SPEAKERS, READERS, WRITERS, THINKERS:

FINDING A HOLISTIC APPROACH TO FYC WORTH KEEPING

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THESIS: SPEAKERS, READERS, WRITERS, THINKERS: FINDING A HOLISTIC APPROACH TO FYC WORTH KEEPING

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When I arrived at Cal Poly, the first person I met at the English department for mandatory advising talked with me a bit and then he recommended that I apply for a job at the University Writing Center. I ended up working at the UWC for four years and that is primarily where my interest in teaching developed. Throughout my undergraduate and graduate years I have taken many classes from him, and I am fairly certain the “does-it-work” attitude I relentlessly apply to writing is a result of his teaching. The ERWC module I used in this thesis was written in one of his graduate courses, and he graciously agreed to be my thesis director when he found out I was going that route. Thank you for your guidance and support, Dr. Edlund. I’m grateful that you had faith that I would pull through; even when it was getting down to the wire and I was overcomplicating things for myself, you were incredibly encouraging and helpful.

Having been a rhetoric-oblivious transfer student when I first arrived, Dr. Kraemer’s Language and Human Behavior course is what ruined me for any field of study other than rhetoric. Over the years, Dr. Kraemer has also made me hyper-aware of dangling modifiers and vague references (which, when coupled with an unorthodox sense of humor, can be a terrible thing indeed). I am sorry that the few times I did speak up in your classes, it was merely to make “practical” comments. Thank you for your careful reading and comments—I truly do appreciate all of them.

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when I went to her office to talk about writing a thesis, but I sincerely appreciate the support and encouragement she offered.

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ABSTRACT

Integrated approaches to teaching first year composition have been on the rise as scholars rediscover just how many pedagogical connections there are between reading and writing. Some teachers have chosen to approach these two subjects from a rhetorical angle, and they promote the use of rhetorical strategies for reading and writing with the intention that the two will influence each other. The issues of transfer are also pressing, with instructors looking for more ways to prepare students for writing situations outside the immediate confines of the classroom. One integrated approach that has been used successfully in California high schools is the Expository Reading and Writing Course (ERWC), designed to give students a rhetorical and analytical grounding in both reading and writing. This study takes the ERWC model and applies it to a freshman composition course (ENG 100) at California State Polytechnic University, Pomona. The first half of the course is taught from a traditional composition textbook and the second half is taught in a college-level curriculum written in ERWC style. The resulting case studies provide some insight into how an integrated, rhetorical approach to reading and writing (through the use of an ERWC module) can help students build metacognitive strategies, reflect on their reading and writing processes, and transfer reading and writing skills to new situations.
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CHAPTER ONE

WHY? A BRIEF INTRODUCTION

Words have been my constant companions since I was a child. Because I was the introverted, bookish type, there were stages in my life where I spent more time with novels than neighbors and wrote more than I spoke. As I entered my junior high and high school years I developed an interest in teaching, especially in the 4-H youth program, where I wrote and taught my own curriculum for year-long courses on horses, dogs, guinea pigs, and fine arts. I enjoyed learning as much as I could about a subject and then relating it to others. At summer camps I was often branded “most likely to become a teacher.” At first I did not like the idea: I was too shy and withdrawn to imagine myself teaching. But as the years passed, I found I had a knack for it, and I began to relish the challenges of connecting and working with all different kinds of people. While I am still just starting out in my teaching career, every opportunity I have had to work with English and learners has reinforced my eagerness to teach.

Because I love reading and writing and thinking, there is a part of me that wants everyone to enjoy those, too. Finding new angles from which to view things and coming up with creative answers to unclear questions have always been enjoyable and rewarding. I have a rather unorthodox, sarcastic streak running through me, and I enjoy seeing concepts in new lights and helping others to do the same. For all these reasons and more, I was interested in pursuing a master’s thesis.
project rather than completing a comprehensive final. I wanted a body of work to reflect on, and I wanted the opportunity to look into the nuts and bolts of teaching in order to find areas that could be delved into more at a later date. Observing the impacts of a relatively new teaching style in a relatively new style of freshman composition seemed to answer that need.

It was in a Fall 2013 course, ENG 589 (Pedagogies of Reading), that I was first introduced to the ERWC: Expository Reading and Writing Course. Developed by the CSU system for use in California High School English classes, ERWC modules were an approach to teaching English in an integrated, holistic manner. Each module is themed, and can be based either on a single reading or a collection of readings on a particular topic. Modules are broken up into several sections: pre-reading, reading, post-reading, pre-writing, writing, and post-writing. Each section has its own activities and is structured in a way so that the eventual writing assignment pulls from completed activities and uses the reading(s) as models. This ensures that the students have an extremely structured approach to English that involves not just reading and writing, but learning to read like writers (by analyzing textual components) and write like readers (by taking what they’ve learned about their readings and implementing those findings in their own writing). There is no pointless “busy work,” since all activities go to help the students create a nuanced, complete text by the end of the module. Each module is different, so each may cover a different amount of time, but most modules are designed to be completed over the course of several weeks.
ERWC modules were originally designed for use in high schools, but have since been modified to suit other grades as well. The scaffolding and integration of reading and writing is helpful across grades; it is just the source material and activities that need to be changed depending on the level of the students. A recent study at California State Polytechnic University, Pomona, conducted by Niyiri Manougian, reviewed the use of an ERWC module in an introductory undergraduate literature course, but as of the time of this thesis, no one has reported using an ERWC module in a FYC (First Year Composition) class.

The culminating project for ENG 589 was to write an ERWC module. Each graduate student picked a text or theme and built a module around his or her selections. Some themes ranged from common holidays to works of Shakespeare: a major concern of mine was that I pick a theme that would interest students. I ended up centering my module around four texts that dealt with the topic of dreaming. Since I wanted to draw from different genres, I included a website, an Op-Ed piece, a BBC news article, and a research paper. My module quickly grew to a massive sixty-three pages, and I had myself a behemoth of an ERWC module. Since I had some interest in teaching freshman-level courses, I geared my module towards freshman composition students.

My desire to write a thesis, combined with the module I wrote for the Pedagogies of Reading course, paved the way for this thesis. In Spring 2014 I applied and was accepted as a Freshman Composition Teaching Associate, to start teaching
in Fall 2014. One Institutional Review Board protocol later (the length of the process is belied by that short description), I was ready to start my project.

The path this thesis will take includes a background on the teaching of composition, current pedagogical concerns (of integration, metacognition, rhetorical analysis, and transfer), and how the past has led to the creation of ERWC-style teaching. Then the specific course I am using for the study (ENG 100) will be described, along with the ERWC module. After that, the intentions for the course will be outlined, and lastly, the results and conclusions will be discussed. All materials used throughout the course of this study (including questionnaires and the ERWC module itself) are available in the appendices.
In the Beginning: Current Traditional Rhetoric

Before the question of integrating reading and writing really took hold in the 1980s and 1990s, the most common approach to teaching composition to young adults was through the current-traditional paradigm, which for all its rigidity had its beginning in ancient rhetorical underpinnings. In his book *Roots for a New Rhetoric*, Daniel Fogarty highlights how rhetorics are shaped to answer the needs of the times in which they are created. He traces the beginnings of rhetoric to Aristotle, Quintilian, Cicero, and other ancient Greek rhetoricians. Though these men and their theories of truth and communication were sufficient for their respective times, they were not sufficient for the needs of the 18th century when the tides of rhetorical training began to change. Sharon Crowley, in “The Current-Traditional Theory of Style: an Informal History,” describes this change: “a group of eighteenth-century British discourse theorists . . . attempted to formulate a rhetorical theory which would be more suited to the needs of the modern world than was the classical rhetoric of Aristotle and Cicero” (233). Crowley maintains that current-traditional guidelines regarding style were first presented in George Campbell’s *Philosophy of Rhetoric* and that his was the first to focus severely on “grammatical purity and stylistic perspicuity” (234). Writing well became a matter of correctly communicating an external truth that was available to all if only students could write clearly and
accurately (237). But this approach ignored the complexity of thought and creation inherent in both reading and writing.

**Initial Interest in Integration: 1980s-1990s**

It has long been held that pre-80s approaches to composition have been reductive and have largely ignored (or have at least declined to act on the knowledge of) how reading and writing affect each other. In her recent book, Ellen Carillo constantly highlights how “the field of composition has historically neglected the role of reading in the teaching of composition” (21). Despite this oversight, the 80s and 90s brought with them a change in tides, and many theorists, professors, and rhetoricians noted the gap in pedagogy and attempted to rectify the deficiency. In 1980, Charles Bazerman noted that the problems with reading and writing stemmed from neglecting a basic truth: “The connection between what a person reads and what that person then writes seems so obvious as to be truistic. And current research and theory about writing have been content to leave the relationship as a truism, making no serious attempt to define either mechanisms or consequences of the interplay between reading and writing” (656). It was an “obvious” connection, but up until that point nothing was really being done about it: the implications were not resulting in any move to take advantage of such a connection in the classroom realm.

While this issue has always been relevant to the field of composition because reading and writing have always been relevant to the field of composition, according to Carillo (in 2015), its popularity ended with the publishing of *Intertexts: Reading*
Pedagogy in College Writing Classrooms by Marguerite Helmers in 2002, which Carillo says was “the last collection of essays to explore the role of reading in composition instruction until the recent revival of interest in the subject” (81). This collection and its predecessors have become increasingly relevant as composition studies once again focuses on the significance of reading.

The Issues

There are a number of issues that arise in both reading and writing separately and when integrated. Combined with the nuanced disagreements between authorities in the relevant fields, the current problems are numerous (and enumerated below).

The Dissemination of Communication

Part of the reason reading and writing became separate pursuits was an issue of logistics and management as well as personal philosophy: at the university level, literary scholars felt that reading (in the sense of interpreting texts) and analyzing texts was their charge while many composition instructors claimed writing as their domain. There have been numerous arguments about whether or not literature has a place in composition, including Erika Lindemann and Gary Tate’s disagreement that was published in 1993 about whether the addition of literature in a composition classroom would be a beneficial addition or merely a distraction (Helmers 8). Rhetoric, too, was relegated to the category of speech, and so “composition,” for the most part, became a free-floating subject that was made to exist on its own
apart from reading or speaking rather than being a culmination of reading, writing, speaking, and thinking (Bazerman 656). This goes against classical concepts like those developed by Quintilian, who argued that these activities are utterly inseparable, “that if one of them be neglected, we shall but waste the labour which we have devoted to the others” (qtd. Christiansen “The Master Double Frame and Other Lessons from Classical Education” 73). These debates continue today and can be seen through the fracturing of communication into classes like literature, composition, speech, and critical thinking. Perhaps this is necessary to provide students with manageable amounts of work, but it also causes an unnatural division between the subjects that can fester and cause a “this is not my issue” attitude between departments and instructors.

**Reading is not Simply Decoding**

Another issue that has fed the reading/writing divide is the misconception that somehow reading is “easy” and merely decoding, which defines reading as simply an action to be completed, and one far less complex than writing. During the 80s/90s shift, researchers were beginning to discover the flaws in this reductive idea of reading as the “scholarship produced during this time on reading and reading-writing connections established that just as writing need not only to be taught, but theorized, so did reading” (Carillo 93). For decades this approach has been held, and is part of the reason for the chronic reading comprehension and performance problems such as the “fourth-grade slump.” James Paul Gee identifies this issue as one stemming from an oversimplification of the reading process and the typical view
of literacy, which is “the ability to read and (sometimes) to write” (42). This definition begs a question, though: “But, then, what is it to be able to read or write? Again, the traditional view has had a simple answer: to be able to read is to be able to decode writing; to be able to write is to be able to code language into a visual form” (42). This “decoding theory” has been proven over the years to be far too simple, as reading itself is a creative act and language is far too fluid and constantly evolving to allow for such a cut-and-dry approach (Carillo; Haas and Flower; Bean).

One of the major indicators that reading is not as simple as many would argue is the fact that countless teachers lament that their students (in high school and college) are not competent readers even though they have gone through English and reading classes (Helmers ix; Salvatori 198; Goen and Gillotte-Tropp 91; Adler-Kassner and Estrom 35; Fong et al. 46; McCormick 29). Students seem unable to adapt to new situations and new texts and teachers are left frustrated, especially when they do not see themselves as responsible for teaching students how to read. College-level instructors expect students to come to them ready to engage critically with complex texts, but are disappointed in the paltry or misguided skill set their students lug in with them.

**Just How Connected Are Reading and Writing?**

Theorists disagree on just how related reading and writing are. Many rhetoricians and teachers have argued that though reading and writing can be learned separately, after the initial learning, reading and writing should be taught together. Some, like Marguerite Helmers, devote entire collections to the topic,
insisting that “any ‘gap’ between reading and writing is a construct” (x).

Interestingly, within Helmers’ collection of essays written by different instructors of reading and writing classes, there is still dissent over whether or not the gap is really a gap. Even when instructors acknowledge a gap and try to overcome it, they seem hesitant to claim that they have been able to do so. Mary Ann Cain and George Kalamaras in their classroom study of a creative writing class complicate this effort by mentioning that

The use of reading has been argued for and against within composition studies (including this collection) as a gap that exists to be bridged, or is unbridgeable, a transformation or reconfiguration, a reunion of disparate, even antagonistic, forces within the discipline. While we do emphasize the value of reading as interpretation within W103, we hesitate to say that W103 itself represents such a bridge or transformation. (182)

They acknowledge that there is generally some sort of connection and some sort of distance between reading and writing, but are hesitant to draw a hard line.

Other authorities are more insistent that reading and writing are not interchangeable and do not share as many of the same processes. Jill Fitzgerald and Timothy Shanahan argue that the two, while they do affect one another, are not merely “like reversing directions on the same road” (43). In their article, they attempt to provide a developmental model of reading-writing relations because no such model existed and such an assessment is necessary to really evaluate a
student’s ability and know how to best teach students at different levels (48). They cite several major differences between reading and writing, such as the fact that the two are “cognitively quite separate,” brain injuries impair reading and writing differently, some students are inexplicably strong readers and poor writers (and vice versa), and reading and writing can be learned separately (42-43). While they do not entirely dismiss the potential benefit of an integrated approach, they do advocate an approach that focuses specifically on “the critical shared thinking that underlies both reading and writing” rather than features the two do not share (47). This may seem similar to the positions mentioned earlier, but this position severely limits the amount of overlap between reading and writing and focuses only on what Fitzgerald and Shanahan could concretely identify and classify: but while some connections are widely recognized, there is a lot of “muddiness” in the field, and theorists agree that there is a lot more implicit linking going on than we realize, which is why there is a push for more study on the topic. This does not mean, however, that there are not links that can be identified and harnessed to increase student comprehension and performance. As this study will propose, there are plenty of connections that students themselves can draw between reading and writing that they can (and do) then use to strengthen their own perceptions of reading and writing.

This implicit linking is apparent in the way many education systems associate reading and writing with one another without really stating their position. There is an assumption that the two go hand-in-hand, but there is not much enthusiastic support of specific links between the two: people seem to know there are bridges
but not where those bridges are located. In their study of an integrated approach to writing, Sugie Goen and Helen Gillotte-Tropp state that twenty years’ worth of CSU EPT scores point to the fact that “students’ performance on the reading portion of the text disproportionately accounts for their placement in basic writing classes, suggesting that students’ difficulty constructing meaning from texts may be a significant source of their difficulty constructing meaning in texts” (91). This suggests that reading and writing, while not the same function, are already being treated as connected, and that deficiencies in one area lead to poor results in the other. This symptomatic assessment led Goen and Gillotte-Tropp to develop an integrated course that had positive results, and they asserted that “students in an integrated course can meet the cognitive challenges of learning to write as readers and read as writers, and that they can perform these tasks at a level of competence that places them fully into the mainstream of intellectual life at the university” (108). They emphasize how the importance of teaching the two together should be made clear to students, teachers, and administration.

While some scholars think the connections in composition need to be made explicit in order for students to begin recognizing those connections and improve their reading and writing, other scholars think the process is much less obtrusive and conscious. Some theorists, such as Stephen Krashen, make an argument for the integration of reading and writing because of studies that have shown that reading more will improve writing—not necessarily through a critical or rhetorical approach, but just reading for enjoyment or to gain information. They advocate a more
osmosis-like approach, where reading more automatically, without conscious effort, results in better writing in certain areas: “we learn to write by reading. To be more precise, we acquire writing style, the special language of writing, by reading” (130). Krashen also argues that style comes from reading, not writing, because “language acquisition comes from input, not output, from comprehension, not production. Thus, if you write a page a day, your writing style or your command of mechanics will not improve” (136). While he does say that other benefits result from writing regularly, without sufficient and quality input, students will not be able to produce better work. Admittedly, Krashen is coming from more of a linguistic than a composition or rhetorical background, but his book The Power of Reading is itself an argument for the inherent connections between reading and writing for both native and nonnative speakers. But Carillo’s work directly contradicts this idea, and she is adamant that “nothing is automatic. Students do not somehow learn to write—perhaps by osmosis—simply by reading. Instead, it is the instructor’s job to deliberately and consistently ‘foreground and teach’ the connections between reading and writing” (52). So while some may promote the idea that avid readers will be better writers, others insist that there is a more purposeful, intentional approach that will result in writers who are actually aware of the moves that they are making. Following sections of this review will deal more with these ideas under the heading of metacognitive strategies.

Most non-integrated writing pedagogies are not specific or explicit enough about the strategies shared by reading and writing to give students the tools and
understanding necessary to make them effective writers. As Mike Bunn says in “How to Read like a Writer,” most of the reading we do (in life, on the job, for school) is information-gathering. Texts are not evaluated for their effectiveness or tone; they are read in order to learn something from the content. Flipping this method, then, and reading instead for “how the piece of writing was put together by the author and what you can learn about writing” lead to noticing how “something was constructed so that you can construct something similar yourself” (Bunn 72; 74). Many researchers have advocated this sort of conscious, analytical treatment (Joliffe; Joliffe and Harl; Cornis-Pope and Woodlief 156; Carillo 52; Bean xiv), and the saying “reading like writers and writing like readers” is common in today’s English departments. This topic will be dealt with in the section on rhetorical approaches.

While there are disputes as to just how related these two topics of reading and writing are, everyone agrees that it is an incredibly complex relationship and that not nearly enough is known about the underlying processes and influences on both reading and writing to be able to draw many concrete conclusions. This study will suggest, however, that many of the similarities and strategies in reading and writing can be identified and applied: while students may need help in initial stages to discover these similarities and understand how they can be used, students are able to move on to independent identification and application. And though many of the connections may be “muddy,” students seem limited only by their own ability to (as Perkins and Salomon state) detect, elect, and connect: if they continue developing their skills across varying contexts, they will continue to detect and
connect more effectively and more broadly. This can lead them to observe “standard features” in texts as well as more-nuanced ones, which is beneficial because there are so many elements that can be pursued as relevant to reading/writing integration. Deborah Brandt groused that “Researchers have considered, for instance, the readerly dimensions of writing or vice versa…Others have explored how reading can enhance writing and vice versa….Or how writers and readers envision each other’s motives and moves…Or how people read to write…Or how they write to read” (460). All of these perspectives continue to be problematized and studied, but Brandt claims that a crucial oversight has been an inquiry into how reading and writing enter a person’s life in the first place, and with what kind of meaning and emotion they are imbued (460). She finds that most students learned to read as a social/bonding event with family but they learned to write in school (steeping reading in feelings of solidarity and enjoyment while writing is seen as solitary and work-oriented), which sets the two at odds with each other. Knowing how students learned to read and write and how they associate with these activities is crucial to connecting with students and helping them find an angle from which to work. Without validating a struggling or uninterested student’s starting point and experience, reading and writing will remain soulless, unreflective processes. All of these elements further complicate reading, writing, and the marriage of the two.

