

# Assignment Template

This template presents a process for helping your students read, comprehend, and respond to nonfiction texts. 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. By the end of the course, your students should be able to read an appropriate text on their own, without elaborate preparation, and write about it coherently. We recommend that your students read contemporary essays, newspaper and magazine articles, editorials, reports, memos, voting materials, assorted public documents, and other nonfiction texts for the activities.

## Template Overview

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Writing to Learn  
Using the Words of Others  
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# Reading Rhetorically

## Prereading

### Getting Ready to Read

As your students approach a reading assignment, engage them with the text through quickwrites, group discussions, brainstorming, or other exercises to achieve the following goals:

- Help your students make a connection between their own personal world and the world of the text.
- Help your students activate prior knowledge and experience related to the issues addressed in the text.
- Help your students share their knowledge and vocabulary relevant to the text.
- Help your students generate questions that anticipate what the text is about.

*Quickwrite (5 minutes).* Before a class discussion or a reading, assign your students a five-minute quickwrite. Consider what they know about the topic and what they might think about it. You might ask them to volunteer to read their quickwrites or discuss them with a partner or in a group.

### Introducing Key Concepts

This section discusses opportunities for threading the module together conceptually. Key concepts are highlighted and taught through activities that will be revisited during the module in your students' discussions and their writing. Vocabulary strategies are emphasized in the modules, and specific directions for you to teach new words or concepts are presented in this section. The strategies are expanded on in other sections.

The introduction of key concepts may include the following strategies:

- Identifying and discussing a key concept or term in such activities as defining, discussing denotation and connotation, and comparing and contrasting
- Using a prereading activity—such as rankings and rating scales, graphic organizers, role-play activities, and scenario discussions and readings—to activate prior knowledge, provide background information and schema, motivate your students to become interested in the text, and capture their opinions or biases before reading
- Organizing key concepts by categorizing them and the key terms, using sorting activities, semantic maps or webs, or charts

#### English–Language Arts (ELA) Content Standard: Writing Applications (Genres and Their Characteristics)

- 2.3 Write reflective compositions:
- a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).

#### Word Analysis, Fluency, and Systematic Vocabulary Development

- 1.0 Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.
- 1.3 Discern the meaning of analogies encountered, analyzing specific comparisons as well as relationships and inferences.

**Reading Comprehension  
(Focus on Informational  
Materials)**

- 2.1 Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.

**Reading Comprehension  
(Focus on Informational  
Materials)**

- 2.1 Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.
- 2.3 Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.

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## Surveying the Text

Surveying the text gives your students an overview of what the reading selection is about and how it is put together. Surveying also helps your students create a framework in which they make predictions and generate questions to guide their reading. When they survey the text, your students will carry out the following tasks:

- Looking for titles and subheadings
- Looking at the length of the reading
- Finding out about the author through library research or an Internet search and discussing the results with the class
- Discovering when and where the text was first published
- Noting the topics and main ideas

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## Making Predictions and Asking Questions

Begin this activity by asking your students questions that will help them make predictions about the text on the basis of the textual features noted in the surveying process. Help them notice the textual features that are relevant to the particular genre and rhetorical situation. Ask your students to think about the character and image of the writer, the nature of the audience, and the purpose of the writing. Be sure to ask them to explain how they formed their predictions, having them give evidence from the text they have surveyed. You might ask the following questions:

- What do you think this text is going to be about?
- What do you think is the purpose of this text?
- Who is the intended audience for this piece? How do you know?
- Based on the title and other features of the text, what information or ideas might this essay present?

You might also create an anticipation guide (or a study guide) for the reading selection to help your students navigate their way through the issues presented in the text. The best anticipation guides require students to bring their experience to their reading and create a tutorial for the selection.

Ask your students to read the first few paragraphs of the text (depending on where the introduction ends) and the first sentence after each subheading or, in the case of a short text, the first sentence of each paragraph. Then ask them to address the following questions:

- What is the topic of the text?
- What is the author's opinion on that topic?
- What do you think the writer wants the reader to do or believe? How did you come to this conclusion?
- How could you turn the title into a question (or questions) to answer as you read the essay?

### Word Analysis, Fluency, and Systematic Vocabulary Development

- 1.0 Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.
- 1.1 Trace the etymology of significant terms used in political science and history.
- 1.2 Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

### COLLEGE EXPECTATIONS

In addition to responding to the ELA standards, this activity is designed to develop the vocabulary skills assessed by college placement exams, such as the California State University English Placement Test and the University of California Analytical Writing Placement Exam. Students should be able to do the following:

- Recognize word meanings in context.
- Respond to tone and connotation.

### Reading Comprehension (Focus on Informational Materials)

- 2.1 Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.
- 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.

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## Introducing Key Vocabulary

Before your students start reading the text, assign several key words for them to look for as they read. Choosing key words and then reinforcing them throughout the reading process is an important activity for students at all proficiency levels. The following options are useful for introducing key vocabulary:

- Provide your students with the meanings of key words.
- Ask your students to record in a vocabulary log the meanings of key words from the context of the reading.
- Assign your students to work in small groups to look up key vocabulary words.
- Study key words as a class project.

*Note:* See Appendix B for brief explanations of various vocabulary activities.

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## Reading

### First Reading

The first reading of an essay is intended to help your students understand the text and confirm their predictions. This is sometimes called reading “with the grain” or “playing the believing game” (Bean, Chappell, and Gillam). Ask your students the following questions:

- Which of your predictions turned out to be true?
- What surprised you?

The following metacognitive strategies are especially effective at this stage:

- Book marks
- Chunking
- GIST (Generating Interactions between Schemata and Text)
- Graphic organizers
- Quickwrites
- Reciprocal Teaching
- Say, mean, matter
- SQP2RS (Survey, Question, Predict, Read, Respond, Summarize)

**Word Analysis, Fluency, and Systematic Vocabulary Development**

1.0 Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.

**Writing Strategies**

1.7 Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).

**Reading Comprehension (Focus on Informational Materials)**

2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.

- Talking to the text/annotating the text/highlighting
- Think aloud

*Note:* See Appendix A for a brief explanation of each of these strategies.

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## Looking Closely at Language

The reading activity of looking closely at language is meant to build on the vocabulary work you began with your students in their study of the key words. To help your students look closely at language used in an article, select a list of words from the text that may be unfamiliar to them, and then choose one of the following assignments for them to carry out.

- Completing a vocabulary self-assessment work sheet
- Compiling a vocabulary log
- Making predictions from context; looking words up to confirm

*Note:* See Appendix B for brief explanations of various vocabulary activities.

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## Rereading the Text

During the initial reading, your students read “with the grain,” playing the “believing game.” In the second reading, they will read “against the grain,” playing the “doubting game.” As they reread the text, your students will develop fluency and build vocabulary, both of which are integral to successful comprehension.

As your students reread the text, ask them to make marginal notations (e.g., asking questions, expressing surprise, disagreeing, elaborating, and noting any instances of confusion). The following approach is one way to structure the assignment:

1. Ask your students to label the following points in the left-hand margin:
  - Introduction
  - Issue or problem being addressed
  - Author’s main arguments
  - Author’s examples
  - Conclusion
2. Ask your students to write in the right-hand margin their reactions to what the author is saying.

You may want to begin this activity by having your students work collaboratively as a class. Then ask them to exchange their annotations and compare their labeling and responses in small groups or in pairs.

### Literary Response and Analysis

- 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.

