involves "re-evaluating" the concepts of the paper: the use of information, the arrangement and structure of arguments, and the development and significance of ideas. Revision—as both a reading activity and a writing activity—is based on an assessment of how well the writing has communicated the author's intentions—the argument or ideas of the text. Revising for rhetorical effectiveness encourages writers to address issues of content and structure to get the big ideas in place before they edit in order to address sentence-level concerns such as word choice and grammatical accuracy. However, students can be encouraged to recognize that choosing precise words, modifying to add details, and connecting or condensing ideas all have a rhetorical effect on readers and can be addressed as the need arises.

## Analyzing the Draft Rhetorically

A rhetorical analysis of an early draft requires the writer to assess the effectiveness of the writing based on its purpose, the logic of the argument, the needs of the audience, and the ethos the writer constructs.

Here are some questions that support a rhetorical assessment of a draft:

- What is the rhetorical situation? Who is my audience, and what is my purpose?

- What types of evidence does this audience value most highly?

- How can I establish my own authority to address this issue? What credibility do I have with this audience?

- What are the most important factors contributing to either the success or failure of my argument?

- What is the most relevant feedback I have received about this audience and context?

After this rhetorical analysis, students can create a revision plan for increasing the effectiveness of the draft.

**Gathering and Responding to Feedback**

Guiding students to look for the same types of features in their own writing that they have observed in the professional writing they have read and to consider incorporating them if they are not evident can make students more thoughtful in crafting their own style. When teachers are able to demonstrate the moves good writers engage in during revision, they invite students into discussions about writing that develop revision vocabulary and revision reading skills.

Students need feedback on their writing. Some of this can be from peers during the revision stage, but instructor feedback is essential. Although responding to drafts and conferencing with students is undoubtedly time consuming, intervening in the writing process at useful points to make comments that are well targeted to both the assignment's demands as well as to the student's needs is one of the most effective practices for increasing engagement and improving writing.

The most valuable point for students to receive feedback is before they revise and edit, so they can actively apply what they learn from your response to the next draft. One particularly effective time for instructor response is after students have produced their first revised, "reader-based" draft. Students can then use instructor feedback to revise and improve the final draft they will submit for a final grade. As students see their own writing evolve, an improved grade can serve as additional motivation for them to put sustained effort into revisions.

Acting on Feedback: When students get their papers back with feedback from various peers, instructors, and others, they may not understand all the feedback or how to implement suggested changes. It is useful for instructors to model this revision process with a sample paper, particularly how to apply feedback, but also how to make decisions about what feedback means and how to apply it in relation to the writer's purpose. When students can observe and collaboratively participate in how to move from feedback to revision, they are better able to internalize the moves proficient writers make in revision and subsequently engage in these moves independently.

See the document, "Revision Strategies," for specific revision workshop strategies.

For suggestions on managing this process, see the document, "Handling the Paper Load and Effective and Efficient Response to Student Writing."

# Editing

## Editing Your Draft

While the first draft of an essay is generally writer-based, as writers revise, they write with the reader in mind, writing that is, in other words, more reader-based. At this point, they will need to address "local" issues such as grammar and usage, sentence clarity, sentence variety, word choice, and other features. Students benefit from instruction that targets particular features and asks them to make observations about those features and experiment with their use. Applying what they have learned to their own writing makes this instruction meaningful and more likely to transfer to subsequent writing situations.

Editing for Grammar and Usage: Rhetorical Grammar for Expository Reading and Writing offers units on specific topics designed to go with particular modules. They provide examples of the kinds of editing questions that can guide students to apply what they have learned to their own writing. Over the course of a year, students become progressively responsible for editing for more language features (forming complete sentences, using verb tenses and time markers in discourse, using modals to qualify assertions, expanding sentences using adjective and adverbial clauses, etc.) once they have received instruction and had opportunities to practice these features. These units can be adapted for use with other modules to

provide the same kind of sequenced approach to teaching students how English works at the sentence level, so they can edit their own writing.

You also might consider marking your student papers exclusively for one skill at a time, letting the skills accumulate as the term progresses.

Editing for Vocabulary: Students will have acquired new vocabulary, both general academic words and phrases and disciplinary vocabulary that is specific to the topic, during the course of the module. Asking them to use precise language as they write and edit, particularly the vocabulary that they have learned and practiced as they read the texts in the module, will enable them to make their own arguments with greater clarity and stylistic effect.

For students who have demonstrated general control of these language features, you might want to use the "Essay Evaluation Form, Part II-Editing Checklist" to give feedback. Using these guidelines as the focus of the task of editing will give students a consistent checklist for each writing task. Beyond this appendix, students can consult either an Online Writing Lab (OWL) or a grammar/usage handbook for explanations of any rules or conventions that confuse them. The Purdue Online Writing Lab is one of the best, most comprehensive resources available for editing.

## Preparing Your Text for Publication

The final step of the composing process is to share the work with its intended audience. "Publication" takes many forms: giving a public presentation, submitting a manuscript to an editor, turning in an assignment, posting a blog, and hitting "send" on an email, to name a few. The appearance of a published work significantly impacts its effectiveness. Paying careful attention to their target audience's expectations in terms of format and design can help writers achieve their intended purpose.

## Reflecting on Your Writing Process

Reflection allows students to articulate their attitudes and assumptions about literacy and the role it plays in their developing academic identities. They will benefit from discussing what they have learned about how to write and how they can apply what they have learned to future writing assignments in this class and in other subjects. They may share their reflections with the rest of the class in order to develop a shared understanding of key terms and the important moments and moves in academic reading, discussion, and writing that they experienced and will draw on in the future.

## Reflecting on Your Learning Goals

Reflection is an essential component in learning. Students need to return to the learning goals that they identified at the beginning of the module and the additional ones they determined as they began to write. They then can assess their progress towards achieving their own learning goals and develop new goals for subsequent learning. They also can consider what strategies they engaged to persist through challenging tasks and consider how they might conduct their work differently next time or in a different context.

# Teacher Version Only: Reflecting on Your Teaching Process

Just as students benefit from setting goals and reflecting on what has been achieved and what remains to work on, so do teachers. As teachers, we need to assess the effectiveness of our teaching of the module. We also need to review our students' self-assessments since they can help us understand where they are in the process of developing academic literacy and academic identities. This process will enable us to establish our own goals for the next teaching cycle and to tailor our instruction to our students and the goals they have set for themselves.