**New Professors are Unprepared**

Many of the reading/writing integration publications that do exist have been underrepresented in texts that claim to prepare new composition instructors, and so
the extent of the integration issue is easily overlooked by these novice educators (Carillo). This, of course, further perpetuates the reading/writing separation and misunderstandings (Carillo; Adler-Kassner and Estrem 35; Goen and Gillette-Tropp 109). In 2003, Goen and Gillette-Tropp cite this failure to prepare instructors as one of the greatest obstacles to perpetuating integrated approaches in composition, and as a result of their study their university (San Francisco State University) restructured its graduate program to make up for this lack of training and the fact that “the vast majority of basic writing teachers have little or no knowledge of the curriculum of the reading course, its theoretical underpinnings, and its potential connection to the writing curriculum” (93). This issue is still present in teacher training, where many instructors about to embark on their first classroom experiences feel unprepared to teach integrated approaches because they have had little to no training in it. Carillo notes this trend even in 2015, stating that “graduate students rarely receive training in how to productively attend to reading in writing courses and what that attention to reading might contribute to instruction in writing” (21). So while the issue may have been addressed in the past and veteran professors may have implemented integrative strategies, integrating reading and writing has been largely relegated to theory and has only started to make a practical comeback in the recent past.

Transfer

While an in-depth treatment on the topic of transfer would require volumes, some of the most pivotal works relating to integrated reading/writing and most effective methods will be highlighted here. Transfer is another hot topic that has
caused countless rifts in the academy. After “a century of intense research activity on the topic of transfer, scholars are perhaps in no greater agreement than they were at its inception” (Barnett and Ceci 634). But the question of transfer is one that is still pressing (which is evidenced by how much debate there is on the topic). If students cannot transfer skills from a basic writing class, a class that is intended to help them respond to a range of future writing situations, what good is the class? While many instructors agree that transfer does take place, the disagreements center around “not whether significant transfer of learning can occur but under what conditions of learning” (“Knowledge to Go” 248). Different researchers and instructors also define “transfer” differently, which makes it difficult to compare notes and develop solid categories and conclusions (“Knowledge to Go” 250).

There are, however, some models that seem to provide a more comprehensive understanding of how transfer takes place. Perkins and Salomon in their article “Knowledge to Go: A Motivational and Dispositional View of Transfer,” perhaps one of the best-known works on the subject, argue that transfer takes place when students detect, elect, and connect, which involves “detecting a potential relationship with prior learning, electing to pursue it, and working out a fruitful connection” (248). Perkins and Salomon refer to the most relevant publications of the time, showing how their framework fits neatly with recent studies. Conditions most conducive to transfer include “sufficiently deep understanding developed in the original context of learning,” connecting deep structures rather than surface structures, meaningful learning, productive persistence, and an awareness of
potential connections between current situations and former ones (252; 255; 256).

Fully teaching the initial concepts and then providing different contexts for practicing those contexts were seen as most useful across multiple studies.

**Focusing on Far Transfer**

Far transfer is the sort of transfer that many composition classes are designed to foster: “far transfer is most relevant to questions about how to best train for transfer, because such questions arise out of a desire to ensure that what is taught in schools is generally applicable over time and contexts, not just immediately in similar contexts” (Barnett and Ceci 615). After giving a brief history of transfer’s muddled past, Susan Barnett and Stephen Ceci suggest a taxonomy for far transfer, which offers a framework to concretely define the contextual factors that lead to far transfer. Up until the time of Barnett and Ceci’s article, there had been few real definitions of transfer, and such definitions had (and still have) been left to individual interpretation and use, which has resulted in a body of work addressing very different factors under the same terms. Barnett and Ceci found that “strategic (deep) principles” were more likely to transfer than specific procedures (616), which is consistent with what others have found (“Knowledge to Go”; “Rocky Roads to Transfer”).

In regards to composition and how student beliefs and perceptions affect transfer, Linda Bergmann and Janet Zepernick found that FYC students were hesitant to see the value in basic writing courses, and the researchers themselves “suspected that students grouped everything they were being taught about academic writing in
FYC under the heading of ‘How to b.s. your way through an English paper with a lot of flowery adjectives and other fluff,’” and in so doing failed to see the value of what they were being taught (125). Their study found three salient patterns in student thought that barred them from transferring (or at least seeing the possibility of transferring) skills learned in their writing class to assignments in other classes: students associated English classes with personal, non-academic writing and so discounted instructor comments as intrusive on their own creativity; students saw personal writing as being “natural,” subjective, and not requiring rules or formal constraints like writing in field-specific classes; and students did not see the skills they learned as “portable” from one situation to another (129). Stemming from these types of observations, other researchers have also found that the best way to encourage transfer is to make the “portability” of these skills explicit, telling students clearly how to use strategies in other situations (Benander and Lightner 200), and that a failure to do so will actually result in little to no transfer (Bergmann and Zepernick 134). Other ways to encourage transfer include having consistency in teachers/instructors (Benander and Lightner 202), and referencing/using topics from other disciplines, current events, or life in general (Benander and Lightner 205). An overwhelming majority of researchers, though, have advocated a metacognitive approach to improve transfer.

**Metacognition and Transfer**

If one way to jump-start actual transfer is to have the teacher explicitly identify transferable methods, then the way to sustain it and help students become
self-sufficient and independent transferers is to teach them to work with texts in a metacognitive manner, which is “‘thinking about thinking’” and “involves the awareness and regulation of thinking processes. Metacognitive strategies are those strategies that require students to think about their own thinking as they engage in academic texts” (El-Hindi 10). This sort of self-aware reading allows students to select from different reading strategies, evaluate their use of those strategies, and switch to a different method if one is not working for them. Because of the conscious reflection, students become hyper-aware of the moves they are making and are no longer hapless students being tossed about at the whim of an impenetrable text: they can select strategies like tools to break the reading down. Carillo, in her recent study, found a metacognitive method was the single most important factor to increase the potential of transfer: “Metacognition . . . is the hinge upon which transfer depends. (Too) simply put, transfer has the potential to occur when students recognize and generalize something in one (perhaps a previous) course in order to allow for application in a different course. Those acts of recognition and generalization are crucial or transfer cannot occur” (105). This interest has not grown in a vacuum, and part of the reason for the recent surge in interest over integration and metacognition in the normally disparate fields of English (literature, composition, linguistics, etc.) is that the metacognitive approach “coincides with current definitions of literacy which suggest that reading and writing are interconnected” (El-Hindi 10). If metacognition is useful in the creative act of reading (since reading is not just code-breaking), why wouldn’t it be useful for the
creative act of writing? Or for a combination of the two? Such questions are the sort that drove me to create a study that would allow me to pursue potential answers through a practically applied classroom experience.

One of the hallmarks of the metacognitive strategy is its active, aware, explicit approach to analyzing texts. The reason this is so necessary is, as Linda Adler-Kassner and Heidi Estrem point out, to take out the “mysterious” qualities that reading and writing often have for students (45). In order to make the amorphous coalesce into something more concrete, they say that there is a “critical need for composition instructors to carefully define how we want students to be as readers, and why, within the framework of reading and writing in our classes, programs, and profession, participating in these ways is important for them as readers and writers” (39). Without this guidance, students will be unable to parse and digest difficult texts. This conscious move falls into the category of “high-road transfer,” coined by Salomon and Perkins. High-road transfer “occurs by intentional mindful abstraction of something from one context and application in a new context,” and low-road transfer “depends on extensive, varied practice and occurs by the automatic triggering of well-learned behavior in a new context” (“Rocky Roads to Transfer” 113). In later publications, the authors maintain that not all transfer requires “conscious awareness of making a link,” and much transfer is, instead, a result of automaticity (“Knowledge to Go” 251). This clashes with researchers like Carillo who contend that “mindful awareness” is of paramount importance to helping students transfer learning from one situation to another. Carillo, Perkins, and Salomon all
agree that high-road transfer involves “mindful abstraction” ("Rocky Roads to Transfer") or “mindful reading” (Carillo). This study focuses on conscious awareness and mindfulness, as they fit better with the rhetorical approach and time constraints. In general, my students responded more obviously to instances of mindful, conscious, explicit connection-drawing. They went through consciousness-raising exercises that sensitized them to potential links to past and future situations, and these exercises took hold and yielded promising results in student responses. Given more time, students’ awareness might have shifted over to the realm of automaticity, but the length of the study prohibited such extensive examination.

The practical ramifications of this metacognitive approach are numerous, though many researchers agree on the general strategies that improve metacognition and transfer. Various studies have been performed to determine which metacognitive practices encourage the most transfer. Benander and Lightner suggest that the very process of thinking about thinking will result in increased performance in unrelated classes: “Helping students learn how to reflect on process and monitor their own progress will help them transfer processes and ideas learned in one class to another” (Benander and Lightner 206). Some methods are more fruitful than others. Anthony Laverpool in his study of good (non-remedial) and poor (“remedial,” between 49-65 on the reading scale of the ACT) undergraduates found no real difference in good and poor readers’ reading comprehension, rereading frequency, or rereading rates when rereading was used as a metacognitive tool to promote student learning. So while rereading may be a useful strategy on its own for
the individual to glean more from a text, it was not an indicator of successful metacognition—at least as Laverpool measured it. Adler-Kassner and Estrem found three major strategies of reading that students could be successfully taught: content-based reading, process-based reading (essentially an analytical approach that allows students to emulate the model text), and structure-based (genre-sensitive) reading (40). The majority of the strategies seemed to involve two major factors: first, that the student be aware of different reading approaches (reading for content, reading for format, reading rhetorically, reading to respond, etc.), and second, that the student be able to monitor his/her progress with that particular approach and be able to modify it or switch to a new one as needed.

**Rhetorical Approaches**

A rhetorical approach to teaching reading and writing is one of the most common methods in composition classrooms today (Carillo 37). Most people agree that rhetorical analysis involves looking at the way a text is formed rather than merely the content it is relaying, “not only what authors communicate but also for what purposes they communicate those messages, what effects they attempt to evoke in readers, and how they accomplish those purposes and effects” (Graff 376). The methods of such a class include extensive questioning of texts, use of multiple reading strategies, and a general push beyond the surface of a work to reveal its deeper structure (Graff 379). There are many texts on the market that present an array of useful strategies to use in composition classes, including John C. Bean et al.’s book *Reading Rhetorically*, which was born out of the belief that “many writing
instructors share our belief that academic reading, writing, and inquiry need to be taught as inextricably linked rhetorical acts,” promoting an integrated, rhetorical style of teaching (xiv). This handbook addressed to students supplies many strategies for engaging with texts, including how to listen to a text, question a text (by looking at the author’s language, visual elements, credibility, etc.), and how to view both reading and writing as creative acts of composition.

Training in rhetorical strategies is necessary because rhetorical awareness does not come naturally to beginning readers. Students who are vaguely aware of the fact that their reading abilities are not up to par can become discouraged, as “the process is often slow and frustrating, marked by trial and error and the panicky feeling that reading this way is like hacking through a jungle when there might be a path nearby that could make the journey easier” (Bean 4). Novice readers are therefore more likely to draw on the content (non-integrated, uncritical) reading they have been conditioned to use, which can hurt not only their ability to consciously recognize textual features and use them in their own writing but can also impair their understanding of a text in general. In a study done in 1988, Christina Haas and Linda Flower found that one of the hallmarks of expert readers is that they used far more rhetorical strategies than student readers do when breaking down a reading. This tendency led them to also note that

\[ \text{. . . first, in the absence of a rhetorical situation for the text, all experienced readers constructed one. Second, the more experienced readers seemed to be using all the strategies in tandem; i.e., they} \]

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used the rhetorical strategies to help construct content, and vice versa. They did not ‘figure out’ the content, and then do rhetorical reading as an ‘embellishment.’ Rhetorical reading strategies were interwoven with other strategies as the readers constructed their reading of the texts. (178)

These strengths were not only present in experienced readers, though: there were benefits for novice and expert readers alike who used rhetorical strategies, as they “recognized more claims” and “identified claims sooner than other readers” (179). Haas and Flower concluded that “rhetorical reading may be an important element in the larger process of critical reading” (181). This places rhetorical practices as foundational elements in learning to read and write well. Experienced readers may develop an awareness of these practices over time, or they might simply have had more exposure to rhetorical concepts in classes and add those to their broad familiarity with writing. Either way, these strategies helped readers develop more in-depth responses and break down the texts better than those who did not use them.

Some do not think this rhetorical approach is effective enough on its own to foster transfer. Carillo is concerned that rhetorical strategies, as useful as they might be for immediate assignments in specific classes, will not promote transfer unless their principles are generalized so students can use them in a metacognitive fashion (106). She also argues that rhetorical analysis is not enough to understand the ideas and content of complex, philosophical readings (122). However, she says one of the most important things to teach students is to recognize when they need to trade out
one reading approach for another—but that’s not impossible using a rhetorical
approach (123).

Reading rhetorically spans a range of strategies and questions, and with
Aristotle’s definition, “the faculty of observing in any given case the available means
of persuasion,” students could certainly use a rhetorical approach to monitor the
text and their own response to it, and adapt as needed. Indeed, scholars such as
Nelson Graff have found that a rhetorical focus in composition leads to a meta-
awareness of reading and writing, which in turn leads to transfer of writing skills to
new writing situations. Instead of rhetorical analysis being one metacognitive
strategy among many, it actually leads to metacognition. Graff acknowledges that
scholars have repeatedly found that “meta-awareness of writing leads to transfer,”
and that “the meta-awareness of writing that research suggests leads to
generalization or high road transfer of skills from one context to others is also the
aim of the rhetorical analysis instruction I describe here” (377; 378). One of his
students in his rhetorically inclined course saw herself as “an objective writer who
can use the rhetorical tools consciously and effectively whereas before I may have
used them still, but more with intuition and less with intention,” which Graff
classifies as “precisely the kind of meta-awareness composition researchers have
suggested can help students apply what they have learned about writing beyond
their composition classes” (382). This clearly is at odds with what Carillo argues,
although both Carillo and Graff see rhetorical strategies as being important to
continue researching. In light of this, Carillo suggests that in the coming years, more
attention be given to several topics, including how “first-year writing instructors use rhetorical reading to connect the process of reading and writing” (144).

Such rhetorical approaches to text (de)construction are also an advantage in today’s media-saturated world, where writing is involving more and more visual rhetoric. Mary Hocks says that teaching students to approach complex, multi-modal texts with rhetorical analysis means that

. . . readers are offered multiple choices, allowing them to construct very different readings of the text. At the same time, readers experience a dissonance between this text and other familiar forms (like linear fantasy narratives or academic arguments) that defamiliarizes their experiences with print narrative, argumentative forms, and even with other, simpler hypertexts. (641)

This conscious compare/contrast is a form of mindful abstraction, leading to transferable skills—and indeed, Hocks finds that it allows students to not only deal effectively with new kinds of texts but also design new kinds of knowledge and pioneer new forms of communication (652). As visual forms of communication become more and more prevalent, students will need more practice tackling, dissecting, and creating communication that utilizes words and images. A rhetorical approach helps students transfer skills to not only other classes that involve reading and writing but also other situations in the workplace and daily life, any time they encounter new genres or the need for a new genre.
Current Integrated Approaches

There have been several programs designed over the past two decades that have been successful in creating integrated, metacognitive and/or rhetorical approaches to teaching English that have fostered transfer.

In their Fall 2001 classes at SFSU, Goen and Gillotte-Tropp strove to “understand the ways that readers read and writers write in and beyond the university, across a range of tasks” and help students “develop a metacognitive understanding of processes of reading and writing” (98). They crafted an integrated approach that focused on metacognitive and rhetorical strategies, following six principles: integration (of reading and writing), time (two semesters), development (time plus contexts in which to apply and hone new strategies), academic membership (credit-bearing classes), sophistication (demanding but flexible), and opportunities for purposeful communication (95-98). They hoped to encourage students to “understand the ways that readers read and writers write in and beyond the university, across a range of tasks” (transfer and rhetorical concerns), “develop a metacognitive understanding of processes of reading and writing,” and “understand the rhetorical properties of reading and writing, including purpose, audience, and stance” (rhetorical concerns) (98-99). This resulted in students who were able to critically reflect on their own process and progress and who found their feet quickly in new reading and writing situations, again preparing them for any and all writing opportunities outside the classroom. Goen and Gillotte-Tropp suggest that this kind of course is invaluable, but that it takes a herculean effort to implement because
for this new approach to succeed...the program presented here requires change at the level of the classroom, the program, the university, and the CSU system” (110).

In 2010, Nelson Graff published an article on a class he designed that was based on rhetorical analysis. The author performed this case study in his 15-week course entitled “Advanced Composition for Teachers,” which was designed for upper-division English majors. Graff designed a flexible, rhetorical approach to writing that relied heavily on analyzing models and incorporating observations gathered through those analyses in students’ own writing. He found that the class produced students who were ready to tackle writing situations out in the world, and that although “it may seem that such intensive integration of reading and writing instruction is appropriate only to small college classes, other programs that promote such integration are being taught successfully in high schools around California” (383). He suggests that this type of rhetorical analysis leads to meta-awareness of reading and writing, which will lead to transfer of writing skills in new writing situations and genres, and is an intensely beneficial angle from which to teach English.

In Texas, integration of reading and writing has recently become mandatory for developmental English, and the past few years have seen professors working to create new curriculum. The “Texas Toolbox: IRW” file was created in 2014 for teachers who missed workshops, but sums up the process and pedagogy neatly: “After all, there is no way to cram two courses into one! Instead, instructors must integrate reading and writing skills every class day, challenging students to read
critically and actively, analyze structure, write thoughtfully, and analyze, edit, and revise their own writing to the college level” (2). To meet these requirements, teachers work through several units a semester. Each unit has a controlling theme, and is designed to build on the skills and strategies learned in the previous unit. The texts cover a variety of genres, and students are taught to switch between summarizing, reading for audience/purpose/tone/style/structure, and analyzing structure, content, and mechanics with an eye to using what they learn in their own writing. This would fall under the metacognitive strategies that Carillo and others endorse, utilizes the kinds of rhetorical methods extended by Bean et al., and has produced students who are able to “develop and adapt reading and writing strategies that apply beyond the [Developmental English] classroom to college and professional careers” (3). They oppose the idea of merely reading like writers and writing like readers (as Bunn, Goen and Gillette-Tropp promote), claiming that their particular method extends its benefits beyond the subject of English and will improve other subjects as well. Goen-Salter is quoted in the introduction as saying that “IRW is not ‘reading to write’ or ‘writing to read.’ It is a pedagogical approach that can be applied to any curricular choice” (as quoted in Texas Toolbox: IRW 1). However, later on, the authors state that “the take-away strategies here are that everything done in class should have a reading action and a writing action, and that students should have the opportunity to view all texts from the perspective of a reader and writer” (4). Taking context and content into consideration enables students to adapt to the subject of the text, and the direct connection between
noticing and emulating leaves very few activities as “busy work”: no attention given to a text goes to waste, because students are constantly honing their analytical capacities, their understanding of the limits and components of genre, and how writings means.