### COLLEGE EXPECTATIONS

In addition to responding to the ELA standards, this activity is designed to develop the close reading skills assessed by college placement exams, such as the English Placement Test and the Analytical Writing Placement Exam. Students should be able to do the following:

- Draw inferences and conclusions.
- Respond to tone and connotation.

### Reading Comprehension (Focus on Informational Materials)

- 2.1 Analyze both the features and the rhetorical devices of different types of public documents (e.g., policy statements, speeches, debates, platforms) and the way in which authors use those features and devices.
- 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.

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## Analyzing Stylistic Choices

The particular line of questioning presented here for analyzing stylistic choices is offered to help your students see that the linguistic choices writers make create certain effects for the readers. The questions are divided into two categories, words and sentences.

### Words

- What are the denotative and connotative meanings of the key words? How do the specific words the author has chosen affect your response?
- Which words or synonyms are repeated? Why?
- What figurative language does the author use? What does it imply?

### Sentences

- Is the sentence structure varied?
- What effects do the choices of sentence structure and length have on the reader?

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## Considering the Structure of the Text

These activities call for your students to map out or otherwise graphically represent different aspects of the text. By doing so, they will gain a clearer understanding of the writer's approach to the essay's content. The activities will lead to further questions that will help your students analyze what they have read.

### Mapping the Organizational Structure

Ask your students to use descriptive outlining to map the organization of the text by taking the following steps:

- Draw a line across the page where the introduction ends. Is it after the first paragraph, or are there several introductory paragraphs? How do you know?
- Draw a line across the page where the conclusion begins. Is it the last paragraph, or are there several concluding paragraphs? How do you know?
- Discuss in groups or as a class why the lines were drawn where they were. In this activity, thinking and reasoning about organizational structure is more important than agreeing on where the lines should be drawn.
- Further divide the body of the text into sections by topics (what each section is about).
- Write a short description of what each section is about, what it says about that topic, and the rhetorical function of the section (why the writer put it there).

After this has been done, ask the following questions:

- How does each section affect the reader? What is the writer trying to accomplish?
- What does each section say? What is the content?
- Which section is the most developed?
- Which section is the least developed? Does it need more development?
- Which section is the most persuasive? The least persuasive?
- On the basis of your chart of the text, what do you think is the main argument? Is that argument explicit or implicit?

### **Clustering or Webbing**

Ask your students to cluster the ideas contained in the text by taking the following steps:

- Draw a circle in the center of a blank page, and label the circle with the main idea of the text.
- Record the supporting ideas of the text on branches that connect to the central idea.

### **Mapping the Content**

Ask your students to map the content of the text by taking the following steps:

- Discuss how the ideas are related to one another.
- Draw a picture of the argument, mapping the sequential flow of the text verbally or graphically.

### **Graphic Organizers**

For this activity, create a partially blank chart that your students can fill in with key elements such as main ideas, arguments, evidence, key quotations, and responses. You will need to supply clear prompts on the chart so your students will know what they are to fill in.

### **Analyzing the Students' Findings**

- Discuss with the class how the text is organized (text structures).
- Ask your students to work in pairs or small groups to identify the major parts of the text and discuss the purposes of those parts.

## **Postreading**

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### **Summarizing and Responding**

Summarizing is a very important strategy your students will need to learn. It involves extracting the main ideas from a reading selection and explaining what the author says about them. Some options for teaching this complex strategy are the following:

- With the mapping activity, show your students how to construct a summary using their knowledge of the author's structure of the text

**Prerequisite Seventh Grade: Writing Applications (Genres and Their Characteristics)**

- 2.5 Write summaries of reading materials:
- Include the main ideas and most significant details.
  - Use the student's own words, except for quotations.
  - Reflect underlying meaning, not just the superficial details.

**Writing Applications (Genres and Their Characteristics)**

- 2.2 Write responses to literature:
- Demonstrate a comprehensive understanding of the significant ideas in works or passages.

**Reading Comprehension (Focus on Informational Materials)**

- 2.4 Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.
- 2.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.
- 2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).

and how to respond to the text on the basis of their experiences and opinions.

- Consider using SQP2RS and GIST, two effective approaches for teaching and reinforcing skills for summarizing.
- Instead of asking your students to write a response, ask them to summarize a text and then write questions that can be used as the basis for a class discussion.
- Ask your students to work in groups, each one summarizing a main part of the text, and then have the entire class work together to create a coherent paragraph that summarizes all the main points of the text.

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## Thinking Critically

The following questions will move your students through the traditional rhetorical appeals. Using this framework, help your students progress from a literal to an analytical understanding of the reading material.

### Questions about Logic (Logos)

- What are the major claims and assertions made in this reading? Do you agree with the author's claim that . . . ?
- Is there any claim that appears to be weak or unsupported? Which one, and why do you think so?
- Can you think of counterarguments the author does not consider?
- Do you think the author has left something out on purpose? Why?

### Questions about the Writer (Ethos)

- Does this author have the appropriate background to speak with authority on this subject?
- Is the author knowledgeable?
- What does the author's style and language tell the reader about him or her?
- Does the author seem trustworthy? Why or why not?
- Does the author seem deceptive? Why or why not?
- Does the author appear to be serious?

### Questions about Emotions (Pathos)

- Does this piece affect you emotionally? Which parts?
- Do you think the author is trying to manipulate the reader's emotions? In what ways? At what point?

### COLLEGE EXPECTATIONS

In addition to responding to the ELA standards, these questions are designed to develop the skills assessed by college placement exams, such as the English Placement Test and the Analytical Writing Placement Exam. Students should be able to do the following:

- Identify important idea.
- Understand direct statements.
- Draw inferences and conclusions.
- Detect underlying assumptions.
- Recognize word meanings in context.
- Respond to tone and connotation.

### Prerequisite Ninth and Tenth Grade: Reading Comprehension (Focus on Informational Materials)

- 2.4 Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.

- Do your emotions conflict with your logical interpretation of the arguments?
- Does the author use humor or irony? How does that affect your acceptance of his or her ideas?

### Other Categories of Questions to Develop Critical Thinking

- Questions to identify important ideas
- Questions to identify the meaning of direct statements
- Questions that require students to draw inferences and conclusions
- Questions to get at underlying assumptions
- Questions about the meanings of words and phrases in context
- Questions about tone and connotation

**Quickwrite (5 minutes).** Use this strategy at the beginning of the class to get your students thinking about the topic. What is the essay's main topic? What do you think the writer is trying to accomplish in the essay? You can then read several quickwrites to the class to start a discussion or have your students read their own quickwrites aloud.

When a discussion becomes bogged down or unfocused, ask questions such as the following: What are the main issues here? What does the writer want the reader to believe? What perspectives are represented in the text?

At the end of a session, ask questions such as the following: What did you learn from this discussion? How might you be able to use this new information?

## Connecting Reading to Writing

### Writing to Learn

Although the writing process can be divided into stages, writing, like reading, is essentially a recursive process that continually revisits different stages. Much of the prewriting stage has already been accomplished at this point because your students have been “writing to learn” by using writing for taking notes, making marginal notations, mapping the text, making predictions, and asking questions. Now they are ready to use what they have learned to produce more formal assignments.