**ERWC Design**

These rhetorically savvy types of courses are not limited to university-level education, though, as the approach can be modified to fit an array of skill and grade levels. Graff acknowledges this when he says that “[a]lthough it may seem that such intensive integration of reading and writing instruction is appropriate only to small college classes, other programs that promote such integration are being taught successfully in high schools around California” (383). In 2004, the ERWC was developed by high school teachers and CSU faculty in order to prepare students for the rigorous reading and writing requirements of the university (Jendian). The ERWC movement grew out of the idea that students need to cultivate “critical skills to evaluate, synthesize, and produce new and complex forms of writing” and “develop fluency with an array of reading materials more characteristic of those they are likely to encounter as they enter post-secondary education and the globalizing world of work” (Katz, Graff, and Brynelson 1). This led to the crafting of intensively analytical, inquiry-based, student-centric curriculum that would foster in students not only interest in literacy but also the desire to pick apart and understand what a text is doing and how it is doing that.
ERWC Modules are a highly integrated series of pre-reading, reading, post-reading, pre-writing, writing, and post-writing activities that train students to become better readers and writers by seeing the processes of reading and writing as informing each other. Group work and activities are the bread and butter of the ERWC module, and activities are scaffolded so that students analyze their way through increasingly complicated texts and use what they observe of these texts in their own writing. This model is known as the “arc,” as figure 1 below illustrates.

![The ERWC “Arc”](image)

Fig. 1. John Edlund, “The ERWC ‘Arc.’” 2015. Digital File.

Modules are theme-based (like the Texas IRW curriculum), meaning each module has a controlling topic that is intended to interest and engage students. Some of the modules for high school seniors include Fast Food, Rhetoric of the Op-Ed Page, Juvenile Justice, and Bullying at School (Knudson et al). Because the ERWC is more of
a way of teaching than a content or subject, the ERWC teaching style can be applied to nearly any topic and adjusted for any level of student. It is a framework that can deliver content to students in an effective, analytical manner and uses many of the same rhetorical strategies promoted by Graff, Goen and Gillotte-Tropp, Bean, and others.

At this point in time there are ERWC offerings for grades six through twelve, with more on the way. If such modules began at high school and were modified for lower grades, and because the goal of ERWC modules is to “[help] high school students develop the high-level literacies they need to succeed in college and beyond,” another natural extension of the ERWC tree would be its branching into university-level courses (Katz, Graff, and Brynelson 1). While ERWC for twelfth grade students was developed for remedial purposes, the reason it was deemed so effective was it “mirrors the kind of work expected in college” (Knudson et al.). Because it offers a rhetorical approach to reading and writing, it is valuable to any student at any level within any discipline. Students are being introduced to more and more genres of text in school and daily life, and need to receive training in these genres to be well-adjusted in society especially as communication shifts more and more to visual than text (Serafini 343). Not only are these different varieties of text worthy of study and understanding; the very nature of genre is beginning to shift:

Since the 1970s there has been an ongoing and increasingly far-reaching blurring of the boundaries of genres and of generic types.

Learning and teaching materials produced for schools are no
exception to this; the (former) boundary between genres of work and entertainment/leisure is being quite deliberately, knowingly and effectively erased in these materials. (Kress 25)

Because of the sheer number of different strategies, purposes, audiences, etc. that this array of texts utilizes, instructors recognize the need for rhetorical analysis and approaches to reading and writing in “entry-level courses, upper-level writing courses, and even high school prep courses” to encourage students to infer patterns and strategies rather than merely be taught how to write in a handful of artificially concrete genres (Bean et. al. xiv). Of course, a rhetorical approach to composition is nothing new and is used in some form or fashion in almost every college level writing course. However, what is new is the particular structuring of reading and writing activities (the Arc) that is trademark of the ERWC.

Since ERWC is a method and not a subject matter, it is not really at odds with any other teaching style: it is merely a different format of teaching. Its malleable nature also makes it difficult to lock down in concrete terms how exactly it is different from other teaching styles—the goal is for a teacher to see what works and what does not (as indicated by specially designed assessments), and then tweak the ERWC modules when doing so would improve student understanding or tailor the strategies and lessons to the particular classroom context. This makes it rather difficult to contrast with other styles of teaching: it can be used to complement or incorporate many teaching styles, or it can be used within other teaching styles. The main difference between the “traditional” method of teaching and the ERWC style
used in this study is the scaffolding of material and hyper-integration of reading and writing-related activities under the umbrella of a unified theme, although there are seven major goals that it seeks to promote:

1. The integration of interactive reading and writing processes;
2. A rhetorical approach that fosters critical thinking and engagement through a relentless focus on the text;
3. Materials and themes that engage student interest;
4. Classroom activities designed to model and foster successful practices of fluent readers and writers;
5. Research-based methodologies with a consistent relationship between theory and practice;
6. Built-in flexibility to allow teachers to respond to varied students’ needs and instructional contexts; and
7. Alignment with the California Common Core State Standards for English Language Arts and Literacy. (Fong et al. 2-3)

To achieve these goals, units are broken up into three main parts: Reading Rhetorically, Connecting Reading to Writing, and Writing Rhetorically. These elements (individually) support the rhetorical aspects of the course and (collectively) emphasize the integrated nature of reading and writing.

**ERWC Track Record**

Recent studies on the efficacy of ERWC have revealed some promising trends. Initial studies of the program indicated that “students participating in the
ERWC outperformed students who took senior year English classes,” presumably because ERWC is more rigorous and college-like in approach and materials than typical senior-year classes (Knudson et al. 227). In a study published in 2010, Anne Hafner, Rebecca Joseph, and Jennifer McCormick found that students who participated in ERWC “seemed to be more focused on developing their conversational skills, and in paying more attention to the classroom discussion,” “spent more time on task, practiced the knowledge and skills more, and as a result were more likely to overcome identified weaknesses,” and “developed their ability to apply concepts and skills to tasks outside the classroom” (24). The ERWC model not only affects students, though: it combats the kind of deficit Carillo found in novice teachers by providing extensive teacher training, and as a result, boosts teacher skills and confidence (15). Students at schools that used ERWC were compared with state-level statistics, and the researchers found that ERWC students outperformed the state level in three areas: graduation rate (90% vs. 80%), Academic Performance Index gain (69 point gain vs. 31 point gain), and CST-ELA gain (7% point gain vs. 4% point gain) (27). This information correlates with what Ruth Knudson et al. mention for the 2004-2005 school year: “Statistically significant statewide results on the augmented CST/ELA test showed higher means for students who experienced this curriculum, suggesting that these materials are robust across a range of schools and instructional settings” (229).

More recently, Anthony Fong, Neal Finkelstein, Laura Jaeger, Rebecca Diaz and Marie Broek collaborated on the “Evaluation of the Expository Reading and
Writing Course,” published in July 2015. Their primary research question was “Does the Expository Reading and Writing Course have a positive impact on the reading and writing skills of grade-twelve students as measured through the English Placement Test?” (v). ERWC students were compared to “non-ERWC” students (taking English 4 or AP classes), and results indicated that ERWC students scored higher on the EPT, with the “estimated standardized effect of enrollment in the ERWC [being] .13 standard deviations” (vi). They found, too, that not all teachers taught activities from each section in the modules, but despite that, students still did better on the EPT than those who were not in ERWC. They suggested that if teachers were more diligent to teach from each strand of the module, students could receive even higher scores (viii). Teachers in the study also noticed several major improvements in student skills and strategies, citing increase in careful reading, analytic skills, writing skills and identification and implementation of things like MLA formatting, tone, and style (48-49). One instructor commented that she was looking for transference and found that “some [students] still require you to focus them on applying what they already know, while others ask for permission to employ useful strategies to new situations. It is refreshing to see how much they have grown” (51). Overall, the authors found that the ERWC approach is a good rhetorical model that benefits students and improves their understanding and use of reading and writing, even though they also found that not all teachers taught the modules the same way or with the same thoroughness.
ERWC as Response to Issues of Integration, Meta-awareness, and Transfer

As I reviewed the literature on these topics, several problematic themes became salient: the constant underestimating of reading’s complexity, the lack of integration between reading and writing, and the need to improve students’ meta-awareness so they can transfer their writing skills to new contexts. The ERWC approach can provide strategies to address these issues.

Because of their highly rhetorical focus, ERWC modules guide students to draw connections and find useful ways to question a multitude of texts (both verbal and visual). Students are encouraged to break down readings through a relentless analysis of the text, but by shifting through different kinds of methods: this acknowledges the complexity of reading and equips students to read critically rather than default back to a merely information-gathering style of reading.

One of the seven goals of the ERWC is “The integration of interactive reading and writing processes” (Fong et al. 2). The very scaffolding of modules recognizes the inherent connections in reading and writing, since students are first asked to read rhetorically, then connect reading to writing, and then write rhetorically. Instead of being taught separately, reading and writing are both treated as complicated, creative, reflective acts, and students are given a chance to recognize and then implement strategies they discover through both processes.

The rhetorical bent of the ERWC also encourages student awareness of different texts and contexts, and it sensitizes students to their own processing methods. This “rhetorical approach that fosters critical thinking and engagement
through a relentless focus on the text” will increase students’ meta-awareness in the ways Nelson Graff noted in his own rhetoric-saturated class (Fong et al. 2). Adopting and adapting these rhetorical tools helps students effectively respond to different contexts and leads them towards not just a meta-awareness of writing in general, but how reading and writing mean. Tools such as these can be transferred to new situations and constantly developed, strengthened, or discarded as the student sees fit, making these students expert navigators of communication.

This study seeks to address the above controversies by analyzing the results of an ERWC module taught at the college level. If a relentlessly rhetorical and integrated approach to writing can solve some of the major deficiencies first year students deal with, it will be an approach worth pursuing. Thus, the hypothesis for this project is as follows:

An integrated, rhetorical approach to reading and writing (through the use of ERWC modules) helps students build metacognitive strategies, reflect on their processes, and transfer reading and writing skills to new situations.
CHAPTER THREE

METHODOLOGY

Introduction

This study was designed to inquire into the best practices for teaching transferable English skills by comparing student reactions to a rhetorical, integrated approach to reading and writing as well as a less-integrated, rhetorical approach.

Qualitative Approach: Case Study

Because of the focus on individual students and their reactions to and perceptions of the English course in question, a qualitative, case study approach was selected to best portray their specific, subjective responses. Since a variety of data-gathering techniques were needed, the qualitative method seemed best, since “Qualitative methods include emerging methods, open-ended questions, interview data, observation data, document data, audiovisual data, text/image data, text/image analysis, themes/patterns/interpretation” (Creswell 17). In line with the theme of the topic, a qualitative approach also allows researchers more freedom in how they address the issues and report the findings, and it “allow[s] more creative, literary-style writing” along with the opportunity for innovation (Creswell 21). Furthermore, this case study approach allows a “holistic account” because the researcher is able to focus on the issue and approach it from several different perspectives through the use of “multiple sources of data” (185-186). This method
was also necessary as the time and sample size would not have permitted a quantitative approach, but could become the foundation of future studies.

Additionally, because the scope of this study is limited (by number of students and time span), the results will be presented through an ethnographic, case-study approach as outlined in Michael Genzuk’s “A Synthesis of Ethnographic Research.” This particular type of analysis involves observing a culture or group of people and reporting their behavior(s):

[Ethnographic research] relies heavily on up-close, personal experience and possible participation, not just observation, by researchers trained in the art of ethnography. These ethnographers often work in multidisciplinary teams. The ethnographic focal point may include intensive language and culture learning, intensive study of a single field or domain, and a blend of historical, observational, and interview methods. Typical ethnographic research employs three kinds of data collection: interviews, observation, and documents. This in turn produces three kinds of data: quotations, descriptions, and excerpts of documents, resulting in one product: narrative description. (Genzuk)

Students were assessed in several ways: through initial questionnaire, mid-course and course-final interviews, a final questionnaire, and analysis of final essays compared to final essays of a control group (both ENG 100 courses using the same prompt).
Forms of Data Gathered

In accordance with the general case study approach, many different data collection methods were used in order to present a more complex, complete picture of how the students dealt with reading/writing integration and rhetorical practices.

**Student Texts:** Including an initial diagnostic essay, in-class essays/writing, two take-home essays, and a final reflective paper. The final essay prompt was also given to a control ENG 100 class to see how other students without an Expository Reading and Writing Course (ERWC) structure would respond.

**Interviews:** Two sets of interviews were conducted, each lasting five to fifteen minutes, taking place in week four and week ten. These interviews were part of the course, functioning first and foremost as conferences where students could address struggles they were facing in the class. Their secondary purpose was to provide dialog that could be used for this study, showcasing the students’ progress, understanding, and feedback. All interviews took the same format: students were first asked a list of questions about the class itself and recent course material, then the focus turned to the current assignments and any difficulties students were encountering. These interviews were recorded and transcribed.

**Questionnaires:** Students were given a class-initial and class-final questionnaire to gauge their level of familiarity with English reading/writing, their perceived ability in reading/writing, their overall response to the course and its assignments and materials, and any ideas or weaknesses that were still confusing or problematic.
**Personal Observation:** I made sure to keep notes on my observations regarding how students dealt with class materials and concepts both in the classroom and any office hour/conference/email interactions I had with them.

**Data Analysis**

To understand how students were grappling with course materials and how they were perceiving the benefits of rhetorical practices and an integrated approach to reading/writing, I especially looked for any places in the data where students (1) expressed beliefs about reading/writing, evidence of concepts, methods, approaches, or questions that arose from class activities and papers, (2) assessed their own abilities, and (3) changed any assessment of those abilities. These kinds of trends were found implicitly in many writing assignments and class observations, but participants were also asked explicit, straightforward questions about these matters in interviews and questionnaires.

Because the study involved an English course, all materials (interviews, questionnaires, essays, etc.) were first graded (if relevant) and returned. Copies of these materials were made and were not analyzed until after the conclusion of the course.

**Location**

This study was performed at California Polytechnic State University, Pomona. The student body is quite diverse, and in 2014 was made of up 37.77% Hispanic/Latino, 23.92% Asian Only, 20.72% White Only, 5.15% Non-Resident Alien,
4.88% unknown, 3.83% Two or More Races, 3.26% Black/African American Only, and .19% American Indian/Alaskan Native Only (Institutional Research & Academic Resources). More males than females were enrolled in 2014, but only by a slight margin: 43% female students and 57% male (Institutional Research & Academic Resources).

**Participants**

Participants were selected from the students enrolled in my Fall 2015 ENG 100 course, which is the first in a sequence of three courses known as “Stretch Composition.” In this three-course sequence, the freshman composition requirement is “stretched” out across three quarters to enable students to grasp and retain more than they would in a shorter class or multiple classes with disparate instructors. Since this was a freshman composition course, all students were freshmen and ranged in age from seventeen to nineteen. A fellow instructor was gracious enough to read the description of my research proposal to the students and collect the IRB release forms from students interested in participating. Of the twenty-four students, nineteen agreed to participate in the study.

Ultimately, three students were selected as the focus of this project: two males and one female. Each student was specifically chosen to highlight the diversity of the student body at California Polytechnic State University, Pomona. English was one student’s first language, and was the second language for the other two students. Another deciding factor was major: because the school is a polytechnic university, it is best known for its engineering/science programs, but offers many
other courses of study as well. Represented in the three candidates below are the fields of engineering, biology, and history, all of which vary greatly from one another in the way reading/writing are approached. All of the students have been given pseudonyms.

Table 1
Description of Participants

<table>
<thead>
<tr>
<th>Pseudonym</th>
<th>Status</th>
<th>Gender</th>
<th>Ethnicity</th>
<th>First Language</th>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy</td>
<td>International</td>
<td>Male</td>
<td>Arabic</td>
<td>Arabic</td>
<td>Industrial Engineering</td>
</tr>
<tr>
<td>Felicity</td>
<td>Native</td>
<td>Female</td>
<td>Mexican</td>
<td>English</td>
<td>Biology</td>
</tr>
<tr>
<td>Carlos</td>
<td>Generation 1.5</td>
<td>Male</td>
<td>Mexican</td>
<td>Spanish</td>
<td>History</td>
</tr>
</tbody>
</table>

The following paragraphs provide more detailed information on the participants and their strengths, weaknesses, and perceptions at the start of the course. All the information was gathered through questionnaires, interviews, and personal observation.

“Andy” was a male international student who had entered the university to study engineering. He started studying English in sixth grade, but had never taken an English class in the United States and was unfamiliar with the American Education system as well as ERWC. He expressed interest in improving his English abilities so that he would be more marketable and also do better on the TOEFL test. In the areas
of writing and discussing ideas, he rated his ability as “not that good,” but commented that he was “a good reader/Just not fast” (Andy Questionnaire). His biggest self-diagnosed issue was his inability to write at any length (he noted that he’d been asked to write many one-page papers in previous classes, but had difficulty writing more than two pages of text). He also mentioned that he did not enjoy reading and that “writting, grammer, punctuation, spelling” were his biggest weaknesses in writing (Andy Questionnaire). He did, however, enjoy informal writing because it allowed him to express himself.

“Felicity” was a female student who grew up locally and planned on majoring in Biology. She had been exposed to ERWC in high school and prior to the start of ENG 100 won several scholarships for essays she had written. A decent writer and a diligent student, she consistently put much effort into her assignments. She also frequently asked questions after class and emailed me if she encountered any issues while completing assignments. Felicity rated her abilities in reading, writing, and discussing ideas as above-average, ranking her reading ability slightly lower than the other two. Though she did not enjoy reading because she “get[s] frustrated with how long it takes [her] to understand something when [she] read[s] it,” she did note that she enjoyed the creative aspects of writing even though she often got frustrated with her inability to structure her thoughts in essay format (Felicity Questionnaire).

“Carlos” was a male student who was a local resident raised in a Spanish-speaking home and was planning on being a History major (until he learned how
much reading and writing a History major requires, at which point he began looking for another major. He learned English in kindergarten when he began attending school and so qualified as a Generation 1.5 student. During high school he was not exposed to ERWC (fourteen of the students had never heard of ERWC before, and nine of them had gone through at least one ERWC module in high school). Regarding reading and discussing ideas, he rated his ability as better than average, but ranked himself as below average in his writing abilities. He expressed interest in doing well in the class but had a difficult time developing his writing to meet minimum length requirements and occasionally neglected to turn in homework. He recognized this fact when he stated that his biggest issue in writing was “not being able to word [his] thoughts” (Carlos Questionnaire). He had a love for music and lyrics that was present in almost every assignment. He enjoyed reading interviews with musicians, but did not like writing because it “doesn't come very easily” (Carlos Questionnaire).

Students who take ENG 100 have generally received an EPT score ranging from 120-133, so these students were in the course because it was determined that they were not ready for the rigors of college writing. All data collected for this study was collected from assignments and activities required by the class, so participants did not have to complete any more work than any other student in the course.

The Classroom Plan

Current Practices at California State Polytechnic University, Pomona

Cal Poly Pomona has had a recent shift in the series of freshman composition classes it offers. Until Fall 2014, there were two levels of developmental English
courses (ENG 95/96) and two university-level English courses (ENG 104, freshman composition, and ENG 105, critical thinking) offered as general education. Based on students’ EPT scores they were placed in English 95, 96, or 104 (ESL students had their own series of classes scaffolded in a similar manner) and worked their way through the classes until they completed ENG 104, freshman composition. ENG 105 is not required by all majors, and is separate from freshman composition because its focus is logic and critical thinking. Throughout the changes that followed, ENG 105 remained the same.

Starting in Fall 2014, the university introduced the “Stretch Composition” program paired with a directed self-placement enrollment process. Students reviewed their EPT scores, took a summer English class if their score required it, and then responded to a survey at the end of the summer course. The quiz was designed to be a supplementary mode of determining the students’ level: quiz results and EPT scores were measured against the suggestions made by tutors who worked with each of the students over the summer. Students were then allowed to enroll in one of three English class series, all of which would meet freshman composition requirements in either three quarters, two quarters, or one quarter, depending on the students’ abilities. The resulting series of classes were ENG 100/106/107, ENG 108/109, and ENG 110, which is why the course is termed the “Stretch Program”—the English requirement could be stretched out across more than one quarter if students needed more help. The intention was that students who were not yet ready for university-level writing would take ENG 100/106/107 or ENG 108/109 so
they could get the attention they needed to develop into effective writers. Because the Fall 2014 quarter was the quarter I wanted to start my research, I had to keep these changes in mind as I developed my lesson plans. Not only would this be the first time the university had ever used this process; it was also my first time teaching my own class.