### Using the Words of Others

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 strategies for incorporating words and ideas from sources, as shown below:

1. Direct quotation: Jeremy Rifkin says, “Studies on pigs’ social behavior funded by McDonald’s at Purdue University, for example, have found

**Prerequisite Ninth and Tenth Grade: Writing Strategies**

- 1.5 Synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).
- 1.6 Integrate quotations and citations into a written text while maintaining the flow of ideas.
- 1.7 Use appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals (e.g., *Modern Language Association Handbook*, *The Chicago Manual of Style*).

**Writing Strategies**

- 1.7 Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).

that they crave affection and are easily depressed if isolated or denied playtime with each other” (15).

2. 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).
3. 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).

Which citation format should you teach? This is not an easy question to answer because most students will end up using at least two formats in their college work. The two most common documentation styles are the Modern Language Association (MLA) format, used mainly by English departments but also in business, and the American Psychological Association (APA) format, most common in the social sciences. The MLA format is probably the better format for your students to learn because instructors of freshman composition class are likely to require their students to use it. Other formats students may encounter are the Council of Science Editors (CSE) format, used in the sciences, and Chicago Manual, which is based on *The Chicago Manual of Style*, published by the University of Chicago Press.

Whichever format they use, your students will need to learn to record all the necessary information and acquire the habit of documenting sources. They will need to record, at a minimum, the author, title, city of publication, publisher, date of publication, and page number when citing a source. Style manuals are available to guide your students.

### MLA Format

**Books.** Here is the MLA format for the citation for a typical book:

Bean, John C., Virginia A. Chappell, and Alice M. Gilliam. *Reading Rhetorically: A Reader for Writers*. New York: Longman, 2002.

**Newspapers.** Here is the bibliographic information for the article quoted above in MLA format (because it was published in a newspaper, the format and the information included differ somewhat):

Rifkin, Jeremy. “A Change of Heart About Animals.” *Los Angeles Times*. 1 Sept. 2003: B15+.

**Web sites.** Students often want to incorporate material from Web sites. To document a Web site, they will need to give the name of the author (if known), the title of the site (or a description, such as “Homepage,” if no title is available), the date of publication or update (if known), the name of the organization that sponsors the site, the date of access, and the Web address (URL) in angle brackets. For example:

*University Writing Center.* 26 June 2003. University Writing Center, California Polytechnic State University, Pomona. 26 May 2004 <<http://www.csupomona.edu/uwc/>>.

The author for the above site is unknown, so no name is given. This entry would appear in the Works Cited section alphabetized by “University.”

**In-Text Documentation.** MLA style also requires in-text documentation for every direct quotation, indirect quotation, paraphrase, and summary. Many students are confused by this, believing that documentation is necessary only for direct quotations. If the author’s name is given in the text, the page number should be given in parentheses at the end of the sentence containing the material. If not, both the author’s name and the page number are required. For example, here is a paraphrase of material from the Rifkin article. Because the author is not named in the text, the last name goes in the parentheses:

It is well-established that animals can learn to use sign language. A long-term study at the Gorilla Foundation in Northern California shows that Koko, a 300-pound gorilla, can use more than 1,000 signs to communicate with her keepers and can understand several thousand English words. She also scores between 70 and 95 on human IQ tests (Rifkin 15).

An academic paper is most often a dialogue between the writer and his or her sources. If your students learn to quote, paraphrase, summarize, and document sources correctly, they will be well on their way to becoming college students.

This short introduction presents only the basic concepts of MLA documentation. Your students will need access to the *MLA Handbook for Writers of Research Papers*, which covers the system in more detail.

**Practice with Sources.** An exercise that can help your students learn to incorporate material from other sources is “Practice with Sources.” Ask your students to choose from the text three passages they might be able to use in an essay. First, have them write each passage as a correctly punctuated and cited direct quotation. Second, have them paraphrase the material in their own words, citing the material correctly. Last, have them respond to the idea expressed in the passage by agreeing or disagreeing with it and explaining why, again with the correct citation. It is easy to see whether your students understand the material by looking at their paraphrases. Later, they can use the material in an essay.

### Reading Comprehension (Focus on Informational Materials)

- 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.
- 2.4 Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.
- 2.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.
- 2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).

### Writing Strategies

- 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
- 1.9 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

## Negotiating Voices

In the “Practice with Sources” activity, your students practiced selecting useful and interesting material, punctuating direct quotations, recasting the language for indirect quotations and paraphrases, and responding to the ideas. Now you will help your students put direct quotations, indirect quotations, concepts, facts, ideas, and opinions from other writers into their own texts and keep the voices straight. The goal is for your students to be able to make clear who is saying what as well as what the relationships between the ideas are. In other words, the intent is that they become able to operate in much the same way as an air traffic controller, who must guide aircraft of many types from many places to a safe landing without incident, or a choir director who organizes multiple voices into a harmonious chorus.

One strategy for achieving this goal is to give your students models for language they might use to integrate and situate those other voices. Students often are confused when they discover that their sources disagree. How can they put these dissonant voices in conversation with one another? You might give your students introductory language, such as the following frames:

- The issue of \_\_\_\_\_ has several different perspectives.
- Experts disagree on what to do about \_\_\_\_\_.

You might then give them language that introduces ideas from particular writers:

- Noted researcher John Q. Professor argues that . . .
- In a groundbreaking article, Hermando H. Scientist states that . . .
- According to Patricia A. Politician . . .

Contrary views can be signaled by adding transitional phrases:

- However, the data presented by Hermando H. Scientist shows . . .
- On the other hand, Terry T. Teacher believes . . .

The student writer then needs to add his or her own voice to the mix:

- Although some argue for \_\_\_\_\_, others argue for \_\_\_\_\_. In my view . . .
- Though researchers disagree, clearly . . .

Many similar frames for introducing the words and ideas of others and signaling a stance on those ideas can be found in *They Say/I Say: The Moves That Matter in Academic Writing*, by Gerald Graff and Cathy Birkenstein, which is an excellent resource for exploring essential phrases used in academic writing. Your students might also create their own set of frames by looking at language used by professional writers.

### Activity: Listing Models and Frames

Give your students a newspaper article or an editorial in which the writer summarizes or synthesizes several different perspectives and argues for his or her own position. Ask them to underline phrases that signal relationships between and among different ideas and perspectives. Make a list of these phrases that your students can use in their own writing.

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### The Problem of the Writer's Self

In this discussion we have used the metaphor of a conversation among different “voices” or “selves” that a writer has to keep straight, and we outlined some language frames that will help the student writer begin to integrate and synthesize those different voices. But what about the writer's own voice or self? Current composition theory holds conflicting views of the writer's self. In the “expressivist” view, the writer is a unique individual self, seeking—and speaking in—an authentic (individual) voice. In the extreme, this view may lead to what columnist John Leo calls “the romantic notion that rules, coherence, grammar, and punctuation are unimportant: what counts is the gushing of the writing self.” However, it may be helpful to think of this extreme view of a totally unique and individual self as one end of a continuum of possible writerly selves. Focusing on this end of the continuum, our goal is not just self-expression, but creating a writer with the confidence to express his or her individual feelings and opinions. Personal essay assignments that encourage this kind of expression develop fluency and confidence. And of course, there are times when it is necessary and appropriate for a writer to say what he or she thinks in his or her own voice.

At the other end of the continuum is a competing view that sees the writer at the center of multiple conflicting discourses and the self, at least in part, as constructed by those discourses. We all play multiple roles in life and speak and behave differently in each of them. Our selves are complex. It is also true that words tend to be found in groups and that groups of words tend to have concepts and perspectives built into them. Rhetorician Kenneth Burke (47) calls such groups of words “terministic screens” because the terms themselves screen out certain views and bring others into focus. When we use such words, do we speak them or are we being spoken by them? It is a little of both. And we have rhetorical choices to make. Choosing the appropriate self to present in the writing is a problem of *ethos*. It is largely a matter of creating an ethos appropriate to the purpose and audience for the writing.