**Stretch Composition and ERWC**

The goals for the stretch program are outlined in detail on Cal Poly Pomona’s website. The course that I taught was a composition course broken up into three sequences: ENG 100, ENG 106, and ENG 107. ENG 100 is essentially what ENG 95 was in previous quarters, and runs for one entire quarter (Fall 2014). This is the class in which I implemented the ERWC module.

As far as individual classes go, professors at Cal Poly Pomona have the freedom to craft their own courses as long as the classes fit the objectives outlined by the English and Foreign Languages Department (these objectives will be gone over at length). Some classes are more lecture-based, some are more student-centric, and some trade out a large percentage of in-class time for student/professor conferences. While using primarily literature and/or fiction is frowned upon, and expository reading and writing are prioritized, a wide variety of genres can be taught within stretch composition. Because of this flexibility, I had a lot of freedom to design my particular course the way I wanted—so long as I met the listed objectives and utilized one of the required texts that Teaching Associates are given to teach (in this case, *The Norton Field Guide to Writing with Readings*). In order to ensure that
the module corresponds with the learning outcomes listed for ENG 100, I had to both review the description (a basic necessity for anyone teaching in the stretch course) and modify my ERWC module to fit. In the following section, I will introduce Stretch Composition and how my ENG 100 class was broken up into two sections: the “traditional” half of the course (using a well-known freshman composition handbook) and the ERWC half of the course.

ENG 100

Course Description

The following information is available on Cal Poly Pomona’s “Composition Courses” page:

ENG 100, the first course in the sequence, allows students to review fundamentals of the kind of reading and writing expected in college. It will also allow time to identify serious problems with grammar, punctuation, and usage. The sooner such patterns are identified, the sooner you can begin work at the University Writing Center and with your instructor to develop strategies to succeed in your writing.

Course Outcomes

Following this description is the explanation of the course outcomes for each of the three classes in the stretch program. Outcomes relevant to ENG 100 are highlighted in the chart below, also available on Cal Poly Pomona’s “Composition Courses” webpage.
The Learning Outcomes for each course are listed here. The letters correspond to the "Learning Outcomes" table below.

- ENG 100: A-E, plus O
- ENG 106: add F-J, plus O
- ENG 107: add K-N, plus O"

A Develop fluency in quickly externalizing ideas on paper and computer screens, and in moving from such notes to rough drafts of possible essays.

B Explain in clearly written English the rhetoric of others.

C Develop written arguments in response to others’ arguments.

D Write reasonably lucid, well-organized essays that address purpose, audience, and situation—in response to timed-exam prompts.

E Reconstruct and revise the connections between claims, reasons, and evidence in their own writing, their peers’, and published authors’.

F Discern how the style of their own writing, their peers’, and published authors’ creates an appeal that pulls the audience closer to the material in question.

G Analyze texts to apprehend more fully the relations among language use, power, and social hierarchies.

H Create texts that respond to the language, discourse, and power dynamics in given contexts.
I Discern the various ways that generic strategies and formal, stylistic, tonal language, and discursive conventions can be manipulated to contribute to meaning-making in particular contexts.

J Generate their own texts by making use of various generic strategies and particular language conventions for particular contexts.

K Read difficult, research-based texts with critical understanding.

L Design their own academic inquiries and develop strategies for finding, evaluating, and integrating information purposefully in a given context.

M Critique their own ideas, form, and style in light of the contexts for which they are writing and with awareness of the generic choices they are making, and revise their own writing to improve form, style, and generic/institutional strategies to intervene more effectively in a given rhetorical situation.

N Develop rhetorical strategies for effectively handling writing-related problems in discourse communities throughout the university.

O Proofread for correctness and clarity.

ENG 100.03: My Section

My specific class was taught during Fall 2014. It was held three times a week, M/W/F for sixty-five minutes each class (11:45 AM-12:50 PM).

The classroom itself was a narrow room with only a chalkboard and a desk at the front. A projector was brought in a few times for some of the activities, but
other than that, the main form of visual was handouts. Students were required to bring their books and any assigned readings to each class and were given quizzes occasionally to test their reading comprehension.

There were twenty-five students in the class—nine males and sixteen females. Though the class was designed for native (or native-like) speakers of English, students represented a wide range of backgrounds, including native and non-native (Generation 1.5 and International Students). The background languages included Spanish, Chinese, Arabic, Punjabi, and Walapai (a Native American dialect).

All students were first-year students, directly out of high school.

**Traditional Method: Reading**

The two texts that were suggested for use in this course were *The Norton Field Guide to Writing* and *From Inquiry to Academic Writing*. I ended up selecting *The Norton Field Guide to Writing with Readings* for my class, as I felt it presented an effective outline of concepts and strategies and had a good selection of readings available. The first several chapters deal explicitly with rhetorical concerns (audience, purpose, stance, etc.) that will provide students a good foundation in the basics. Although this text does introduce rhetorical concerns (and has lists of rhetorical questions for students to ask themselves as they go through each section), it is still different from the ERWC approach, which introduces rhetorical principles through the analysis of texts and then allows students to use those specific texts as models. While *The Norton Field Guide to Writing* provided models, the examples provided were not directly tied into the writing assignments that followed (therefore
lacking the level of integration and inquiry present in the ERWC module). Many models were provided as extra readings as well, and were not anchored in particular chapters. Students were encouraged to question the texts, but then they read more instruction (as the chapters are mainly informational and not inquiry-based); and those questions were not necessarily tied into any culminating written assignment.

**The Norton Field Guide to Writing**

In this section, I will address which parts of the textbook will be used in class.

Table 2

*The Norton Field Guide to Writing Schedule*

<table>
<thead>
<tr>
<th>Week</th>
<th>Norton Chapters</th>
<th>Topics</th>
</tr>
</thead>
</table>
| One  | 1  
2  
3  
Literacy Narrative Examples | “Proficiency” by Shannon Nichols  
“Mother Tongue” by Amy Tan |
| Two  | 4  
5  
6  
7  
Reading | “How Do You Go from This...to This?” by Amber Wiltse |
| Three| 22  
23  
24  
30  
31  
Norton Reading Outside Reading | “Anti-Intellectualism: Why We Hate the Smart Kids” by Grant Penrod  
“Smart Impaired” |
| Four | 25  
26  
28  
42  
Conferences for Literacy Narrative |
Traditional Method: Writing

The “traditional method” section of the class required three papers: a diagnostic, a literacy narrative, and an in-class response to/analysis of a text. I wanted to start students out with a literacy narrative since I thought that would be a good place for them to begin their college writing experience: assessing where they came from and what influenced their understanding of English. *The Norton Field Guide to Writing* also had lots of useful models that the students could refer to if they wanted to. The chapters provided explicit instruction on how to structure the genre as well as general rhetorical principles to consider while writing. The models provided examples of how those rules could be interpreted to create texts acceptable in that genre. After a few in-class workshops, students met with me one-on-one for ten to fifteen minutes during week four to make sure they were on the right track with their essays.

ERWC Method: “Learning to Dream, Dreaming to Learn” ERWC Module

The ERWC module used for this study was a culminating project required by one of my graduate courses. After reading and discussing several ERWC modules and the theoretical principles and hearing from teachers who had used/were using the modules, my peers and I were tasked with choosing a topic and creating our own modules.

Because I was interested in teaching college-level composition at some point, I decided to write a module geared for freshman students. Keeping the ERWC’s focus on intriguing topics, I decided to write about dreams and dreaming, as I had
found the topic to work reasonably well in a discussion with a group of freshman students I was working with at the time. After reading several articles and a research paper, students would be asked to discuss whether or not people should actively pursue solving problems from waking life while dreaming. The topic allows for more than one position on the issue and there is no clear “right” answer, which makes it valuable for class debate and discussion.

The curriculum itself is a sixty-four-page monstrosity, with handouts, instructor guides, and forty-seven separate activities that require individual, pair, group, or class work. The student sections, when printed out, total thirty-four pages. The module is structured as shown in table 3.

Table 3

ERWC Module Structure

<table>
<thead>
<tr>
<th>Stage</th>
<th>Reading</th>
<th>Sub-stage</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>“Dreams” web page from the International Association for the Study of Dreams</td>
<td>Pre-reading</td>
<td>Activity 1: Getting Ready to Read (freewriting)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reading</td>
<td>Activity 2: Concept Checklist (individual assessment)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Post-reading</td>
<td>Activity 3: Web Page Text Analysis (individual/small group activity)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 4: Understanding Key Vocabulary (group matching game)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 5: Reading for Understanding (individual commenting on text)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 6: Considering the Structure of the Text (individual/small group analysis of text)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 7: Annotating and Questioning the Text (individual text annotation)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 8: Analyzing Stylistic Choices (individual text analysis)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 9: Summarizing and Responding (small group textual analysis)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 10: Ethos, Logos, and Pathos (group identification)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity 11: Reflecting on Your Reading Process (individual summary)</td>
</tr>
<tr>
<td>Stage</td>
<td>Reading</td>
<td>Sub-stage</td>
<td>Activity</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------------------------------------------------------------</td>
<td>-----------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Pre-reading | **“The Correct Interpretation of Our Dreams” by Peter Michaelson** | Reading   | Activity 12: Getting Ready to Read (individual freewrite)  
Activity 13: The Importance of Dreams (pair discussion)  
Activity 14: Text Sleuth (individual textual analysis) |
| Post-reading | **“Lucid dreaming: Rise of a nocturnal hobby” by Sam Judah and Nasfim Haque.** | Reading   | Activity 15: Outlining and Noticing Difficulties (individual text annotation)  
Activity 16: Using Context (individual vocabulary activity)  
Activity 17: Reading Against the Grain (individual active reading)  
Activity 18: Close Reading (Group textual analysis/presentation of passages)  
Activity 19: Summary (individual writing on topic)  
Activity 20: Reflecting on Your Reading Process (individual writing on process) |
| Pre-reading | **“The Committee of Sleep”: A Study of Dream Incubation for Problem Solving” by Deirdre Barrett** | Reading   | Activity 21: Have you ever lucid dreamed? (individual freewrite)  
Activity 22: Is lucid dreaming beneficial? (pair work/brainstorming)  
Activity 23: Text Sleuth (individual textual analysis) |
| Post-reading |                                                                 | Reading   | Activity 24: Outlining and Noticing Difficulties (individual text annotation)  
Activity 25 – Looking at Structure (pair analysis of text)  
Activity 26 – Analysing Vocabulary (group analysis of word choices)  
Activity 27: Content Analysis (individual analysis of topic presentation)  
Activity 28: Main Points (individual recall)  
Activity 29.a: Ethos, Pathos, Logos (individual analysis of appeals)  
Activity 29.b: Fact and Fiction (individual textual analysis)  
Activity 30: Final Impressions (individual summary of text topic) |
| Pre-reading |                                                                 | Reading   | Activity 31: Predicting Content (individual analysis of title)  
Activity 32: Text Sleuth (individual textual analysis)  
Activity 33: Abstracts (individual abstract dissection) |
| Post-reading |                                                                 | Reading   | Activity 34: Outlining and Noticing Difficulties (individual text annotation)  
Activity 35: Noticing Language (individual vocabulary analysis)  
Activity 36: What’s the Point? (individual thematic analysis)  
Activity 37: Agree or Disagree (group discussion)  
Activity 38: Final Reflection (individual summary writing) |
ERWC Method: Readings

As one can see in the chart above, the class was centered around four major readings: a web page, an Op-Ed piece, a BBC news article, and a research paper, covering a variety of genres/modalities, to reflect the concerns of Kress, Serafini, and others:


<http://www.asdreams.org/journal/articles/barrett3-2.htm>

The module also utilizes two handouts, one on ethos, logos, and pathos, and another on integrating outside sources:


These handouts were intended as core readings, and were included in the module itself. Several activities were based off each.

**ERWC Method: Writing Assignments**

Almost every single activity in the ERWC module required a write-up of some kind. Those that do not were discussion-based and usually performed in class. Students were required to keep all activities, freewrites, and notes, and were required to fill out a reading chart for each of the texts they read. Whereas *The Norton Field Guide to Writing* focused on categories of writing and then provided useful questions and models to guide students towards creating their own text, an ERWC module starts with a particular text, and students draw rules (based on recognizing the moves writers used to create texts) out of the text based on the
assigned activities and their own observations. This guides students to create rules based on their understanding of how a text is “working,” and then put those rules into practice. It is a much more involved, personal, and inquiry-based approach to writing than the handbook facilitates. There was one culminating essay assigned in the ERWC part of the class, and students could choose from one of two options, allowing them to assess their own skills and interests and proceed as they saw best.

The first option (as found on the prompt) is described below:

The first option, a Dream Analysis Paper, asks you to present one or more dreams, in narrative form, and then either interpret them (using the article provided in class and outside material you find), or tie them in to other class readings to illustrate those concepts. This requires you to synthesize your own personal experience with what has been learned in class. It also allows you to flex your creativity, writing story-like text and analyzing it in whatever structural organization you find most beneficial (not necessarily essay format – you can use the Op-Ed piece as a model if you like).

The second option (as found on the prompt) was slightly more typical and academic:

The second option, an Argumentative Essay, asks you to look at either the idea of dream interpretation or using dreams to problem-solve, and present a compelling case (pro or con) using class materials, outside materials, and your own personal experience as evidence.

This will take a more typical essay-like approach, and will have a more
academic flavor than the first writing option. The research paper you read can be used as a guide to tone and level of formality that you can emulate in your own essays.

Either of these assignments would be acceptable in a freshman-level composition class, as they provide opportunities for students to present arguments backed by credible sources and allow them to shape their texts according to their perceived rhetorical aims. Both assignments also provide suggestions for model texts (which are not additional or optional readings: they are texts that students have already worked with extensively).

**ERWC Module: Student Outcomes**

The following outcomes were listed in the original version of the module. The Stretch Composition outcomes that they correlate with are listed in parentheses at the end of each item.

*Students will be able to:*

- Identify the purposes and styles of different texts (A)
- Decipher authors’ main points or biases (B)
- Analyze and evaluate in-text graphics
- Diagram/outline and understand different, multimodal texts (B, E)
- Apply the texts to their own personal lives, increasing their ability to engage with texts (A, B, E)
- Evaluate the credibility of different types of evidence (B, E)
- Create an argument based on the readings and personal experience (B, C, D, E)
- Summarize the authors’ arguments in a concise and relevant manner (B)
- Modify typical writing structures to fit purpose and audience needs (D)

All the outcomes except O (“Proofread for correctness and clarity”) are included in the original details of the module. However, there is a section dedicated to proofreading and editing in the module, so the module still lines up with the goals of ENG 100.
CHAPTER FOUR

RESULTS AND DISCUSSION

Introduction

Because of the time and study size restraints, most of the results have been assessed through the students’ explicit mention of strategies and concepts that they have learned or have found apply in more than one situation. Ten weeks is not enough time to see those strategies and concepts really bloom within the quality of the writing itself: being able to successfully implement the strategies they observe would require much more time and practice, but if students can make connections and critically understand what their current skill level is and how to improve that skill level, they are more likely to improve than if they merely accept their advances implicitly. The ability to recognize where they fall on the spectrum of development and how they can improve their position is a metacognitive strategy that can help them develop as speakers, readers, writers, and thinkers. Because integration, rhetorical strategies, meta-awareness, and transfer are all connected in various ways, the sections below are broken up into categories based on patterns that were repeated across the data. Some examples will necessarily bleed into the related categories as well. What follows is a series of illustrations pulled from student texts, observations, and interviews that seem to highlight evidence of integration and rhetorical strategies, and how integration and rhetorical strategies have led to metacognition, transfer, and a more-nuanced understanding of the play between reading and writing.
Increased Self-Assessment

After being introduced to an array of genres in both the first and second parts of the course and becoming familiar (or more familiar) with rhetorical concerns and strategies, students were more likely to ask process-related questions about their writing. In the first interview, Andy only asked questions about when things were due, what he should change in his drafts, and how many times he could visit the writing center. In his second interview, after the ERWC module and several more papers, he presented his own analysis on his work and was able to identify both past and present areas of concern. He asked if he could rearrange the order of topics listed on the prompt: “Should I go with—in steps, the questions, like one through three, in my paper, or should it be…can I mix it up?” (Personal interview 2). He asked this because he was concerned “…some topics will be like…taken more than one cause they’re—they’re mostly related […] so most of the points will be repeated all over again. That’s what I’m afraid of” (Personal interview 2). He was aware enough of his own composing strategies, the requirements of the prompt, and general essay setup to ask if he could modify the structure slightly to avoid something he saw as problematic (repeating the same point too many times).

Carlos also experienced development in his ability to assess his own work. In his first interview, he briefly asked if he was rambling in his narrative essay before moving on to questions of grade and attendance, but in his second interview he was much more specific about his concerns:
Um, at the end of every, uh, you know where uh you asked us to uh, what was it, uhm

R  The objectives?

C  Yes! The objectives. Yeah. I-I just like...practically put okay so like...this activity helped me...fulfill objective...and then I say-I put the letter and then write it all out like I don’t know I think it’s too like...I don’t know it’s written really weird.

R  What do you mean by “really weird”?  

C  It’s just...not, uh, doesn’t sound too formal. It sounds like...just like...  

R  It sounds conversational?  

C  Trying to take up space, meet the—meet the minimum requirements.

(Carlos Personal interview 2)

Perhaps this insight was spurred by some guilt for rushing the writing process, but regardless of whether or not it was his remorse speaking, Carlos was able to isolate where the issue was occurring (connecting objectives) and what the issue might be (filler writing). Whether or not he just wanted to see if I would be able to identify weak writing, he was invested enough to bring up the issue of his own accord. This particular exchange also suggests that though he was having a difficult time wording his query, Carlos had a concrete idea of what his concern was—he did not merely accept my suggestion of “sounding conversational,” he pressed past the supplied answer and maintained his autonomy. After some discussion, he realized he had flipped the suggested order of items, but we talked about ways to make his format
work to meet the assignment requirements. As a result, he was able to turn in a complete essay that responded well to all the main points but retained the unique approach he had taken to the prompt.

Along with students’ abilities to assess their own work more effectively through noticing where they were encountering difficulty, students were also able to notice difficulties and adapt their reactions to resolve problems. By the end of the second half of class, Andy had found a method that allowed him to get past his original maximum of one page of writing. While we had gone over prewriting strategies in the first half of the class and most students found brainstorming to be useful, Andy actually found it counterproductive and was able to eventually trade it for a new (to him), more-beneficial method.

A Hopefully I will—I wanna write—I wanna be able to write like a three-page essay. That was my dream, now I can write four ((laughs)), so

R Yeah, yeah. There you go. So it gets easier the more you have to do it.

A Yeah cause...my limit was one page. I swear to God, that was my limit. But right now I think I’m confident to write three pages on my own

R Good

A Then take them to the writing center—I can even write more.

R Yeah

A But like

R That’s good that you see that.
A: But I—I found a way cause I—before, I would just sit and just brainstorm for hours and hours and hours, and—come up with a lot of ideas and never use them.

R: Mhmm

A: But the thing that I’m doing right now, just write something—start writing, anything, then things will—things will come out on its own

(Andy Personal interview)

While there were several freewrites conducted in class, where students were required to write something—anything—for a particular amount of time, during the course of the second half of the class Andy reflected more on his own processes, and was able to identify what his issues were and how to solve them. This is the kind of flexible adaptation that stems from meta-awareness, and Andy was able to not only identify a personal goal for himself (to write more than one page), but he found a way to reach that goal. Whether or not this adaptation was a direct result of the ERWC’s influence or his improvement as a writer through the entirety of the course, Andy was able to improve his ability to learn independently.