**Some examples.** Recently, a team of scientists created an artificial bacterium. They copied the genome of an existing bacterium and are planning to insert the human-made DNA into a cell. Here is the lead from a feature article about this achievement from *Time* magazine:

Man Makes Life. Well, almost. Craig Venter has built the first man-made genome. Soon, those genes may cause a cell to come alive. That tiny organism will be Venter's own—and that one's just the start (Park 44).

The sentence fragment, the lack of scientific vocabulary (except for “genome”), the contraction of “one is” to “one's,” and the conversational tone all make this writer's personal voice strong and the connection to the audience personal. Even the idea that Venter has created his own private organism makes this reporting of the event human and personal. The writer uses language choices to make a complex (and perhaps scary) development interesting (and accessible) to the average reader.

On the other hand, here is the lead from a similar article in the *Los Angeles Times*:

Using off-the-shelf chemical compounds, scientists for the first time have constructed the entire genome of a bacterium, a key step toward their ultimate goal of creating synthetic life forms, researchers reported today (Kaplan 10).

Here the reporter's “voice” is matter-of-fact and distant. The language is neutral and specific; the writer is uninvolved. It's just news.

Yet another “voice” can be heard in this selection from the abstract of an article in *Science* describing earlier research by the same team:

As a step toward propagation of synthetic genomes, we completely replaced the genome of a bacterial cell with one from another species by transplanting a whole genome as naked DNA. Intact genomic DNA from *Mycoplasma mycoides* large colony (LC), virtually free of protein, was transplanted into *Mycoplasma capricolum* cells by polyethylene glycol-mediated transformation (Lartigue et al. 632).

Here the vocabulary and style are those of scientific insiders; the tone is unemotional and objective. However, the use of first person, in “we completely replaced,” causes the reader to see this scientific team as personally involved participants in this discovery. Until very recently, scientific writing would often erase personal involvement by using passive voice (e.g., “The genome of a bacterial cell was completely replaced.”). While maintaining standards that dictate clear and precise writing, the scientific community has become tolerant of a more personal voice.

**Questions to consider.** As your students read material for research papers and other assignments that use sources, have them think about the following questions:

- What impression do I have of this writer? What is it about the text that creates this impression?
- How does the writer's ethos affect my attitude toward his or her arguments? Is the writing more or less persuasive because of the way the writer presents himself or herself?

- Is this writer writing as an insider, a participant in the field or the events, or as an outsider who is reporting on something? How can I tell?
- When I use material from this writer, do I want to quote it, preserving the writer's ethos, or do I want to paraphrase it, diminishing the writer's ethos?

As in a conversation, different voices speak with greater or lesser authority and intensity at different times. In a direct quotation, the voice of the other, the source, speaks loudly. In a paraphrase, the voices of the writer and the source merge. In a summary, the source's voice becomes even more distanced. However, at some point the writer begins to appropriate the vocabulary of the sources and use it in his or her own voice to express his or her own ideas. This is an important moment. The writer is beginning to internalize the words of this discourse. The words are becoming his or her own words. As teachers, we need to design lessons that will facilitate this process.

When your students begin writing about sources, they may want to turn the above questions around and ask themselves the following questions:

- As a writer, what kind of impression do I want to create in this paper? How can I create that impression?
- What kind of ethos will be most persuasive?
- In this conversation, am I an insider or an outsider?
- What is my stance toward the material from my sources? Do I agree or disagree? Am I an objective reporter of the facts? How can I show this stance?

When the writer inserts himself or herself into the discourse, not any voice or self will do. If your students want to be persuasive, they will have to show that they can think and write like members of the community whose conversation they are trying to join. They will have to speak to their intended audience using the language, arguments, standards of evidence, and perspectives of the discourse community they hope to join. And they will have to internalize the disciplinary practices they are trying on well enough that they seem a natural fit.

Vocabulary is a good indicator of how the discourse of the field has been internalized. A student might ask one of these questions:

- What sort of person would use this word?
- Can I become the sort of person who would use this word?

For example, in the sample quotations above, most students will be comfortable, or could become comfortable, using "human-made," "organism," or "synthetic." Most will not be comfortable using "*Mycoplasma mycoides* large colony (LC)," or "polyethylene glycol-mediated transformation." However, if a student goes on to major in microbiology, he or she will become comfortable with this language and will be able to write as an insider to that more specialized community.

### Activity: Trying on Words, Perspectives, and Ideas

Give your students some questions based on the issues raised by the articles they have been reading. These could be policy questions (What should we do about \_\_\_\_\_?) or value questions (Is \_\_\_\_\_ good or bad?). Then give each student a persona or perspective to represent. The perspectives could be based on the writers of the articles they have been reading or sources quoted in them, but they could also be based on other people they know or know of, such as the teacher, the school principal, the President of the United States, or even a movie actor or a rock star. Their task is to think, “What would \_\_\_\_\_ say about this?” “How would \_\_\_\_\_ answer this question?” Encourage your students to use vocabulary from the articles in representing their adopted position. At the end of the role play, ask your students to state what they themselves really think.

## Writing Rhetorically

### Prewriting

#### Reading the Assignment

Many students have trouble with writing assignments because they do not read the assignment carefully. Here are some strategies that might help your students overcome this problem:

- Read the assignment carefully with your students. Many problems with student work, particularly in timed, high-stakes writing situations, arise because your students fail to completely understand what the writing assignment asks them to do. The explanations in Appendix C can help clarify some key assignment words.
- Help your students specify the subject of the essays they are going to write. Is the subject specified for them? Do they have choices to make about the subject?
- Discuss the purpose of the assignment. Are your students informing or reporting? Are they persuading their readers of something? Help them recognize how the purpose of the assignment will affect the type of writing they will do.
- Remind your students to read the assignment for information about process and deadlines. You may want to help them sketch out a timeline for completing the assignment in reasonable steps.
- Ask your students to examine the assignment for information about how they will be graded. On the basis of what criteria will their written work be evaluated? Do they understand each criterion?
- Have your students look for information in the assignment about the audience to whom the writing will be addressed. (See “Getting Ready to Write.”)

#### Writing Strategies

- 1.0 Students write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students’ awareness of the audience and purpose and progression through the stages of the writing process.

### Writing Strategies

- 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.

### Writing Strategies

- 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.

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## Getting Ready to Write

The following activities will help your students move as smoothly as possible from reading to writing. They may want to refer to their reading notes before engaging in these activities:

- *Invention strategies designed to generate ideas, points, and arguments.*  
Typical strategies include brainstorming, informal outlines, quickwrites, webbing, or clustering. (See Appendix D for descriptions of several pre-writing options.)
- *Strategies to help your students consider the audience for the essay.* They should think about what most people know and think about the topic of their papers. If they want to change the opinions of the audience, they will need to think about persuasive techniques, both logical and emotional. Discussions in groups and pairs can be helpful for this activity.

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## Formulating a Working Thesis

Most students will find it helpful to formulate a working thesis statement at this point. They can go through their “invention” work to decide on a statement or assertion they want to support. Although students can be successful using different approaches to writing, a strong, focused thesis statement can keep them on track.

Your students may want to think about or write the answers to the following questions:

- What is your tentative thesis?
- What support have you found for your thesis?
- What evidence have you found for this support (e.g., facts, statistics, statements from authorities, personal experience, anecdotes, scenarios, and examples)?
- How much background information do your readers need to understand your topic and thesis?
- If readers were to disagree with your thesis or the validity of your support, what would they say? How would you address their concerns (what would you say to them)?

After your students have formulated a working thesis, giving them feedback (either individually or as a class activity) before they begin to write will be important. Potential writing problems can be averted at this stage—before your students generate their first drafts.

# Writing

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## Writing Strategies

- 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.

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## Composing a Draft

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The first draft of an essay provides a time for your students to discover what they think about a certain topic. It is usually “writer-based,” meaning the goal is simply to get the writer’s ideas down on paper. Your students should start with their brainstorming notes, informal outlines, freewriting, or whatever other materials they have and write a rough draft of their essay.

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## Organizing the Essay

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The following items are traditional parts of an essay. The number of paragraphs in an essay will depend on the nature and complexity of the student’s argument.

### Introduction

Your students might want to include the following components in their introductory paragraph or paragraphs:

- A “hook” to get the reader’s attention
- Background information that the audience may need
- A thesis statement, along with an indication of how the essay will be developed (“forecasting”). *Note:* A thesis statement states the topic of the essay and the writer’s position on that topic. Your students may choose to sharpen or narrow the thesis at this point.

### Body

- Paragraphs that present support of the thesis statement, usually in topic sentences supported with evidence. (See “Getting Ready to Write.”)
- Paragraphs that include different points of view or address counter-arguments
- Paragraphs or sentences in which the writer addresses those points of view by doing the following:
  - Refuting them
  - Acknowledging them but showing how the writer’s argument is better
  - Granting them altogether but showing that they are irrelevant
- Evidence that your students have considered their own values, beliefs, and assumptions; the values, beliefs, and assumptions of their audience; and whether they have found some common ground that appeals to the various points of view

### Conclusion

- A final paragraph (or paragraphs) that includes a solid argument to support the thesis and indicates the significance of the argument—the “So what?” factor

### Writing Strategies

- 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.

### Prerequisite Ninth and Tenth Grade: Writing Strategies

- 1.9 Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

### Writing Strategies

- 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action.
- 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.
- 1.9 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

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## Developing the Content

Your students will need to understand that body paragraphs explain and support their thesis statements as they move their writing from writer-based to reader-based prose.

- Most body paragraphs consist of a topic sentence (or an implied topic sentence) and concrete details to support that topic sentence.
- Body paragraphs give evidence in the form of examples, illustrations, statistics, and so forth and analyze the meaning of the evidence.
- Each topic sentence is usually directly related to the thesis statement.
- No set number of paragraphs make up an essay.
- The thesis dictates and focuses the content of an essay.

## Revising and Editing

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### Revising the Draft

Your students will now need to work with the organization and development of their drafts to make sure their essays are as effective as possible.

Your students should produce the next drafts on the basis of systematic feedback from others. These drafts will be more “reader-based” than the first draft because the students will take into consideration the needs of the readers as they respond to the text. The process is as follows.

#### Peer Group Work

Working in groups of three or four, each student reads his or her essay aloud to other members of the group, after which they complete the Evaluation Form (Appendix F, Part I) for each essay.

#### Paired Work

Your students then work in pairs to decide how they want to revise the problems identified by their group members.

#### Individual Work

At this point, your students are ready to revise the drafts on the basis of the feedback they have received and the decisions they have made with their partners. You might also direct them to the following revision guides for their individual work:

- Have I responded to the assignment?
- What is my purpose for this essay?
- What should I keep? What is most effective?
- What should I add? Where do I need more details, examples, and other evidence to support my point?
- What could I omit? Have I used irrelevant details? Have I been repetitive?

**Reading Comprehension  
(Focus on Informational  
Materials)**

- 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.
- 2.4 Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.
- 2.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.
- 2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).

- What should I change? Are parts of my essay confusing or contradictory? Do I need to explain my ideas more fully?
- What should I rethink? Is my position clear? Have I provided enough analysis to convince my readers?
- How is my tone? Am I too overbearing or too firm? Do I need qualifiers?
- Have I addressed differing points of view?
- Does my conclusion show the significance of my essay?

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## Revising Rhetorically

After your students have addressed global issues in their writing (e.g., response to the prompt, organization, and development), they will be ready to analyze their own arguments rhetorically. We often speak of revision as “re-seeing”—that post-drafting perspective that allows writers to view their writing from a different vantage point. We can think of this process as being similar to that used by a director who makes final cuts after a live audience has previewed a film. Revising rhetorically means “re-seeing” our writing through key aspects of the rhetorical situation, including the audience, the writer’s persona, and the occasion.

A rhetorical approach to revision can help your students understand that revising involves more than just including instructor or peer feedback in a new draft. A rhetorical approach recognizes that revision is a strategic, selective process; what writers choose to revise depends on the ultimate purpose of their writing. Not all potential improvements will be required by the rhetorical situation. Thus, the process of revising rhetorically can help your students determine the essential characteristics of effective written communication in a specific context.

Rhetorical revision can be divided into two tasks: rhetorical analysis of the draft and review of the evaluation criteria in relation to the writing’s purpose and context.

### Rhetorical Analysis of a Draft

A rhetorical analysis of a rough draft requires the writer to carefully study the purpose, argument, persona, and audience of the text. Your students may use the following strategies to complete their rhetorical analysis:

- A Purpose/Argument/Persona/Audience (PAPA) Square graphic organizer (Appendix E)
- A rhetorical précis (Appendix E)
- “Descriptive Outlining”
- “Thinking Critically” questions on ethos, pathos, and logos

A rhetorical analysis, in other words, asks your students to consider the *who*, *what*, *how*, and *why* of their argument.

## “Re-seeing” the Rhetorical Situation and Assessment Criteria

Once your students have analyzed their drafts rhetorically, they will be ready to consider the evaluation criteria they and their readers will use to assess the effectiveness of their arguments. As your students evaluate the overall success of their drafts thus far, it is important for them to review the key requirements of the rhetorical situation, including the assessment criteria.

Here are some possible questions for your students to consider:

- What is the rhetorical situation? Who is my audience, and what is my argument?
- What types of evidence and appeals 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 the argument?
- Are stylistic maturity and complexity as important as content in this situation?
- What is the most relevant feedback I have received for this audience and context? What is the least relevant?
- What are the implicit values of the rubric or assessment criteria (if available)?

Here are some possible activities:

- Ask your students to read the scoring commentary on a sample essay. They may then self-score or peer-score their essays and write their own descriptive commentaries justifying the scores they gave.
- Provide instructor or peer feedback on only one paragraph in a draft. Then have your students selectively apply that feedback to the remainder of the essay, making critical decisions about which improvements are the most essential to the composition’s purpose. Your students may then write a justification of those decisions as a quickwrite or journal entry.
- Have your students revise their essays in light of their responses to the questions above. Ask them to write a reflection in which they explain the changes they have made and why they made those changes.

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## Editing the Draft

Your students will now need to work with the grammar, punctuation, and mechanics of their drafts to make sure their essays conform to the guidelines of standard written English.

- Your students will benefit most from specific feedback from you or a tutor rather than peer evaluation.