One benefit of an integrated, rhetorical approach like the ERWC is that it allows students not only a way to assess their strengths and weaknesses but also the means to recognize the importance of improving their work by drawing connections to past and future writing situations. By the end of ENG 100, Felicity understood that her essays contained a lot of repetition, but she did not stop there. In her final reflection essay she stated that “Now when I look at my past high school essays I
recognize how I was repetitive, but my teachers said it was not a problem. My high school teachers taught me it was okay to be repetitive because it meant I was reinforcing what I was writing” (5). Even in this short excerpt the repetition is pretty clear, though there were sections in her papers that were far more repetitive than this example. Despite the fact that she knew she was still struggling with this issue, she was able to connect it to her past, present, and future. In the past, her teachers had never penalized her for being repetitive, though she could look back and see all the places she had repeated herself. In the present, she had found a way to combat this issue: “Now I have people look over my essays and I pay attention to repetition in my essays...” (5). In regards to the future, she says “I hope that future English classes help me how to be straightforward and to the point with my writings” (5). While these effective strategies are not necessarily a direct result of an integrated, highly engaging approach, Felicity was able to identify her weakness, use several strategies to combat her weakness, and set goals for herself. These are all steps that are related to rhetorical analysis, problem-solving, and recognizing how important and relevant writing skills are: hallmarks of the ERWC.

Students’ new, more-nuanced understanding of strategies in practice rather than just in theory leads them to be more confident and capable readers and writers because they have developed their meta-awareness through rhetorical analysis. Graff found this to be true, too, in the conscious and judicious reflections of students in his ERWC-like college course:
Their work analyzing how texts function and modeling their own writing on a published text led students to think more critically about their own writing and to consider that writing in light of how it communicates. Sara may have made this point most explicitly when she noted that, as a result of her project, she became ‘an objective writer who can use the rhetorical tools consciously and effectively whereas before I may have used them still, but more with intuition and less with intention.’ Sara’s comment points to precisely the kind of meta-awareness composition researchers have suggested can help students apply what they have learned about writing beyond their composition classes. (382)

While the students in my ENG 100 class were not as advanced as Graff’s students, the same pattern of awareness and conscious selection of certain strategies over others was visible throughout student texts and interviews, as shown in the previous examples. Students verbalized their concerns, which illustrated that they could see where some strategies were not quite functioning as they should—and this awareness suggests that they know (in some capacity) what an effective use of the strategy should look like.

**Recognition of Writing Strategies**

One of the features of an integrated approach is the heavy reliance on texts as models of rhetorical decisions made in writing. Through the use of models, students were able to recognize a variety of writing strategies in the decisions the
author(s) made in their work overall and as they crafted paragraphs and sentences (both global and local concerns). This is one of the traits of an ERWC module that encourages rhetorical reading and allows the students to recognize and select strategies they see at work to use in their own writing: instead of merely reading for content, Felicity was able to use the scientific research paper in the ERWC module as a model for successful argument structure:

This reading helped me on how to develop my counter arguments using outside sources for the argument essay on dreams. The reading showed me how to paraphrase and quote sources as evidence and support for my argument. What I found difficult when writing my counter argument was making my argument stronger after stating the opposing argument. The reading assisted me on how to write my counter argument because I was able to see how Deirdre Barrett made her argument stronger than the counterargument by using stronger evidence. I think the lesson of the reading was to show how there are two or more sides to an argument, but one side could be stronger by using more supportive information. (Felicity Final Essay 3)

This excerpt from Felicity’s final paper illustrates how she was able to generalize a principle from rhetorically reading the research paper—and her generalization applied not to some limited category of “research paper,” but how to develop counter-arguments overall. This is similar to the process of recognition and generalization that Carillo found so necessary to metacognition and transfer: “(Too)
simply put, transfer has the potential to occur when students recognize and generalize something in one (perhaps a previous) course in order to allow for application in a different course. Those acts of recognition and generalization are crucial or transfer cannot occur” (105). Felicity also recognized that the ability to make an argument stronger than another was in the hands of the writer, not the topic: her problem was “making [her] argument stronger after stating the opposing argument,” and she found that one way to do that was to “use stronger evidence” and “more supportive information.” While a concrete example from Deirdre Barrett’s text might have been nice, the student was able to recognize those strategies enough to make mention of them in her own essay.

Students were also able to improve their recognition of other features such as tone and formality level in models. When Carlos talked about his argumentative essay (where tone was supposed to have an academic flavor but did not need to be strictly formal), he was able to recall one of the readings he had done that connected with the concept I was mentioning:

R And then I was interested to know it—cause it had an academic tone to it still, um, but it was also slightly conversational. But it worked. Which is interesting, because some people have way too conversational a tone, and it doesn’t seem academic at all, and then some people have a super academic tone and there’s like no...fun...no creativity
C Kind of like the last... like the last reading? ((laughs))

(Carlos Personal interview 2)

Here the student recognized tone across both writing and reading: he mentioned a particular text that had been read in class, one that most students complained was too technical and “boring.” He was able to connect a conversation about tone and formality to a reading done in class without any prompting, suggesting that he had internalized these concepts of tone as well as remembered the text because he had been required to engage with it through the lens of rhetorical analysis and extensive class work.

While reading for strategy, students were also able to engage with the topic and benefit by learning more about a subject as well as learn how the subject was structured and put into written form. Part of the reason interesting topics are chosen for ERWC modules is to keep students engaged, and most students in my ENG 100 course agreed that the topic of the module, “dreaming,” was riveting. Andy illustrated this double outcome (learning about the content and the form) in his final essay as a valuable conceptual takeaway. He wrote that “[t]he second thing that I discovered in ENG 100 class was in the content and the material covered. Throughout the quarter we have gone through many readings about dreaming” (2). He found that his “thinking towards dreams has changed” and he was able to see more than one side of an argument: “[i]n our class activities we were able to discuss both side of the argument and we have been able to explain both of them thoroughly. The ENG 100 class was able to make me change my way of thinking in a
manner where I was able to develop arguments in response to others” (2-3). One of the ERWC activities required students to pick a position and support that position with evidence found in the multiple texts we had covered on the topic of dreaming. They added their own personal examples, and then the class was divided and a debate was held. Students had to keep track of where evidence was coming from, evaluate the opposition’s evidence, and respond to counterpoints. Afterwards, they reflected on the activity and were asked questions such as how (if at all) their opinion had changed, and whether they were open to any of the evidence or if they were more likely to support their own opinion without challenging it. While Felicity found the last text to be especially helpful, Andy found the activities involving the texts to be helpful: not only to inform him on the topic of dreaming, but to help him improve his ability to identify and respond to arguments.

**Rhetorical Strategies and Transfer**

Most of the students had been introduced to rhetorical analysis before this class, though some had not fully understood the processes or purposes behind a rhetorical analysis. Without fully understanding and being able to use those concepts in different situations, students are unlikely to remember them or employ them later. Andy had heard of some of the rhetorical terms before, but not by the same names: “I’d heard of them before but not as these terms—as audience, stance, and genre, and so on” (Personal interview 2). He also stated that ethos, logos, and pathos were really useful and he “never knew something like this existed” (Final Questionnaire). Carlos had heard of these terms but had not used them extensively,
somewhat sheepishly mentioning that he was somewhat familiar with “the rhetorical one” because of a summer course he was required to take (Personal interview 1 and 2). Felicity, on the other hand, had been familiar with many of the concepts, and was the only student of the three who had encountered ERWC modules in high school (Personal interview). As Perkins and Salomon argue, “[a] prerequisite for either low- or high-road transfer is, of course, initial learning,” and without a complete understanding of rhetorical concepts, students will not be able to extend those concepts to new situations (Rocky Roads to Transfer 132). The design of my class gave students a solid foundation in a set of rhetorical terms and practices that remained consistent, but were applied to a wide variety of texts unified by a central theme. This two-step process allowed students to develop a set of strategies as well as apply them in a multitude of situations, following the kind of practice and extension Perkins and Salomon promote in Rocky Roads to Transfer: “Practice that occurs in a variety of somewhat related and expanding contexts will force the cognitive element in question to adapt in subtle ways to each of these contexts, yielding an incrementally broadening ability that gradually becomes more and more detached from its original context and more and more evocable in others” (120).

Students mentioned several times that the rhetorical and analytical methods they had learned through the rhetorical, integrated part of the course had helped them in their other classes as well. In my class I emphasized that anything with words (and images) is a text, and can be analyzed as such. Students seemed shocked
by this idea, and when I asked them what they read, were hesitant to list anything other than books and some web articles. Yancey, Robertson, and Tacza, in their book *Writing Across Contexts*, concur with this finding that students tend to see everyday forms of writing as “communication” rather than “writing,” and tend to think of “writing” as something required by work or school (13). Deborah Brandt also found that while acts of reading are often seen as enjoyable, group activities, writing is often associated with “work,” “doing the bills,” “doodling,” or “homework”—all terms that, if not outright negative, are associated with drudgery, necessity, or insignificance (466). If students are primed to recognize texts as writing opportunities, they are more likely to see writing as a creative response and not parse writing into strictly “necessary,” static categories. When prompted further, students in my ENG 100 class began to list genres like texts, freeway signs, warning labels, and emails, thereby broadening their awareness of writing situations. In keeping with this theme, the ERWC module I used assigned authentic texts that were not originally intended for a student audience. They were from web pages, newspapers, and scientific journals. I wanted students to be able to interact with a variety of writings instead of sticking to models that were designed to be models or readings that were purely informational chapters on how to write. Such educationally oriented, rule-based presentations go against the integrated, rhetorical approach of analyzing genuine texts and distilling usable rules from writing that has a specific audience, context, and purpose outside of the classroom.
Because the ENG 100 class included different texts at different times, prompts happened to be one of those authentic text genres to which students could apply their newfound rhetorical skills. Carlos, who was a History major, found that learning how to break down a text as common as a prompt had helped him in more than one class.

C  Ye – well, I feel like this might be a little off-topic but like the in-class essays I mentioned in my essay like it really helped me like...and it helped me in history right now like

R  Okay

C  The way I approach the prompt, like whether it’s in-class or not,

R  Mhmm

C  I dunno, it really helped me a lot

R  Okay so that – it’s already, you can see the transfer already?

C  Yeah.

(Carlos Personal interview 2)

In this excerpt, Carlos has recognized that the strategies he learned have already transferred to other situations. He brought up the idea without prompting, which suggests that at some novice level he had begun to look for those opportunities for transfer on his own and recognize them when they took place, which is the beginning of the handoff from explicit teacher instructing to metacognition and independent learning. While this example could come across as purely confirmatory, this was a pattern that was mentioned several times by students: they would tell me
they had done well on an essay outside of class because of their improved understanding of how to break down the requirements of a prompt. Felicity echoed this sentiment, citing her newfound confidence in approaching writing assignments in other classes:

R By the end of this class, what do you hope to get out of it?
F Like at the end of the year or like in this quarter?
R Yeah, at the end of the three quarters.
F Uh just to write a lot better, like this quarter helped me write, like, not only English papers but like all of my other papers
R Ok
F I like see what professors want. I’m like a lot more specific than high school.

(Felicity Personal interview)

Though the original question was a query about the year-long course, Felicity focused on the fact that the teaching during this quarter had helped her navigate the requirements of other courses. This may have been, in part, because whenever an essay was assigned in class, or a new analytical strategy was introduced, it was made very clear to students how those assignments and strategies could be used outside the classroom. Whenever possible, purpose statements were listed at the bottom of prompts in order to make the “portability” of these skills explicit, as Benander and Lightner advocated. This is a common practice with teachers who use ERWC modules, as transfer and relevance are incredibly important. In Fong et al.’s
study, one of the ERWC coaches mentioned that “[The teacher] and I talked about helping students to see the relevance of the work he was having them do. We talked about helping students to see the purpose of writing rhetorically...that goes beyond the idea that they need to do this for school or for this class” (Fong et al. 61). Making these connections clear is the first step to encouraging students to find these links on their own.

Part of the benefit of valuing all texts as writing situations that can be mined for strategies is that student texts fall on the spectrum of “authentic texts,” which allows students to treat their own writing as they would any other text they approach through a rhetorical lens. Peer reviewing can be a stressful and fruitless endeavor, both because students are nervous about getting their writing critiqued and because they are not suitably equipped to help one another out; once they learn how to engage with a variety of texts, providing valuable feedback on peer texts becomes a natural extension of the analysis they have been doing across so many other genres. Carlos recognized the initial stress of having his writing analyzed, but found that “[a]fter the first peer review I stopped thinking that way because my peer kindly gave me feedback which pointed out a lot of mistakes which would have affected the grade on my paper. It was something quite new to me. Peer reviews helped me strengthen many weak areas in my writing, such as punctuation and word choices” (Carlos Final Essay 2). Quite a few of the other students mentioned that they found the peer review sessions invaluable as well. Of course, Carlos mainly mentions surface-level features here (punctuation and word choice issues), but
word choice issues fall under the larger heading of “vocabulary concerns,” which he identified as a weakness and something he wanted to improve. Students were also asked to provide feedback as readers: not necessarily looking for grammatical mistakes or trying to mark every little typographical error, but rather responding to the organization, evidence, and strategies that were moving throughout the essays. The students who did mention peer review as one of the biggest strengths of the ENG 100 course mainly referred to the fact that they were able to improve their own writing or receive a better grade as a result: none of them mentioned being able to learn anything by peer reviewing someone else’s paper. They were not specifically asked this question, but it would have been interesting to see if they found benefits in giving feedback as well as receiving it. Peer review is not something unique to the ERWC format, certainly, but the way peer review is approached (and viewing student work as authentic, valuable texts that have purposes of their own) is different from less-integrated classes where papers are merely seen as “responses” or “end products” and are not part of a cycle of analysis and implementation. What Goen-Salter said of Texas’s Integrated Reading and Writing program holds true for ERWC as well: “IRW is not ‘reading to write’ or ‘writing to read.’ It is a pedagogical approach that can be applied to any curricular choice” (“Integrated Reading and Writing” 1).

Having a firm grasp on rhetorical strategies helps students navigate the writing situations prescribed by a variety of contexts, thus facilitating transfer of skills. Many students are frustrated by the different standards of writing teachers,
which they perceive as subjective and personal (much like Bergmann and Zepernick’s students did). The way to get around these issues, then, is to again help students develop some sort of general principle or strategy for responding to different situations. Felicity definitely felt this way:

Going into college I was not confident in my writing skills and abilities, because in high school my writings only suited certain teacher’s criteria. Some teachers wanted me to write 5 paragraphs, include no introduction or conclusion, and write 5 sentences in each paragraph. In English 100 I wanted to learn how to correctly structure an essay I can use for different classes, and what needs to be addressed in an essay. (Felicity Final Essay 1)

Felicity’s own awareness of the need to structure essays properly might seem to clash with interest in finding some structure that would be appropriate for all classes (as though she were looking for another five-paragraph or one-size-fits-all format). However, it also illustrates her understanding that there must be deeper, structural processes that can be applied across contexts that are not as specific and reductive as the criteria some teachers in her past had maintained. Barnett and Ceci echo this pattern and argue that detection of these deeper structures is what leads to transfer: “…successful far transfer may be more likely for general, deep principles than for specific, superficial facts or procedures” (625). After learning more about purpose, audience, stance and how to write a strong thesis, Felicity found that it was “easier for me to write essays, because I understood what needed to be addressed
and how it should be addressed based on the writing prompt” (Felicity Final Essay 2).

The combination of rhetorical awareness and practice across multiple writing contexts resulted in a transfer of skills to new writing situations.

While students were able to identify situations in other courses where they could implement the skills they developed in their ENG 100 class, a few students were also able to make connections to even farther contexts. At the beginning of the course, during introductions, I asked students to tell everyone a bit about themselves, how much they liked or disliked reading and writing, and what their future career choices were. This evolved into a classroom discussion of the roles reading and writing would play not just in their college classes, but in their future careers. Originally Carlos had selected History as his option; he was quite surprised to find out that History involves primarily reading and writing, and by the end of the ENG 100 course he had decided to change his major. Despite this, by the end of the course he was cognizant of the ways in which this composition course would prepare him for his job: “I am truly excited for the following courses which will only help me get closer to my ultimate goal, which is to be a better writer and speaker. In addition, since I plan on being a federal interpreter I feel like this course will help me work towards that, such as building a better resume, and also broadening my vocabulary” (3). His motivation to improve his writing and speaking skills was clear through the effort he put into his work during the next two quarters. He was able to avoid the pitfalls of the students like those mentioned in Bergmann and Zepernick’s study, where students missed valuable opportunities to develop their thinking,
speaking, reading, and writing skills because they perceived no value in a first year composition course: “The attitudes expressed by our respondents suggest that the primary obstacle to such transfer is not that students are unable to recognize situations outside FYC in which those skills can be most used, but that students do not look for such situations because they believe that skills learned in FYC have no value in any other setting” (139). Again, perhaps my students’ awareness of these connections was precisely because we started by broadening their concepts of reading and writing at the beginning and then practiced identifying connections between classwork and “real world” applications throughout the remainder of the course. At a certain point, students were able to begin finding these connections on their own, as Carlos did by addressing the ways in which ENG 100 could benefit him in his eventual work as a translator. He was even able to highlight skills relevant to the work he wanted to do: improving his speaking and writing, developing his vocabulary, and crafting a strong resume are all practical and necessary components of applying for and being a successful translator. In finding ways to make FYC relevant to his future career, he was able to pursue his goals rather that merely show up to class and go through the motions, and a large part of that engagement was a direct result of consciousness-raising through integration and rhetorical strategies.

Beyond Integrating Reading and Writing

ERWC modules not only integrate reading and writing, but bring speaking and thinking to the forefront as well—which is intensely beneficial for both native
and nonnative speakers of English. As an international student, Andy was especially concerned about his spoken English, and found that the constant discussions and activities offered him many opportunities to develop his literacy:

I truly think that my understanding of the English language has developed enormously after taking the ENG 100 class. ENG 100 class had a major impact in improving my fluency in speaking and discussing readings with my fellow peers. I was able to discuss and argue topics we have covered in class with my peers more thoroughly and clearly different to when I was having a hard time trying to state my points at the beginning of the quarter. (Andy Final Essay 3)

A lot of activities in modules are “merely” spoken versions of written assignments, which helps students go through the process of (a) reading, (b) thinking about a topic, (c) vocalizing their thoughts, and (d) writing a more finalized version of those vocalized thoughts. These steps are by no means strictly linear: students jump back and forth at different times as they refine their ideas, discuss concepts with other students, write, and edit their writing. The focus is not just written or spoken, it is whole-student. In “Theoretical Foundations for Reading and Writing Rhetorically” this whole-student approach is cited as a major goal of the ERWC: “To help students cultivate their rhetorical and literate abilities, the ERWC fully integrates reading and writing through a sustained and recursive combination of comprehension, rhetoric, literacy, and composition processes and practices and engages students in a relentless yet compelling focus on text” (iii). The scaffolding of the module prevents
students from skimming a reading and then writing a poorly thought-out text without any reflection, or going through the motions without benefiting from the motions, as Bergmann and Zepernick noticed in some students who did not value the writing class:

One student, for example, described a high school research project in which he created not only his ‘rough’ draft, but also a hundred note cards, after producing his final draft. Most study participants revealed a similar discrepancy between their own one-draft-and-it’s-done method and their teachers’ attempts to encourage or force them to engage in prewriting or other invention strategies or to seriously undertake revision through multiple drafts. (137)

Part of the problem, as Bergmann and Zepernick point out, is that students see no value in basic English skills and refuse to put effort into tasks they see as pointless and dead-end. And anyone who has spent any time as a student in a class knows how much work students have and how they compartmentalize to deal with all the homework they have to complete: it is easier for students to not engage—but easier is not necessarily better, especially when it comes to developing thinking, speaking, reading, and writing skills that could benefit them for the rest of their lives. The ERWC slows students down, provides support and direction, and allows students to really develop the spectrum of critical thinking skills, which is not always a guarantee in read-and-respond type first year composition courses—and as Andy exemplified, it is effective not only for native speakers of English, but because it is so structured
and offers opportunities for reflection, processing, and discussion, it also has the ability to improve language learners’ use of English through its holistic, whole-student approach. It would be interesting to see if other nonnative speakers find this sort of approach useful, since modules provide so many different activities to develop a student’s listening, thinking, speaking, reading, and writing in English.