**Prerequisite Ninth and Tenth Grade: Written and Oral English Language Conventions**

- 1.1 Identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semicolons, colons, ellipses, hyphens).
- 1.2 Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).
- 1.3 Demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.

**Written and Oral English Language Conventions**

- 1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.
- 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.
- 1.3 Reflect appropriate manuscript requirements in writing.

- This work can be preceded by mini-lessons on common grammar, usage, punctuation, and mechanics.

### Individual Work

Your students will now edit their drafts on the basis of the information they have received from you or a tutor. Appendix F, Part II offers them some helpful editing guidelines. The following suggestions to your students will also help them edit their individual work:

- If possible, set your essay aside for 24 hours before rereading it to find errors.
- If possible, read your essay aloud so you can hear errors and awkward constructions.
- At this point, focus on individual words and sentences rather than on overall meaning. Take a sheet of paper and cover everything except the line you are reading. Then touch your pencil to each word as you read.
- With the help of your teacher, figure out your own pattern of errors—the most serious and frequent errors you make.
- Look for only one type of error at a time. Then go back and look for a second type and, if necessary, a third.
- Use the dictionary to check spelling and confirm that you have chosen the right word for the context.

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## Reflecting on the Writing

When you return the essays to your students, a good practice is to ask them to reflect in writing about the process of writing the essay, what they have learned that they can apply to their next assignments, or how they feel about the comments you have given them on the essay.

## Evaluating and Responding

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### Grading Holistically

Reading student papers holistically is also called “general impression” grading. It allows you to give a student a single score or grade on the basis of your impression of his or her management of the entire writing assignment. The basis of this type of evaluation is a rubric or scoring guide, which is used, along with sample papers, to “norm” the readers before they read the student papers. In the “norming process,” readers score sets of

sample essays. The leader asks how many readers have given each score on each paper. Those who have given a certain score raise their hands when it is announced, and the raised hands are counted. This process is repeated for each score point for each essay. The process continues until almost all the hands are consistently being raised at the same time. In a holistic reading, the readers then read and score the papers very quickly, without marking errors or making comments. You might consider using the English Placement Test Scoring Guide printed in Appendix G as your grading criteria for this exercise.

Grading a set of papers holistically with other faculty members lets you discuss the grading criteria and norm yourselves to a single set of scores. This is an excellent exercise to keep a conversation going among department faculty members about grades and assessment.

Assigning your students to grade a set of papers holistically will give you the opportunity to have your students work in groups to explain why a paper received a certain grade. You might then ask your students to revise their papers on the basis of their group's assessment.

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## Responding to Student Writing

Responding to your students' writing is the final stage of the writing process. You have several ways to respond.

- Use a preprinted evaluation form to respond to your students' writing. (See Appendix F.) Make sure to include notes in the margin to support the marks on the evaluation form.
- Annotate the paper and make a summary comment at the end. In this case, make sure the marks on the paper explain the comment at the end.
- Meet one-on-one with each student and review the strengths and weaknesses of the paper. In this situation, you might keep an index card for each student and include your personal notes on each paper.

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## Using Portfolios

A very good way to get your students to see their own progress as writers is to ask them to keep all their writing in a folder so you can discuss it with them throughout the term. You might even consider assigning some of these portfolio activities.

- Ask your students to explain their progress throughout the course, using pieces of their own writing to support their claims.
- Ask your students to find their best and worst papers and explain the differences between the two pieces of writing.
- Ask your students to revise their worst papers and summarize the pattern of their changes.

## APPENDIX A

# Reading Strategies

**Book marks.** Book marks can be used to help students think about *how* they read (reflecting on the mental process itself) and *what* they read (focusing strategically on content, style, and form). They can also be used to facilitate a reader's ability to develop interpretations and aid in their formulation of questions to help anchor reading in the text. See Burke for examples of classroom uses.

**Chunking.** Proficient readers monitor their comprehension and often “chunk” language—break it up into smaller units—within sentences to help them understand what they read. Chunking can be used with complex sentences or with longer passages, depending on the reader's needs. Such divisions will vary from person to person. See Schoenbach et al. and Burke for examples of classroom uses.

**GIST (Generating Interactions between Schemata and Text).** Involving five major steps, this strategy is an excellent way to show students how to write a summary: (1) read the passage or chapter; (2) circle or list the important words, phrases, and ideas; (3) put the reading material aside; (4) use the important words, phrases, and ideas to generate summary sentences; and (5) add a topic sentence. See Cunningham et al. for more information on this strategy.

**Graphic organizers.** By visually representing a text, graphic organizers help students understand textual and informational structures and perceive connections between ideas. Graphic organizers can also support comprehension and help students reflect on which parts of a text are the most important. See Schoenbach et al. and Burke for examples of classroom uses.

**Quickwrites.** A form of freewriting, quickwrites are spontaneous, stream-of-consciousness responses to a single issue or related issues (Fulwiler).

**Reciprocal Teaching.** Reciprocal Teaching entails taking turns in leading a discussion on a reading selection with the intention of helping oneself and others understand and retain the author's main points. It involves guiding the group toward reasonable predictions, important questions, essential clarifications or explanations, and coherent summaries. See Schoenbach et al. and Burke for examples of classroom uses. Also see Palincsar and Brown.

**Rereading or repeated reading.** Rereading increases readers' comprehension and raises their confidence, especially with challenging texts. It also helps less-skilled readers develop fluency. See Schoenbach et al. and Burke for examples of classroom uses.

**Say, mean, matter.** This strategy is the process of answering three questions as they relate to a reading selection: What does it say? What does it mean? What or why does it matter? The purpose of this exercise is to encourage students to move beyond literal-level thinking (Blau).

**SQP2RS.** This is the process of (1) surveying—previewing a text or part of a text; (2) questioning—listing two or three questions you think will be answered by reading the text; (3) predicting—stating three or four things you think will be learned by reading this text, then asking the class to narrow the list of questions to focus on three or four of them; (4) reading—reading the assigned text; (5) responding—confirming and negating predictions, answering the questions already generated and asking new ones, and discussing the text with the class; and (6) summarizing—either orally or in writing. See Echevarria et al. and Vogt.

**Talking to the text/annotating the text/highlighting.** Writing responses and questions in the margins and underlining and highlighting key ideas are ways of increasing readers' engagement with ideas presented in the text. These interactions with the reading material help to activate students' prior knowledge and support their comprehension. See Jordan, Jensen, and Greenleaf and Burke for examples of classroom uses. Also see Davey.

**Think aloud.** Narrating the thought process while reading a passage aloud can help students externalize points of confusion, articulate questions about the text or its content, and make connections between the text and the students' background knowledge and life experience. It is common to have students alternate reading sentences, paragraphs, or sections aloud. Think alouds help to make internal thinking processes observable. See Schoenbach et al. and Burke for examples of classroom uses. Also see Kucan and Beck for a review of the research.

## APPENDIX B

# Vocabulary Activities

**Concept map.** Teachers ask students to generate additional words, contexts, examples, and non-examples for a new term, concept, or key vocabulary word.

**Cubing.** Originally created by Cowan and Cowan Neeld, students free-write about a vocabulary term, using each of the six ways to discuss the term: describe it, compare it, associate it, analyze it, apply it, and argue for or against it. Allow students to write about each “side” of the cube for roughly three minutes. After they have done all six sides, students can share or develop their own definition of the term.

**Denotation/connotation making.** Students predict word meanings or look up words based on their denotations (dictionary definitions) and connotations (personal meanings).