**Comparing Traditional and ERWC Approaches to FYC**

Several students remarked during interviews that the class felt like a high-school level class. When questioned further, it became apparent that what students were finding familiar was the structure of the class, not the difficulty level: they were used to the “Arc” of an ERWC module, the different opportunities for individual, pair, group, and classroom work, and the general ERWC model, but they agreed that the content itself was more difficult than what they experienced in high school. While this perceived familiarity might also have lulled some students into a false sense of security, many students recognized that the actual work they were doing was getting increasingly difficult. Though the process of rhetorically analyzing texts was often through the same kinds of questions, the texts changed both in genre and complexity, offering students the opportunity to exercise their understanding of rhetorical strategies across a variety of different textual contexts, which is what Salomon and Perkins suggest leads to automaticity and low-road transfer (“Rocky Roads to Transfer” 120).

Out of a class of twenty-five students, fourteen had not heard of the ERWC, nine had, and two did not respond (based on initial surveys). For students who had
not been exposed to either ERWC or the American High School system, the ERWC module was new and did not seem like a high school class. Andy, who had just come to the United States, commented that all the concepts and all the activities were new, and that “this is way more than high school level stuff” (Personal interview 2). So while students may be somewhat opposed to following a model they were familiar with in high school because it seems overused and somewhat juvenile, they can be made aware that the similarity is in the scaffolding, not the content or level of rigor. If students can recognize this fact, they may be more likely to understand that the ERWC is not bound to a particular grade level and does not patronize them.

Though nine of twenty-five students had been exposed to ERWC modules in high school, most of them said they preferred the ERWC half of the course, despite its more-challenging homework and intensive group work. When asked whether they preferred the traditional or ERWC style, seventeen students selected ERWC, three selected traditional, two selected a mix of both, and three did not respond. Those who selected ERWC explained their choice by writing comments that highlighted the discussion-based nature of the class and the interesting topic. A few even said it was more “fun” than the traditional half. The teachers in Fong et al.’s study reported similar results, saying that many students “liked” or even “loved” the course (24). The three students in my ENG 100 course who selected the traditional option justified their choice by saying that it was fun, they enjoyed traditional approaches, and that it seemed more suitable for a college environment.
Though he had never experienced the ERWC setup before, Carlos mentioned that he appreciated the ERWC approach, because it “didn’t make [him] feel out of place” since he was able to work on his own at home and then collaborate with other students (Final Questionnaire). This coincides with what scholars like Marcel Cornis-Pope and Ann Woodlief say about how reading critically is not an individual activity: “Reading critically is a complex activity that requires noticing, relating, and interrogating, all of which entail careful rereadings of various levels of the text. Theorists have traditionally assumed that this is an individual activity. However, even in the most traditional class is it not” (156). Approaching texts individually might have been overwhelming for the students in my ENG 100 class, especially when they knew the depth of analysis the questions were requiring of them. Being able to collaborate, bounce ideas off one another, discuss interpretations and subsequently accept, reject, or modify their analyses led not only to a greater depth in their analyses, but it gave them more confidence and exposed them to more viewpoints. This opportunity for collaboration and exchange of thought is one of the great strengths of the ERWC model.

Anne Hafner, Rebecca Joseph, and Jennifer McCormick find that students who participated in ERWC “seemed to be more focused on developing their conversational skills, and in paying more attention to the classroom discussion,” “spent more time on task, practiced the knowledge and skills more, and as a result were more likely to overcome identified weaknesses,” and “developed their ability to apply concepts and skills to tasks outside the classroom” (24). This definitely held
true for the students in ENG 100, and despite the fact that there was extensive
group work, students stayed on-task and engaged for the most part—an impressive
result from non-English-major freshmen. They asked questions frequently,
collaborated with peers, and their confidence grew in their ability to dissect
unfamiliar texts.

At the end of the traditional half of the class, Andy found the informational
readings and the models equally helpful.

A They were both helpful in different ways because they should give us
as example of how to use the-the things that we learned in the first
paragraph so

R Mhmm

A The first chapter. Like we put them into work, so you can see them—
how did they work out.

R Mhmm

A And you can see which one you would prefer to use or which one are
like more useful

(Andy Personal interview 1)

These readings were from *The Norton Field Guide to Writing*, which contained
chapters on topics before moving to models that illustrated those topics and
strategies. Though the textbook did deal with many rhetorical concerns, it presented
the rules to students rather than having them discover rules and patterns through
their own observations. Providing students with these rules and frameworks to
exercise in their own writing may be effective for encouraging the students to write in a particular, well-known genre, but it does not equip them with the strategies necessary to find rules or adapt to variations on genres or newly developing genres, which is precisely what an integrated approach does. After the second half of the class, Andy was asked whether the readings or the activities were more useful.

A I found that the activities helped me more cause the readings were getting bigger and bigger and more complicated. The last one I didn’t understand the words from…it was hard English somehow

(Andy Personal interview 2)

The last text the students read for the ERWC module was a research paper on dreaming, and though it was not long it did use complex and specialized vocabulary that many students found challenging. While the “traditional” half of the class presented material in an informational chapter followed by models and questions, the ERWC half was composed mostly of activities based on actual readings—so instead of being given rules for certain genres of writing, students were given techniques to mine those rules from the model texts themselves. ERWC mediates a no-man’s-land: it neither solely relies on an acquisition of the properties of a text as Krashen seems to imply, nor does it purely rely on Carillo’s explicit instruction of the connections between reading and writing. Instead, it acknowledges both and puts the burden of the work on the students to work together to distill meaning and strategy from the texts they are exposed to so that as times and texts change, students’ approaches change, too. This takes rule-based and observational
approaches and blends them: students work to extract rules of operation from texts and then apply those “rules” to their own writing production. They analyze and discover (descriptive), apply their observations (prescriptive), and then assess their work and adjust as necessary. This is a continuous cycle that allows the student flexibility in their reading and writing and encourages them to look beyond the mere presence of strategies and dig deeper to find the purpose of those strategies.

Though some of the activities were similar for the different texts, Andy recognized that as the texts got more complex, so did the work necessary to analyze them:

A  It’s really hard

R  Okay

A  Like once the readings got harder and the activities got harder too

R  Yes

A  So doing the activities...got more complicated.

(Andy Personal interview 2)

Carlos also found the activities in the ERWC-style half of the course to be beneficial. Some activities were sent as homework, some were in-class, and some were sent home as homework and then collaborated on during class. This opportunity to engage in an individual attempt and then a group effort helped clarify many points that students would otherwise struggle with individually while also requiring them to try on their own first. The activities were always rooted in the model texts in some form or fashion, which helped students realize the strategies
they were learning could be used for more than just analyzing a reading: they could also be used to compose texts. Through ERWC activities, Carlos was able to identify new ways to use ethos, pathos, and logos:

T ...did the readings help you more or did the class activities help you more?

C I think the activities...for sure

T Okay

C Helped me out more.

T And how so?

C Uh I dunno it’s just more like...it’s kind of like less pressure? Like we had...we could take our own time well like at home with the activity. And yeah and that like...put like I put my time into it and I kind of got a good understanding of most of the things I dunno for example, uh...the ethos, pathos, logos.

T Mhmm

C I got a really good understanding of that now.

T Okay, so you’ve got that down. And you’re one of the students who hadn’t heard of that before, correct?

C Uh I had heard about it, but I didn’t know how like, I didn’t really know how to like...I didn’t know we had to like...incorporate it into our writing. Like, never knew about that really.

(Carlos Personal interview 2)
While Carlos had known “about” ethos, pathos, and logos (after a brief introduction to them during a summer course), he had not learned how or why to use them. In his final essay he reiterates this point, citing the ERWC’s treatment of ethos, pathos, and logos as one of the major strengths of the ENG 100 course: “Since high school I was familiar with those three terms, but I never knew how they should be incorporated into my writing” (2). Carlos recognized that these concepts would be useful “not just in writing but also when speaking to somebody and attempting to persuade the person” (2). Another benefit of the hyper-integration of the ERWC module is that students are able to move seamlessly between thinking, reading, writing, and speaking and see how strategies in one area can be used in another, which is what classical rhetoricians like Quintilian advocated. But without being shown how these rhetorical strategies work across multiple contexts and for different purposes, students—like Carlos—can get stuck at the stage where they “know of” the general concept but really have no understanding of its practical application(s). Bergmann and Zepernick say that two problems that frustrate students are that they often learn analytical strategies through guesswork and they sacrifice their first papers in a class to gauge the instructor’s preferences. The two scholars agree that “A solution to both problems could be provided by a FYC course that introduced students explicitly to the concept of disciplinarity and focused less on teaching students how to write than on teaching students how to learn to write” (Bergmann and Zepernick 142). The ERWC definitely addresses the issue of learning how to learn to write through its integrated and rhetorical approach, which is
ultimately far more valuable, flexible, and applicable than learning how to write in one particular format.

**Negative Reactions**

While the majority of responses to the course were positive, there were some consistent complaints from students, mainly on the seemingly repetitive nature of some of the activities and the lack of time allotted to more-complex texts.

**Repetitive Activities**

The reliable structure of the ERWC modules that provides students with stability also struck them as repetitive at times—even verging on boring. When asked how similar the activities in ENG 100 were to her high school ERWC activities, Felicity said “they were pretty much the same” and “I felt like it was kind of repetitive, so like we kind of were doing the same thing...so like, like it was helpful but it felt kinda the same thing over and over” (Felicity Personal interview). This potential repetitiveness has been cited by other teachers and students as well. Fong et al. report that “teacher concerns related to perceived redundancy, with several teachers describing activities as repetitive within some modules,” and that the “most commonly noted reason for students to be disengaged was repetitiveness of certain activities” (52; 59). The researchers suggest that teachers be reminded that they have flexibility to modify activities to avoid this “perceived redundancy.” In my class, students were reminded of the value of each “seeming” repetition, and overall one of the most-cited strategies students appreciated was the reading chart for each
text that asked students to respond to purpose, audience, main point(s), style, strengths, weaknesses, and any opinions they had on the form or content.

**Lack of Time**

Some students thought that some of the readings could have used more attention and time than they were given—which seems almost contradictory since the same students cited the repetitive nature of the activities which were used to dissect texts. Andy pointed out that in the four-text sequence, the last text (the research paper) could have received more focus:

A I think we should have g—we should have been given more time for the last reading

R Yeah

A Cause like once the reading progressed, like we needed short time for the first one

R Mhmm

A It was like one class maybe two classes at max, but like once it like progressed, to the final reading I think we needed like a bit more time to get—to understand the reading and get the most out of it.

(Andy Personal interview 2)

For the text in question, we had spent a total of three classes analyzing the form and content of the text, responding to its ideas, analyzing its evidence, and trying to draw rules for writing formally from it. It was a more difficult text than the previous three, though it was only eleven pages long. Andy recognized, though, that even
more time could have been spent analyzing and “get[ting] the most out of it.” Many freshman students, when faced with a complicated or confusing text in a reading class, would rather move on than dwell on the text causing them issues, but Andy realized the importance of really understanding a text—especially one that is being used as a model. This revelation was not unique to my class, though, as Fong et al. noticed this in their 2015 report on ERWC in California. One teacher in the report said that “I asked the students to write an evaluation of the course, and that was a big thing most of them wrote about; not going enough in-depth” (52). While this could suggest that students are merely bemoaning this lack of depth because they feel unprepared to emulate the text’s strategies in their own (graded) writing, it simultaneously highlights an awareness of their own understanding (or lack thereof) and their comprehension of the fact that there was more to glean from the text. If they can internalize this kind of function (and their self-initiated comments do suggest the beginning of this internalizing), they will be able to engage with future texts on their own until they feel like they have enough of a grasp on the material, rather than just glancing over a complex text and moving on in defeat. Through the rhetorical approaches, they have acquired tools that allow them to approach the text from a different angle once one tool has failed them rather than despairing or becoming frustrated.

**Final Course Comments**

As somewhat of a side note, throughout the next two quarters of ENG 106 and 107, students would refer back to activities and strategies practiced in the ERWC
portion of ENG 100. Some of them had even adopted the strategies, using ENG 100 as kind of a crash course or introduction to rhetorical strategies, picking a few of their favorite methods and continuing to use them in future classes. While neither ENG 106 nor 107 followed an ERWC set up, a lot of the same rhetorical strategies were used (especially the heavy analysis and referential use of a wide variety of model texts). Students began to see assignments as opportunities, with even some of the lowest-scoring students asking to make rather savvy changes to prompt requirements and paper structures to better suit what they understood the purpose of the assignments to be. They were not only creating, but customizing—and not only based on their individual preferences, but to requirements of the situation.

**Limitations**

One of the issues I encountered while looking at the data was the fact that the first part of the class presented several chapters on rhetorical concerns, overtly teaching “genre,” “purpose,” “stance,” and “audience.” Instead of relying on a student’s ability to notice these elements at work within a text, the book provided categories which were framed as concepts *first* and *then* examples were given. This could have provided students with more of a rhetorically concrete foundation than the ERWC module; while the module still focused on and presented these terms on its own, the focus on these strategies at the beginning of the class could have provided more explicit information than the module did. When students referred to what they learned in the first half of the class, many referred to these initial chapters we discussed in the first two weeks of the course. While this generally seemed to
improve their ability to use these concepts later on and provide a solid framework from which they could transfer the information to new contexts, the work was already done for them and they did not have to discover the concepts on their own, which could inhibit transfer on some level. Perkins and Salomon mention this kind of abstraction as a “rarer” instigator of transfer:

The hallmark of the high roads—forward-reaching and backward-reaching transfer—is mindful abstraction. By this we mean the deliberate, usually metacognitively guided and effortful, decontextualization of a principle, main idea, strategy, or procedure, which then becomes a candidate for transfer; or, alternatively, the rarer case of learning of such a principle, idea, and so on, in abstract form in the first place. (Rocky Roads to Transfer 126)

The first method here, the “metacognitively guided and effortful, decontextualization of a principle, main idea, strategy, or procedure” is the kind of opportunity the ERWC module provides through activities that require students to look for strategies at work, what kinds of moves the writer is making, and why the author is making those moves. Another way of seeing this would be through the ideas of generalization and abstraction mentioned earlier. The Norton Field Guide to Writing provided a “principle, idea, and so on, in abstract form in the first place,” and while students found The Norton Field Guide to Writing’s explicit teaching helpful, it was still an abstraction handed to them and was not anchored within any particular text. It may have worked as well as it did because students were able to
anchor the concepts within the module they had later on, but it is difficult to tell how effectively they would have been able to analyze a text rhetorically if they had only had *The Norton Field Guide to Writing* or if they had only had the ERWC module.

Another potential issue is the fact that this was the first real class I had ever taught. Though I had worked with university students for the previous three years as a writing tutor and Graduation Writing Test Consultant, never before had I been given the opportunity to teach my own freshman composition class. Besides being inexperienced, I was also teaching half of the class in a “traditional” manner after having developed my ERWC module and really liking the idea of an integrated approach. I tried to keep my presentation of *The Norton Field Guide to Writing* as true to the original layout of the textbook as I could, though I recognized that other professors using the same text would probably make their own additions and changes to the book as well. No two classes are ever the same, so even if I made adjustments to the material, it might not necessarily be more or less “traditional.”

This was one of the reasons that it was so difficult to distinguish between *The Norton Field Guide to Writing* and the ERWC module. What was different, other than the subject matter and the hyper-integration of the ERWC module? They both dealt with strategies, writing concepts, peer editing, and a hundred other shared features. In her study of EWRC in a literature course, Niyiri Manougian concludes that ERWC is just good teaching. Whether the module or the framework are used or not, is not as important as using the components that the
ERWC module espouses. They are in fact seen in a lot of “good teaching” books. But what makes ERWC stand out is how it combines those techniques, the sequencing it puts them in, and how it ties them all in together for an eventual end goal. (44)

This correlates with what I found: that it was no one individual element or process that was unique to the ERWC module, but rather the scaffolding of elements and the hyper-integration of reading and writing concerns set it apart from a prescriptive, more “traditional” approach. So other than the differences mentioned in the previous paragraph, there really is not much difference between activities and concepts used in an ERWC module when compared to “more traditional” classes. In Fong et al.’s report of the difference between students in ERWC and non-ERWC English classes, I fall into two categories of teachers that were excluded from the data pool: “excluded from the analysis were students taught by teachers who were teaching the English course for the first time” and “non-ERWC students who were taught by teachers who were also teaching the ERWC were excluded from the analysis” (18). The rationale for the second category was that “ERWC teachers may incorporate some ERWC strategies into their non-ERWC classes,” which they cited as “contamination” or “bleeding” (19). This absolutely could have happened, and probably did happen—not necessarily because I was attempting to “contaminate” the traditional approach, but because as Manougian pointed out, some of the methods are “just good teaching” and are not somehow the intellectual property of the ERWC. At worst, this could mean that the study did nothing but suggest that
students like interesting topics and generally benefit from activities and group work. At best, it would require more studies comparing students in strictly ERWC and non-ERWC courses to see if the students actually learn, engage, and transfer more as a result of a strictly ERWC design. However compromised the traditional section of the course was, though, the majority of the students still preferred the ERWC half to the traditional half, which suggests they saw some difference between the two—and a beneficial difference at that. And as a case study gauging students’ responses, this study has done what it set out to do: gauge student responses.

A third problem with the course setup is that any improvements in the second part of the course could be attributed to the students’ overall improvement and settling into the class and college atmosphere. Ten weeks is not very much time, but motivated individuals who put effort into their work will most likely be better readers and writers at week eight than week three simply because they have been in the class for that length of time. So, once again, it is difficult to say whether improvements made were directly related to a particular teaching method or the fact that students were improving overall through many avenues in both the traditional and ERWC sections of the course.

A fourth problem would include the inherently subjective nature of case studies, especially when they involve students. This is not to suggest that students were lying about their responses, but some of them might have had an idea of what I was looking for, and responded based on that. Many student responses (especially during interviews and on questionnaires) were vague and brief, which made it
difficult to maintain the integrity of the students’ messages when their responses were amorphous. However, I realized (about halfway through) that most of the issues I was facing with vague responses were not the students’ fault, but mine. I could have framed questions differently, could have prompted for more and *more detailed* responses, could have recognized inconsistencies as they happened in real time and pursued those. There is also the awkwardness of realizing just how halting and vague natural conversation is: natural speech is not as streamlined and correctly structured as dialog in so many novels would suggest. This was not news to me, but it became more and more clear that students’ written work would probably prove more useful in this study. And in most cases, this was true. But even in texts, students were presenting a version of themselves that they thought would get a good grade or make the teacher happy—not necessarily good or bad motivations, just typical. These kinds of potential discrepancies are part of what makes a case study a case study, but they also require a conscientious use of student ideas; somewhere between the student lens and the researcher lens, the original intentions could have been muted or lost. However, I strove for this study to be an honest presentation of these particular students’ views (as told by them and retold by me) at this particular time (Fall 2014) in this particular context (Half traditional/half ERWC freshman composition class at California State Polytechnic University, Pomona).
Conclusion

At the beginning of this study, I was interested in finding out whether an “integrated, rhetorical approach to reading and writing (through the use of ERWC modules) helps students build metacognitive strategies, reflect on their processes, and transfer reading and writing skills to new situations.” In regards to that hypothesis, it would seem that at least on some basic level, the ERWC-style instruction did result in students who were able to create and recognize strategies of a metacognitive nature, assess their own progress and work, and transfer the skills they developed to other reading and writing contexts. The three students in this case study managed to extend their thought processes beyond the mere rules of assignments by reflecting on their work and the work of others through the highly integrated, rhetorical instructional approach. They avoided a merely perfunctory reading of texts for information and instead were able to look beneath the surface structure of their readings and find valuable foundational strategies to emulate. This is suggested through their formulation of relevant questions that had to do with overall moves their texts were making, or recognition of what they wanted to accomplish in their papers and where they believed they were falling short (based on their analysis of both models and their own work). The students also mentioned transfer to different areas, whether it was other classes (Carlos and Felicity) or in their ability to speak or write in non-school situations (Andy). Much more work would need to be done to see if these results could be replicated and increased in
other settings, but the general student response was positive and most students appreciated and even enjoyed the design of the ERWC-style course.

**Topics for Future Study**

At the time of this study, two classes at California State Polytechnic University, Pomona have been partially taught in an ERWC style: freshman composition (ENG 100) and an introductory literature course (ENG 201) (Manougian). It would be useful to repeat these attempts in other classes, potentially teaching a course in an entirely ERWC style (instead of the 50/50 approach that has been used in both these cases) by an experienced instructor. So far the results seem to be positive, but more data in more contexts are needed.

Another ERWC-related area for future study is the effect of an ERWC approach on English language learners. I selected the students for the case study because I was curious to see if a native speaker, a generation 1.5 student, and an international student would benefit differently or from different aspects of the ERWC-style teaching. While they highlighted different elements, it is unclear whether that was due to their familiarity with the English language or a natural extension of their personalities and general preferences.

A third area for further research that emerged from this study is the effect of student/instructor conferences on student motivation. While students were engaged with the ERWC module because they found the topic interesting and because there were lots of activities that were explained as being applicable to other situations, one-on-one conferences played a major role in student engagement. For
the length of the ten to fifteen minute conferences, students had the complete
attention of the instructor, got specific feedback on their writing, and had the
opportunity to ask questions or go over any concepts they were finding particularly
frustrating. In my opinion, it also forced students to care about their work for the
duration of the meeting: while students might be able to doze off in class,
daydream, or overlook the importance of the skills they should be developing, sitting
them down and reinforcing the importance of their work and recognizing the
improvements they have made really helped them take ownership of their work.
While the first conferences were slightly awkward, with students unsure of how to
comport themselves in a one-on-one situation with the professor, the following
conferences were effortless. Many times, students would take control of the topics
addressed and guide the conversation, were eager to have me review what they
were currently working on, and even begged for more time at the end of
conferences. It was through these times that I was able to meet each student where
he or she was, and make the class more personal. This level of closeness could
backfire (students could take the course less seriously, they could be put off by the
familiarity of the professor, they could prefer to take the course without engaging
quite so much, etc.), but for the particular course I was teaching, students found the
conferences beneficial and I saw a dramatic increase in the ownership they were
willing to take of their own writing and analysis.
WORKS CITED


Andy. Personal interview 2. 5 Dec. 2014.


Carlos. Personal interview 2. 3 Dec. 2014.


Felicity. Personal interview. 3 Dec. 2014.


APPENDIX A

INITIAL QUESTIONNAIRE

Initial Survey (To be administered during the second or third class) (Written)

1. How many years of English did you have in high school?
2. How would you rate your own ability in reading? (1-10)
3. How would you rate your own ability in writing?
4. How would you rate your own ability in discussing ideas?
5. Do you enjoy reading on your own, for fun? If so, what have you enjoyed reading? If not, why not?
6. In your opinion, what is your biggest weakness in English?
7. When given a prompt or assignment, what do you usually do first?
8. How soon before the due date do you usually begin an assignment?
9. What is something that frustrates you about writing?
10. What is the most common type of writing you have done in previous classes?
11. Do you enjoy writing? If so, why? If not, why?
APPENDIX B

FINAL QUESTIONNAIRE

Final Survey (To be administered during one of the last class periods) (Written)

1. What was your favorite activity?
2. What activity or assignment taught you the most? Why?
3. What are some of the things you learned that you found interesting or helpful (methods, writing strategies, facts, etc.)?
4. What activity or assignment taught you the least? Why?
5. What do you think you still need to learn?
6. If you could choose to take your next class in a traditional style or an ERWC style, which would you choose? Why?
7. Do you think you are a better writer than when you started this class, or not? Why?
8. Do you think your reading ability has improved after taking this class, or not? Why?
9. If you have any other comments/questions/suggestions about the class, please write them here.
APPENDIX C
INTERVIEW QUESTIONS

(During office hours/conferences at least twice during the course) (Audio recording/my own notes and observations)

All questions will be focused on the assignment at hand, the students’ understandings and misunderstandings about the class/assignment(s), and any questions the students may have. Some questions might include

- How do you feel about this assignment?
- Do you have questions about the layout of the assignment?
- What difficulties are you having with this assignment?
- Did the readings help you understand what is required for this paper?
- Are you understanding the material we are covering in class?
- How do you feel about the way class time is arranged/activities are ordered?
- Do you have any complaints about the way the course is structured/the readings/the assignments?
- Do you have any suggestions about the way the course is structured/the readings/the assignments?
- What changes would you make if you were the instructor and wanted to gear the material/class more to your major/current level of English?
Learning to Dream: Dreaming to Learn

Developed by Amanda Thomason

Reading Selections for this Module


Other Works Cited


Module Description
This module, Learning to Dream: Dreaming to Learn, was created for use in first-year college composition classes during the end of the year (once students have already been exposed to the ERWC style module), and takes about several weeks to complete. It was developed to introduce students to the topics of dreaming, lucid dreaming, dream interpretation, and whether or not dreams can be harnessed to improve learning. Students are introduced to several different types of texts of varying purposes, styles, and difficulty levels (including web pages, articles, and a research paper) that will allow them to develop and defend an opinion on whether or not dreams are useful – and if so, how. As the final writing assignment, students are asked to either write an argumentative essay or a personal narrative and interpretation of a dream. Depending on the class and teacher, the final paper can be modified to take a more academic or creative slant.

Overview
People have found dreams a fascinating subject for centuries, and with the recent advances in technology, more has been discovered about the purpose of dreaming—and yet, so many more questions have been asked than answered. Everyone dreams, or is familiar with dreaming, and so the topic is accessible to everyone.

As the title so eloquently states, the first text entitled “Dreams” is an overview on dreaming, provided by the International Association for the Study of Dreams website. It covers all the basics, including REM sleep, nightmares, whether or not everyone dreams, and other common questions.

“The Correct Interpretation of our Dreams” offers one man’s opinion on the hidden meanings in dreams. This text utilizes somewhat difficult language, but uses a narrative style that makes it more engaging than academic. While it can be a challenge for students to process, it also gives them excellent opportunities to analyze the use of language and story-telling to enhance an argument.

In the article by Sam Judah, the topic of lucid dreaming is broached. The article itself is written in bite-size chunks, with lots of information from top dream analysts around the world. It is not difficult to read, but uses some British English and interesting word choices. Also, no strict conclusions are drawn: the readers are left to decide on their own what they think.

The last text is the longest text, and is a research paper, but is wonderfully easy to read as far as research papers go. Deirdre Barrett investigates several subjects who attempt dream incubation in order to see if dreaming can have long-term, problem-solving benefits. Students may need some help understanding diagrams and tables, but this works as a relatively pain-free introduction to research and research papers. With these four different readings, students will be introduced to the controversial topic of dreaming and its effects: a topic that all can participate in, but one in which not all are well-versed. The texts themselves are staggered by difficulty level (easy, difficult, easy, difficult), so that students aren’t overwhelmed. The module was designed to utilize what students already know, keep them interested, benefit them
individually, and send them on their ways better readers, writers, and thinkers than before.

Module Objectives
In addition to the focus on basic reading and writing skills, this module focuses on the skill areas listed below.

Students will be able to:
- Identify the purposes and styles of different texts
- Decipher authors’ main points or biases
- Analyze and evaluate in-text graphics
- Diagram/outline and understand different, multimodal texts
- Apply the texts to their own personal lives, increasing their ability to engage with texts
- Evaluate the credibility of different types of evidence
- Create an argument based on the readings and personal experience
- Summarize the authors’ arguments in a concise and relevant manner
- Modify typical writing structures to fit purpose and audience needs

Because four separate articles of differing styles and difficulty are used in this module, the “Reading Rhetorically” section has been broken up into four units:

- Reading Rhetorically Unit 1: Dream Basics
- Reading Rhetorically Unit 2: Dream Interpretation
- Reading Rhetorically Unit 3: Lucid Dreaming
- Reading Rhetorically Unit 4: Dreaming and Problem Solving

After this, the module progresses as usual, with one Connecting Reading to Writing section and one Writing Rhetorically section.

Reading Rhetorically Unit 1: Dream Basics

Getting Ready to Read
One of the major components of this module is a journal. Each student should have a journal, and should bring it to each class meeting. Notebooks can be used, but loose-leaf binders are strongly recommended so that pages can be moved or added as necessary.
Reflection Journal

Throughout this course, each of you will be keeping and writing in a journal. This will help you formulate ideas, store your notes from class and activities, and log your reading responses. Over time, this will function as an illustration of how your reading and writing has improved. It will also help you find relevant material when you need it, and have a central location for all written class activities. It is an incredibly useful tool, and will be invaluable to you as you progress through the module.

This journal should be a binder with loose sheets of paper inside it. Each time you are asked to create a new entry, please use a new piece of paper. Each piece of paper should be dated and the topic of the entry should be listed at the top.

Your journals will be checked by the instructor at the end of each unit.

Another important element of this journal is the Reading Chart. Students should fill out a Reading Chart for each text they read (there are a total of four in this module), which will help them keep track of the big moves the texts are making, and will help them in later steps of the writing process.

These charts can either be given out at the beginning of the class, or at the beginning of the unit. Either way, students should keep these charts in their journals and add to them as they move through the module. Reminders about the chart will be posted at the beginning of each new Reading Rhetorically Unit once students get the text for that unit. Instructors can choose to collect all Reading Charts at the end of each unit when they check student journals, or require them all at some point.
during the module (though students should have them filled out before the Connecting Reading to Writing section, in which knowing the authors’ arguments at a glance will be invaluable).

**Reading Charts**

A Reading Chart should be filled out for each of the texts you read in this course. There are four readings in total, so you should have four Reading Charts. Your instructor will let you know when they need to be filled out and turned in for credit.

It is easiest to fill out these charts as you go through the Reading Rhetorically activities, so it would be wise to keep the chart in your journal or somewhere nearby so you can add to it as you encounter the elements the chart is asking you to consider. The answers should come up naturally in class discussion and your own analysis and reading, so you can fill out the chart whenever you think of a way to answer the questions it asks and shouldn’t have to do any extra work on your own.

These charts will be another very useful tool, because they will act as summaries of what you’ve read. Having these summaries will be very beneficial to you as you begin formulating your own writing assignment.

A full-page version of this Reading Chart can be found in the Appendix.

In preparation for the introduction of the first article, and the overall topic of dreams and dreaming, students can participate in a freewriting activity. This will allow them to access what knowledge they already have on the topic, and get ready to add on to what they already know.

**Activity 1: Getting Ready to Read**

Take 10 minutes or so to freewrite on the topic of dreams and dreaming. You may write about anything related to the topic: what you know, what you’ve heard, or what you’ve experienced. Don’t worry about whether or not what you’re writing is correct or accurate – just keep writing whatever comes to mind for the full 10 minutes. This will prepare you for your first reading.

**Exploring Key Concepts**

Many different topics will be addressed over the readings, some familiar and some less-familiar. A large portion of the concepts and terminology that will be discussed are specific to the study of sleep, dreams, and dreaming. When students utilize the
list below, they will be able to identify terms they have previously heard, and those they have not – which will prepare them and help them specifically look for those terms in the reading. The list can be modified as necessary.

### Activity 2: Concept Checklist

This module is focusing on dreams and dreaming, which most people are familiar with on some level. The list below contains several concepts or terms that you may or may not be familiar with. In each row, if you have heard of the term, place a check mark in the “Yes” column: if not, place a check in the “No” column. If you have heard of it, or think you know what the concept or term means, write it in the “Definition” column. This allows you to activate what you already know, and prepare yourself to learn new concepts. It’s like taking a mental inventory.

<table>
<thead>
<tr>
<th>Concept/term</th>
<th>Yes</th>
<th>No</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>REM Sleep</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream Recall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream Interpretation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent Dreams</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nightmares</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lucid Dreaming</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Once students have had time to fill in the chart above, you can have them pair or group up to check each others’ answers. This will also allow them to discuss their choice of definitions and edit, add to, or create answers that they feel were formerly unsatisfactory.
Surveying the Text/Making Predictions and Asking Questions
This first text is taken from the “About Dreams” web page on the website for the International Association for the Study of Dreams. As a web page, there will be certain characteristics that will not be present in other kinds of texts.

Students should not have the readings yet, but they can be given out at this time. Or, if students have access to the original website, they can look at the actual webpage at <http://www.asdreams.org/aboutdreams/>. Students should scan the reading, looking for answers to the questions listed below.

Activity 3: Web Page Text Analysis
This first reading is a fairly straightforward read, and is taken from a web page of the International Association for the Study of Dreams. By answering the following questions, you will be able to analyze the different stylistic choices that are made by those who write web pages. Scan, or quickly glance over, the text. Don’t worry about actually reading it yet.

1. What is the title of this web page? What do you think it will tell you about?

2. How is the text broken up (example: is it one big block of text? Are there divisions? Paragraphs? Sections?)?

3. Look at the names of the headings (the bold lines of text). Based on the topics covered, what would you say the purpose of this text is?

4. Is there an author/authors listed? If not, why do you think that is?

5. Are there photos, logos, graphics, or links used? If so, do you think they make the text more helpful, or are they distracting?

6. Are there any other clues that tell you that this text is a web page and not an article, essay, or other form of text?

You can have students work on this individually or in small groups. Once they are done, the class can go over their answers.

Instructors can also use this time to remind students to have their first Reading Chart ready.
Understanding Key Vocabulary
This article has the least challenging words in it out of all the articles, with a total of 16 selected terms. Below is a table of terms and their respective definitions. This table should be printed out and cut up, with one complete set for each group of students in the class.

Students should work in groups of at least three, and each group should get a complete set of terms and definitions. This exercise will be treated more like a game than an activity: students should match terms with definitions as quickly as they can. Groups can come up with team names if they would like, and should be given an area on which they can arrange terms and definitions (a small student desk/chair may not be adequate).

When the teacher has handed out sets of terms and gives the start signal, students should begin arranging the slips of paper. The first team to correctly match all terms and definitions “wins.” Teachers can walk to the group to check, but it would be more beneficial if students read their answers out loud so that they can reinforce the definitions, and the other student groups can hear.

<table>
<thead>
<tr>
<th>Vocabulary Cards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vivid</strong></td>
</tr>
<tr>
<td>(Merriam-Webster)</td>
</tr>
</tbody>
</table>

Activity 4: Understanding Key Vocabulary
The first thing you will do in this activity is be divided up into small groups. Each group will receive a set of small paper flashcards. Half of these cards have vocabulary words, and half have definitions. Do not look at the cards until the teacher gives you the signal to start.

When the teacher tells you to start, begin matching the words to their definitions. You can discuss your choices as a group, but the first group to correctly match all terms and definitions will be the winning team. The sooner you correctly complete this activity, to sooner you can move on to the next one.
<table>
<thead>
<tr>
<th>Vocabulary Cards</th>
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<tbody>
<tr>
<td><strong>Vague</strong></td>
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<td>(Merriam-Webster)</td>
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<td>(Merriam-Webster)</td>
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<td><strong>Archetypal</strong></td>
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<td><strong>Persist</strong></td>
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<td><strong>Recurrent</strong></td>
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<td>(Merriam-Webster)</td>
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<tr>
<td><strong>Faulty</strong></td>
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<td><strong>Telepathic</strong></td>
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<td>(Merriam-Webster)</td>
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<tr>
<td><strong>Capacity</strong></td>
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<tr>
<td>(Merriam-Webster)</td>
</tr>
<tr>
<td>(Merriam-Webster)</td>
</tr>
</tbody>
</table>
Below are the words from the list, along with the paragraph number they can be found in.

Vivid (1)
Phenomenon (2)
Vague (3)
Motives (5)
Theorize (6)
Archetypal (6)
Persist (6)
Persistent (6)
Recurrent (7)
Motives* (7)
Practitioners (9)
Faulty (10)
Clairvoyant (10)
Telepathic (10)
Spontaneously (11)
Capacity (11)
Advisability

**Reading**

**Reading for Understanding**
As students go through the article, have them read with a pen or pencil in hand to underline or mark things that are confusing or unclear.
Activity 5: Reading for Understanding

While you read this text, keep a pen or pencil in your hand. If you find anything that seems unclear, or that you don’t understand, or seems questionable to you, mark it. Make a list of these confusing areas, and keep it in your journal. As you continue reading and going through the activities in this unit, see if you are able to gain a more complete understanding of the issues you have listed.

This is a great method to track your own reading comprehension, and is something you can do on your own.

Considering the Structure of the Text

Have students brainstorm some of the features of a webpage. Most of them are probably fairly familiar with websites and web pages, and should be able to come up with a list of characteristics. The point is just to help them get a good feel for the different purpose of the text they’re reading when compared to other kinds of texts.

Activity 6: Considering the Structure of the Text

You made some observations in Activity 3 about web sites and web pages. Here are a few more questions to consider:

1. What are some characteristics of a web page?

2. How are things spaced? Does it look cluttered? Is it easy to read?

3. Are sections broken up logically? Are there areas you think should be moved?

4. Overall, do you find this an effective web page? Why or why not?

Annotating and Questioning the Text

Students should have read the text through at least once by this point. Most first read-throughs are done with a “believing” mindset: students should go back through the text with the intent to “argue” with the author’s claims and assumptions.
Activity 7: Annotating and Questioning the Text

Most times when people read a text, they read it the first time to gather information or to enjoy the reading process. However, an important part of the reading process is to read “against the grain,” or to question the claims and assumptions that are present in the author’s writing.

Go through the text again, with a pen or pencil, and find places where you can disagree with the text. Is there something stated in a way that makes you question its validity? Does an argument seem weak or incomplete? Try to find at least three areas you could argue with the author.

After this exercise, you can either have students swap papers, discuss their findings in small groups, or ask for volunteers and go over some of the answers as a class.

Analyzing Stylistic choices
The author of this text has several subtle biases woven throughout the text. They are quiet, but they are present. Students may have noticed these through the previous activity, when they are asked to question anything that seems “off” to them: often times they may have a gut response to something but not be able to put that opinion into words.

Below are several questions that have to do with stylistic choices.
### Activity 8: Analyzing Stylistic Choices

Whenever anyone writes anything, they must make certain choices in how they will present the information they need to present. Discuss the following questions with a classmate and see whether or not you think those choices were effective.

The first thing to know, in order to decide whether or not stylistic choices were effective, is the purpose of the text. So, to start, what do you believe the purpose of this text is? Is it to entertain? Inform? Persuade?