**Frustration model.** Students define the key concept, describe its attributes, compare and contrast it to other related concepts, provide examples for it, and explain why the example is appropriate. Using this model, the students can distinguish between examples and non-examples (Frustration, Frederick, and Klausmeier).

**Rich use of language.** Reading research shows that the more experiences and richer experiences students have with new words, the more likely they are to learn the word. Those experiences include opportunities for oral and written use of the new words as well as identifying and comprehending them in text. Teachers can provide students with more practice words by having them use the new words to create scripts for performing commercials, skits, role plays, poems, raps, songs, and so forth.

**Self-assessment charts.** These charts allow students to view key terms from the text to see whether they know them and, if so, to what extent. Students can then learn the words they do not know, and teachers will gain some insight as to which words may need direct instruction.

**Semantic maps, webs, spiders.** This graphic organizer is for categorizing, grouping, and organizing information.

**Sorting activities.** Students sort words by derivation or by concept. For a sorting activity, the teacher makes a list of words that are related either by root/derivation or by concept. The words are then listed on a grid and manipulated with signs or symbols. The teacher may choose to have an open sort (no headings stated) or a closed sort (the teacher tells the students what the headings will be).

**Synonym/antonym chart with examples.** Students identify synonyms for the new word given, increasing their list of words that are similar but

also enhancing their own understanding of the word in relation to other words that share the meaning. To promote even more understanding and more words in their storage banks, students look at antonyms. Then they provide examples of the word in sentences or give the context.

**What Am I?** This is an activity in which questions are asked about what the vocabulary term is and what it is not on the basis of the meaning of the word. Students might explore one word and “teach” it to the class, sharing the clues discovered while studying the word.

**Word trees.** These are used for derivations and to build similar words on the basis of meaning.

**Vocabulary notebooks or logs.** These are used for the indirect teaching of vocabulary. With vocabulary logs, students direct their own learning as they identify and log unknown words that they find in text.

## APPENDIX C

# Key Assignment Words

<b>Analyze</b>	Break the issue or problem into separate parts and discuss, examine, or interpret each part and the relationships between them. Sometimes this involves looking carefully at causes and effects.
<b>Analyze the Argument and the Conclusion</b>	Look at the truth and persuasiveness of the reasons given for a position and the degree to which the conclusion is justified on the basis of those reasons.
<b>Compare and Contrast</b>	Describe the similarities and differences between two objects, situations, or ideas. Sometimes this involves a before-and-after comparison.
<b>Define</b>	Tell what a particular word or term means in your essay. Usually, this is not a dictionary definition; rather, it clarifies the way in which you are using the term.
<b>Describe</b>	Give a detailed account, naming characteristics, parts, or qualities.
<b>Discuss</b>	This is a general term that covers explanations, reasoning, pro and con arguments, examples, analysis, and so forth.
<b>Evaluate</b>	This term literally means to determine the “value” of something, to discover how good or bad something is. It usually means that you should argue that something is good or bad, then discuss your reasoning.
<b>Explain</b>	Help the reader understand the reasoning behind your position by showing the logical development in step-by-step fashion. You might also be asked to show how something works or how to do something.
<b>Illustrate</b>	In a writing prompt, this usually does not mean to draw pictures. Instead, it means to give examples.
<b>Prove</b>	This usually means that you should support your opinion with facts and arguments.
<b>State</b>	Tell the reader your opinion strongly and concisely.

## APPENDIX D

# Prewriting Strategies

**Brainstorming.** Based on free association, this is the act of making a list of related words and phrases.

**Clustering/webbing.** This is the process of mapping any ideas that come to mind on a specific topic. It involves writing a key word or phrase at the center of a page and drawing a circle around it, then writing and circling any related ideas that come to mind and drawing lines to the words that prompted the new words.

**Discussing.** This is the act of talking with another person about one's subject matter and grappling aggressively with the ideas in the process.

**Freewriting.** Based on free association, this is the strategy of writing for a brief period of time about anything that comes to mind.

**Outlining.** This is the listing of the main ideas and the details related to the subject in the order in which they will likely be addressed.

**Questioning.** This is the process of asking questions that will generate new ideas and topics. This process is often based on the five Ws and one H: Who? What? Why? Where? When? and How?

**Scanning.** This is the process of scanning and spot reading specifically to generate ideas and form opinions.

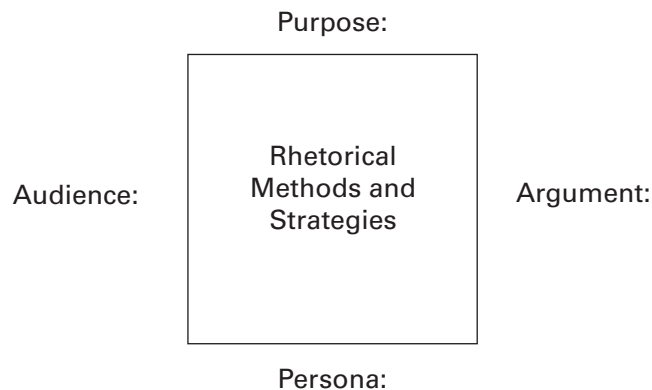
## APPENDIX E

# Strategies for Reading and Writing Rhetorically

### PAPA Square

The PAPA Square is adapted from Maxine Hairston's *Contemporary Composition* (short edition). Through a PAPA Square, students analyze the **p**urpose, **a**rgument, **p**ersona, and **a**udience of a text.

Around the perimeter of the box, students answer the following questions in response to their own writing: Who is my audience? What is the persona, or public image, that I create for myself through my language choices and tone? What is my thesis or argument? What is my purpose or the desired outcome of my argument (i.e., what would I like my reader to do if he or she is persuaded my argument)? In the center of the PAPA Square, students identify the stylistic devices and the emotional, logical, and ethical appeals they use to persuade their audiences. These may include types of evidence, figurative language, text structures (e.g., cause and effect), and tone.



### Rhetorical Précis

In a rhetorical précis, students write a brief analysis of the content, purpose, and persuasive strategies of a text using the pattern below (from *Reading Rhetorically* by John C. Bean, Virginia A. Chappell, and Alice M. Gillam):

Sentence 1: Note the name of the author, the genre and title of the work, and the publication date in parentheses; a rhetorically accurate verb; and a *that* clause containing the major assertion or thesis statement in the work.

Sentence 2: An explanation of how the author develops and supports the thesis, usually in chronological order.

Sentence 3: A statement of the author's apparent purpose, followed by an "in order to" phrase.

Sentence 4: A description of the intended audience, the relationship the author establishes with the audience, or both.

## APPENDIX F

# Evaluation Form

Based on the CSU English Placement Test (EPT)

### Part I: Revising Checklist—Mark the appropriate categories.

	Superior	Strong	Adequate	Marginal	Weak	Very Weak	Comments
<b>Response to the topic</b>	Addresses the topic clearly and responds effectively to all aspects of the task.	Addresses the topic clearly but may respond to some aspects of the task more effectively than others.	Addresses the topic but may slight some aspects of the task.	Distorts or neglects aspects of the task.	Indicates confusion about the topic or neglects important aspects of the task.	Suggests an inability to comprehend the question or to respond meaningfully to the topic.	
<b>Understanding and use of the assigned reading</b>	Demonstrates a thorough critical understanding of the assigned reading in developing an insightful response.	Demonstrates a sound critical understanding of the assigned reading in developing a well-reasoned response.	Demonstrates a generally accurate understanding of the assigned reading in developing a sensible response.	Demonstrates some understanding of the assigned reading but may misconstrue parts of it or make limited use of it in developing a weak response.	Demonstrates very poor understanding of the main points of the assigned reading. Does not use the reading appropriately in developing a response or may not use the reading at all.	Demonstrates little or no ability to understand the assigned reading or to use it in developing a response.	
<b>Quality and clarity of thought</b>	Explores the issues thoughtfully and in depth.	Shows some depth and complexity of thought.	May treat the topic simplistically or repetitively.	Lacks focus or demonstrates confused or simplistic thinking.	Lacks focus and coherence and often fails to communicate ideas.	Is unfocused, illogical, or incoherent.	
<b>Organization, development, and support</b>	Is coherently organized and developed, with ideas supported by apt reasons and well-chosen examples.	Is well-organized and developed, with ideas supported by appropriate reasons and examples.	Is adequately organized and developed, generally supporting ideas with reasons and examples.	Is poorly organized and developed, presenting generalizations without adequate support or details without generalizations.	Has very weak organization and development, providing simplistic generalizations without support.	Is disorganized and undeveloped, providing little or no relevant support.	
<b>Syntax and command of language</b>	Has an effective, fluent style marked by syntactic variety and a clear command of language.	Displays some syntactic variety and facility in the use of language.	Demonstrates adequate use of syntax and language.	Has limited control of syntax and vocabulary.	Has inadequate control of syntax and vocabulary.	Lacks basic control of syntax and vocabulary.	
<b>Grammar, usage, and mechanics (See list on next page for details)</b>	Is generally free from errors in grammar, usage, and mechanics.	May have a few errors in grammar, usage, and mechanics.	May have some errors but generally demonstrates control of grammar, usage, and mechanics.	Has an accumulation of errors in grammar, usage, and mechanics that sometimes interfere with meaning.	Is marred by numerous errors in grammar, usage, and mechanics that frequently interfere with meaning.	Has serious and persistent errors in grammar, usage, and mechanics that severely interfere with meaning.	

## Part II: Editing Checklist

Problem	Questions	Comments
<b>Sentence boundaries</b>	Are there fragments, comma splices, or fused sentences?	
<b>Word choice</b>	Are word choices appropriate in meaning, connotation, and tone?	
<b>Subject-verb agreement</b>	Do main verbs agree with the subject in person and number?	
<b>Verb tense</b>	Is the tense appropriate to the topic and style? Does the writing shift back and forth from present to past inappropriately?	
<b>Word forms</b>	Are any parts of verb phrases missing or incorrect? Are verb endings correct? Do other words have correct endings and forms?	
<b>Noun plurals</b>	Do regular plurals end in "s"? Are irregular plurals correct? Are there problems with count and non-count nouns?	
<b>Articles</b>	Are articles ( <i>a</i> , <i>an</i> , and <i>the</i> ) used correctly? ( <i>Note:</i> Proper nouns generally don't have an article, with exceptions like "the United States" and "the Soviet Union," which are more like descriptions than names.)	
<b>Spelling</b>	Are words spelled correctly?	
<b>Punctuation</b>	Are periods, commas, and question marks used correctly? Are quotations punctuated correctly? Are capital letters used appropriately?	
<b>Pronoun reference</b>	Does every pronoun have a clear referent? ( <i>Note:</i> Pronouns without referents or with multiple possible referents create a vague, confusing style.)	
<b>Other problems</b>	Are there other important problems?	

## APPENDIX G

# Holistic Scoring Guide

(Based on the English Placement Test Criteria)

The categories of each score are consistent with the following legend:

- a. = response to the topic
- b. = understanding and use of the passage
- c. = quality and clarity of thought
- d. = organization, development, and support
- e. = syntax and command of language
- f. = grammar, usage, and mechanics

### Score of 6: Superior

A **6** essay is superior writing, but may have minor flaws.

A typical essay at this level is characterized by these features:

- a. addresses the topic clearly and responds effectively to all aspects of the task
- b. demonstrates a thorough critical understanding of the passage in developing an insightful response
- c. explores the issues thoughtfully and in depth
- d. is coherently organized and developed, with ideas supported by apt reasons and well-chosen examples
- e. has an effective, fluent style marked by syntactic variety and a clear command of language
- f. is generally free from errors in grammar, usage, and mechanics

### Score of 5: Strong

A **5** essay demonstrates clear competence in writing. It may have some errors, but they are not serious enough to distract or confuse the reader.

A typical essay at this level is characterized by these features:

- a. addresses the topic clearly, but may respond to some aspects of the task more effectively than others
- b. demonstrates a sound critical understanding of the passage in developing a well-reasoned response
- c. shows some depth and complexity of thought
- d. is well organized and developed, with ideas supported by appropriate reasons and examples
- e. displays some syntactic variety and facility in the use of language
- f. may have a few errors in grammar, usage, and mechanics

### Score of 4: Adequate

A 4 essay demonstrates adequate writing. It may have some errors that distract the reader, but they do not significantly obscure meaning.

A typical essay at this level is characterized by these features:

- a. addresses the topic, but may slight some aspects of the task
- b. demonstrates a generally accurate understanding of the passage in developing a sensible response
- c. may treat the topic simplistically or repetitively
- d. is adequately organized and developed, generally supporting ideas with reasons and examples
- e. demonstrates adequate use of syntax and language
- f. may have some errors, but generally demonstrates control of grammar, usage, and mechanics

### Score of 3: Marginal

A 3 essay demonstrates developing competence, but is flawed in some significant way(s).

A typical essay at this level reveals *one or more* of the following weaknesses:

- a. distorts or neglects aspects of the task
- b. demonstrates some understanding of the passage, but may misconstrue parts of it or make limited use of it in developing a weak response
- c. lacks focus, or demonstrates confused or simplistic thinking
- d. is poorly organized and developed, presenting generalizations without adequate and appropriate support or presenting details without generalizations
- e. has limited control of syntax and vocabulary
- f. has an accumulation of errors in grammar, usage, and mechanics that sometimes interfere with meaning

### Score of 2: Very Weak

A 2 essay is seriously flawed.

A typical essay at this level reveals *one or more* of the following weaknesses:

- a. indicates confusion about the topic or neglects important aspects of the task
- b. demonstrates very poor understanding of the main points of the passage, does not use the passage appropriately in developing a response, or may not use the passage at all
- c. lacks focus and coherence, and often fails to communicate its ideas
- d. has very weak organization and development, providing simplistic generalizations without support
- e. has inadequate control of syntax and vocabulary
- f. is marred by numerous errors in grammar, usage, and mechanics that frequently interfere with meaning

### Score of 1: Incompetent

A **1** essay demonstrates fundamental deficiencies in writing skills.

A typical essay at this level reveals *one or more* of the following weaknesses:

- a. suggests an inability to comprehend the question or to respond meaningfully to the topic
- b. demonstrates little or no ability to understand the passage or to use it in developing a response
- c. is unfocused, illogical, or incoherent
- d. is disorganized and undeveloped, providing little or no relevant support
- e. lacks basic control of syntax and vocabulary
- f. has serious and persistent errors in grammar, usage, and mechanics that severely interfere with meaning

Readers should not penalize ESL writers excessively for slight shifts in idiom, problems with articles, confusion over prepositions, and *occasional* misuse of verb tense and verb forms as long as such features do not obscure meaning.

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