Once you have decided what this text’s purpose is, consider the following questions:

1. Was it a good idea for the author to list the headings as questions? Why or why not?
2. Each section is roughly a paragraph – is this enough information, or not enough?
3. Do you think, on the whole, that the text was easy to read? Was the vocabulary fairly easy to understand?
4. Did the in-text links help, or were they just distracting?
5. Is there anything that you would change if you were writing this text?
6. In your opinion, did the text achieve its purpose?

### Postreading

**Summarizing and Responding**

There are a total of 11 paragraphs in this reading. Divide students up into 11 groups/teams/pairs, and give each group one paragraph to focus on. As a group/team/pair, they will discuss their particular paragraph, share what they thought about it, how they connected it to their own background, etc. After an adequate time of discussion, each group will present their findings to the rest of the class. Each student will become an “expert” on their specific section, and will
summarize it for the rest of the class as well as extend the topic by adding their own observations.

**Activity 9: Summarizing and Responding**

Your class will be broken up into 11 groups. Each group will be assigned one of the paragraphs from the text. As a group, answer the following questions. Once all groups have completed the questions, you will present your findings to the rest of the class.

1. What is the focus of your paragraph?
2. What is the most important point of the paragraph?
3. Did you already know everything the paragraph addresses, or did you learn anything new?
4. Did you agree with everything the author had to say?
5. Did you disagree with anything the author had to say?
6. How can you apply or connect the information in this paragraph to your own life?

**Thinking Critically**

This text doesn’t use a lot of cited evidence. There are a lot of claims made, and because it’s posted on the website for the International Association for the Study of Dreams, readers can tend to believe the claims without questioning them. One way to help students see different aspects of the text is to analyze it by looking for uses of ethos, logos, and pathos.

**Activity 10: Ethos, Logos, and Pathos**

Some of you may have already been introduced to ethos, logos, and pathos. For those of you who haven’t, or would like a refresher, here are the definitions for the three terms from Dr. John Edlund.

**Ethos, Logos, Pathos: Three Ways to Persuade**
Activity 10: Ethos, Logos, and Pathos

by Dr. John R. Edlund, Cal Poly Pomona

Over 2,000 years ago the Greek philosopher Aristotle argued that there were three basic ways to persuade an audience of your position: ethos, logos, and pathos.

Ethos: The Writer’s Character or Image

The Greek word ethos is related to our word ethics or ethical, but a more accurate modern translation might be “image.” Aristotle uses ethos to refer to the speaker’s character as it appears to the audience. Aristotle says that if we believe that a speaker has good sense, good moral character, and goodwill, we are inclined to believe what that speaker says. Today we might add that a speaker should also appear to have the appropriate expertise or authority to speak knowledgeably about the subject matter. Ethos is often the first thing we notice, so it creates the first impression that influences how we perceive the rest. Ethos is an important factor in advertising, both for commercial products and in politics. For example, when an actor in a pain reliever commercial puts on a doctor’s white coat, the advertisers are hoping that wearing this coat will give the actor the authority to talk persuasively about medicines. Of course, in this particular instance the actor’s ethos is a deceptive illusion, but the character, background, and authority of the speaker or writer can be a legitimate factor in determining whether we find him or her credible.

A writer’s ethos is created largely by word choice and style. Student writers often have a problem with ethos because they are asked to write research papers, reports, and other types of texts as if they have authority to speak persuasively, when in fact they are newcomers to the subject matter and the discourse community. Sometimes students try to create an academic image for themselves by using a thesaurus to find difficult and unusual words to sprinkle throughout their texts. Unfortunately, this sort of effort usually fails, because it is difficult to use a word correctly that you have not heard or read in context many times.

Sometimes a writer or speaker will use what is called an ad hominem argument, an argument “against the man.” In this strategy, the writer attacks the character or personality of the speaker instead of attacking the substance of his or her position. This kind of argument is usually considered to be a logical fallacy, but it can be very effective and is quite common in politics. This type of argument undermines a speaker or writer’s ethos. When you are writing a paper, consider the following questions.
Activity 10: Ethos, Logos, and Pathos

Questions for Discussion:

1. What kind of image do you want to project to your audience?
2. What can you do to help project this image?
3. What words or ideas do you want to avoid in order not to harm your image?
4. What effect do misspelled words and grammatical errors have on your image?

Logos: Logical Arguments

In our society, logic and rationality are highly valued and this type of persuasive strategy is usually privileged over appeals to the character of the speaker or to the emotions of the audience. However, formal logic and scientific reasoning are usually not appropriate for general audiences, so we must rely on a more rhetorical type of reasoning.

For Aristotle, formal arguments are based on what he calls syllogisms. This is reasoning that takes the form:

All men are mortal.
Socrates is a man.
Therefore, Socrates is mortal.

However, Aristotle notes that in ordinary speaking and writing we often use what he calls a rhetorical syllogism or an enthymeme. This is an argument in which some of the premises or assertions remain unstated or are simply assumed. For example, no one in ordinary life would think that Socrates could be immortal. We would simply assume that Socrates could be killed or that he would die of natural causes after a normal lifespan. As a result, we can logically say the following: Socrates is a man; therefore, Socrates is mortal. Not all assumptions are as obvious as this one, however.

For example, when the bubonic plague swept through Europe and parts of Asia in the 14th century, killing as much as three quarters of the population in less than 20 years, it was not known how the disease was spread. At one point, people thought that the plague was spread by cats. If one assumes that cats spread the disease, the obvious solution to the problem is to eliminate the cats, and so people began killing cats on sight. However, we now know that the plague is spread by fleas which live on rats. Because cats kill rats, killing off the cat population led to an increase in the rat population, a corresponding increase in plague carrying fleas, and thus an increase in cases of plague in humans. Killing off the cats was a logical solution to the
Activity 10: Ethos, Logos, and Pathos

problem of plague, but it was based on a faulty assumption.

Rhetorical arguments are often based on probabilities rather than certain truth. The people of medieval Europe really had no way to determine what the real cause of the plague was, but they felt that they had to do something about it, and the cat hypothesis seemed probable to them. Unfortunately, this is true of many of the problems we face even today. We cannot know with absolute certainty what the real solution is, yet we must act anyway.

Persuasion, to a large extent, involves convincing people to accept our assumptions as probably true and to take appropriate action. Similarly, exposing questionable assumptions in someone else’s argument is an effective means for preparing the audience to accept your own contrary position.

Questions for Discussion:

1. Imagine some arguments that start from faulty assumptions, such as “If pigs could fly,” or “If money grew on trees.” What would be some of the logical consequences?
2. Do you think that logical arguments are a better support for a position than arguments that are based on authority or character? In other words, would you support a policy just because a celebrity or an important expert supported it?
3. Can you think of a time when you successfully used a logical argument to persuade someone of something? What was it?

Pathos: The Emotions of the Audience

Most of us think that we make our decisions based on rational thought. However, Aristotle points out that emotions such as anger, pity, fear, and their opposites, powerfully influence our rational judgments. Due to this fact, much of our political discourse and much of the advertising we experience is directed toward moving our emotions.

Anger is a very powerful motivating force. Aristotle says that if we want to make an audience angry we need to know three things: 1) the state of mind of angry people, 2) who the people are that this audience usually gets angry at, and 3) on what grounds this audience gets angry at those people. While the actual causes of a war may be economic or political, and thus related to logos, the mobilization of a people or a nation to war inevitably consists of appeals to pathos. Leaders mobilize their followers to go to war by reminding them of their historical grievances against other...
Activity 10: Ethos, Logos, and Pathos

groups or nations, blaming other groups for economic difficulties, and focusing on perceived insults, crimes, and atrocities committed against their own citizens by others. In the twentieth century, such appeals to pathos inspired the Holocaust in Germany, genocide in Rwanda, and ethnic cleansing in the former Yugoslavia. Individuals were inspired through pathos to attack, rape, or kill neighbors who had lived near them all their lives, simply because of their ethnicity or religion.

Many political decisions have an emotional motivation. For example, when a gunman with an assault rifle shot up a schoolyard full of children, people were suddenly interested in banning such weapons. In this case, several emotions are involved, but perhaps the strongest one is pity for the small children and their families. The logical arguments for banning or not banning assault rifles had not changed at all, but people were emotionally engaged with the issue after this event and wanted to do something.

Of course, not all appeals to pathos result in violence or political action. Advertisements for consumer goods often aim at making us insecure about our attractiveness or social acceptability and then offer a remedy for this feeling in the form of a product. This is a common strategy for selling mouthwash, toothpaste, chewing gum, clothing, and even automobiles.

Appeals to the emotions and passions are often very effective and are very common in our society. Such appeals are not always false or illegitimate. It is natural to feel strong emotions about tragedies, victories, and other powerful events as well as about one’s own image and identity. You may find it effective to use pathos in your own writing.

Questions for Discussion:

1. Can you think of an advertisement for a product or a political campaign that uses your emotions to persuade you to believe something? Describe it, and analyze how it works.
2. When do you think it is unfair or deceptive to try to use emotions to persuade people?
3. Have you ever made a decision based on your feelings that you regretted later?
4. Did emotions ever serve you well in making a decision?

Go through on your own and see if you can find an instance of each of these three in
Activity 10: Ethos, Logos, and Pathos
the text. Then share your findings with a classmate.

Reflecting on Your Reading Process
Some of the strategies used in this process will be helpful, and some will not – and the usefulness of the strategy may vary from student to student. One way to have students reflect on the things they have learned and have a say in what kind of strategies will be used is to have them fill out a short questionnaire before leaving class.

The following is a possible questionnaire form: items can be added or changed as necessary. These will be written in the students’ journals. Journals are checked at the end of each unit, which allows the teacher to read students’ comments find out what can be changed or implemented for the next units.

Activity 11: Reflecting on Your Reading Process
Please fill out this short questionnaire before leaving class. This information will help your teacher design effective classes that maximize your time and the effectiveness of the activities.

1. What was the most helpful reading strategy so far?
2. Was there a strategy that was confusing or difficult? If so, which one?
3. Was there a strategy that you found ineffective? If so, why?
4. Do you prefer working by yourself or in small groups?
5. Do you have any suggestions for reading strategies?

Not all suggestions have to be implemented, obviously – but knowing what the students find most relevant is a good way to cater classes to their needs. And it gives students an opportunity to feel they have a say in how they are learning.
Reading Rhetorically Unit 2: Dream Interpretation

Prereading

Getting Ready to Read
In order to get students thinking a little more specifically about the topic of dream interpretation, students should be given a few minutes to brainstorm instances or stories they’ve heard of interpretations and their validity.

Activity 12: Getting Ready to Read
For the next few minutes, brainstorm and jot down any stories or information you’ve heard about dream interpretations. Anything that comes to mind is fine – don’t worry about whether what you are writing is correct or completely on-topic or not, just write down anything you can think of.

Make sure to label and date the paper and keep it in your reading journal.

After students have been given a few minutes for this activity, instructors can open up the class for discussion. They can see what students have heard or already know about the topic, and once a few students have volunteered and shared their brainstorming results, move on to the next step.

Exploring Key Concepts
Another way to prepare students to talk about dream interpretation, and individually engage them, is to have them share their own experience. By completing this activity, students will be interested to see how the reading will apply to them and their specific cases, which will keep them interested.
Activity 13: The Importance of Dreams

Discuss the following with a classmate. Have you ever had a dream that...

- was very important to you?
- you think was a result of some external force in waking life?
- stayed with you for a long time?
- seemed relevant even after you woke up?
- you instantly knew the meaning of?
- you would like to know the meaning of?

Instructors can choose again whether to have students share with the entire class, or just have them discuss the questions in pairs.

Surveying the Text/Making Predictions and asking Questions

Having the students do “detective work” on the format and layout of texts can be applied to any text-reading events they face in the future, and is a great way for them to begin making predictions and size up readings. It will also help frame their reading by providing extra information. Seemingly small factors may make a world of difference, and can often go overlooked – for instance, if something is posted on a personal blog, its credibility might be questioned more than if it were posted on a well-known news site. If something was published in the 90s, it may be outdated (depending on the content). Stressing the importance of this seemingly insignificant step will help students become much savvier readers of any kind of text as well as help them find weaknesses and strengths in texts they encounter.

Once copies of this text have been handed out to students, they can proceed with the activity.
Activity 14: Text Sleuth

A sleuth is the same thing as a detective – and in this activity, you will be asked to investigate the format and layout of the text you are about to read. Don’t actually begin reading the text – instead look at formatting. This may seem an unnecessary step, but it is actually a crucial step to understanding writing and its purpose. What if you’re reading a research paper, and it seems convincing, but then you find out it was written in the 1990s? Might that hurt its relevance and credibility? These clues are hidden in most texts, but a little observation will draw them out. As you skim to an article from front to back (don’t miss anything!), look at the list of questions below, and, as always, make sure to record your findings in your journal.

- When was this article published? Is it recent or older?
- What kind of text does this appear to be? What are you basing your observation on?
- Is there an author listed? What can you tell about the author? What does that make you expect for the article?
- Where was this text published? What does that tell you about the text?
- What is the title? Does it imply anything, or make any claims? Do you “buy” it (In other words, does it “work”? Do you believe it, or do you doubt it?)?
- Is there only text, or are any graphics used?
- How is the text broken up? (headers, dividers, paragraphs, etc.)
- Are there any graphics? If so, what do they look like? Are they effective?
- After looking at the entire article, how long do you estimate it will take you to read it?
- Are there any other observations/comments you would like to add?

The title of this article alone may flag to some students that it will be a rather opinionated text. This is characteristic of Op-Ed pieces, but the more clues the students can observe on their own to create a full picture of the text, the better.
Answers can be shared in groups, in a classroom setting, or kept in journals for future reference.

_Instructors can also use this time to remind students to have their second Reading Chart ready._

**Understanding Key Vocabulary**

There are quite a few tricky words in this document. If instructors feel it is necessary, they can gloss some of the words. However, later in this unit (in the Reading section), students will be asked to use context to try to decipher the meanings of trickier words.

The rationale behind not pre-glossing words for students in this text is several-fold. First, not all students may be unfamiliar with words in the text – some may be okay with a good amount of the words and can come alongside and help fellow classmates, helping them learn from one another. Second, there are a lot of words, and a matching game like the one in Unit 1 would be incredibly unwieldy. Third, helping students identify what they don’t know so that they can see that gap is the first step to helping them become independent learners.

Instructors may want to gently warn students about the vocabulary in this text if they feel it would be beneficial. If they pose it as a challenge rather than a roadblock, students may be more inclined to accept that challenge. Below is a list of the flagged words in the text and the paragraphs in which they appear. Instructors can then decide, based on this list, whether or not more scaffolding will be necessary for their particular classes.

Alternatively, students can be broken up into groups, and vocabulary words can be distributed evenly among groups. Each group is in charge of defining the words they are given and sharing their results with the rest of the class. This will require students have access to dictionaries.

There are 62 terms in total, though there are some repetitions (marked with a *).
Reading

Reading for Understanding
Though this article is only about two pages of text, it can be a challenging read. Students may balk at the concepts and vocabulary, so it is important that they be able to break the article down, recognize what they do not understand, and have their questions and concerns answered along the way. If instructors feel that the text is too dense or complex, they can always perform an in-class reading of a few paragraphs (or ones they identify as most cognitively taxing), and display how they break it down for themselves, which will help students form their own ways of understanding. Instructors can also wait to see which paragraphs students mark as disconcerting, and then go over those passages in class.

This activity is intended to be completed on a personal level as the student reads (whether at home or in class), but can be modified to fit team, group, or whole-class work.
Activity 15: Outlining and Noticing Difficulties

Oftentimes readers will encounter texts that can be challenging, whether the challenge is due to the concepts contained in the writing, the writing style itself, or vocabulary choices. The key to understanding any kind of text is to be able to identify the areas that you are having difficulties with. After you have identified areas that seem foggy or unclear to you, you can begin taking steps to clear the fog away.

The first thing you will be asked to do for this activity is to outline the text “The Correct Interpretation of Our Dreams”: as you read each paragraph, immediately write a short summary of that paragraph in the margins of the paper (this can be one or two words that sum up what the focus of that paragraph is – don’t worry, you don’t need full sentences or anything extensive, just something short and sweet that will remind you what the main point was). When you are done, this will help you see, at a glance, what the text is “doing,” and how it’s “moving” (what topics it goes through, and how it moves from point to point).

As you read the text please note where you are having difficulties. Does an idea seem especially unclear? Mark it. Is there a word you don’t know? Mark it. Once you have marked these sections, keep moving on and continue reading. You will have an opportunity to discuss these areas in class and clear up any problems you have encountered. You may find it helpful to use different colored highlighters for different issues or write down the words you are unfamiliar with in your journal.

On the positive side, make sure to also mark anything you find interesting, amusing, or questionable. If you are finding things interesting, amusing, or questionable, it is because you are understanding the text and are already beginning to move on from basic understanding to analysis.

Students should be encouraged to mark up their texts as much as they would like. They should bring their texts and journals with them to class, and some class time can be devoted to dealing with misunderstandings students have about the text.

If students are put into groups first, this will allow them to cooperatively solve some of their questions. Once groups have dealt with as many issues as they can, persistent issues can be shared with the class. Other groups can attempt to help first, and then the instructor, or the instructor can field and/or answer questions. This helps students learn to rely on one another, help one another, and try to solve their own and their peers’ problems as much as possible.
Noticing Language
While the previous section deals with noticing language, modeling a different strategy may also be useful. This step can be skipped if instructors feel it isn’t useful, but it is a handy strategy and can be used in any reading situation.

Activity 16: Using Context

Even if you run into a word you don’t know, there are ways to make sense of the word by using the entire sentence and context to guess at the definition. Follow along and make any notes you want as your instructor models how to use context to figure out the meaning of words.

“For many years he had a recurring dream in which he was flubbing shots on a golf course or else trying to hit his drives in a tight confined space where a proper swing was impossible.” (paragraph 7)

Guess at the definition of “flubbing” below.

I think “flubbing” means ______________________________________

Why do you think this?

What led you to come up with that definition?

Many things in the sentence can be observed. Below are just a few.

1) The sentences before this one imply that the man is not a very skilled golfer (“mediocre,” etc.), which sets up the reader to guess that “flubbing” is probably not a good thing.
2) The “or” in the sentence makes the first and second descriptions equivalent. This lets the reader know that however the man is described in the second part of the sentence is equal to “flubbing shots.”
3) “Flubbing” itself sounds like other failure-related words.

Instructors can repeat this process with student-selected words as needed, or move on to the next section.

Annotating and Questioning the Text
Activity 15 involved annotating texts and gave a brief mention of questioning the text, but in this section it will be assumed that students have already done a reading
of the text, and have had opportunities to have their text-based questions and concerns answered. Now students will be asked to read again, this time to develop a deeper understanding of the overall flow and argument of the text rather than merely format and sentence-level concerns.

Activity 17: Reading Against the Grain

When people read a text through the first time, they are often focused on reading to make sense of the text, and they don’t identify areas where they disagree with the author. This first read-through for comprehension is necessary – how can you challenge something if you don’t understand it? When people read something the first time, they often “read with the grain,” or read with the intent to accept whatever they read. They believe the author, and agree (either consciously or unconsciously) with what he says.

One of the ways to become a more critical or thoughtful reader is to question what you read. Now that you’ve read “The Correct Interpretation of Our Dreams,” read it once again – but this time, look for (and mark or highlight) things that don’t sit right with you.

- Does something seem like too strong a claim?
- Does the author make any assumptions?
- Are there any facts, evidence, or arguments that you don’t agree with or don’t like?
- On the other hand, does anything seem more convincing to you now that you are reading it again?

You may find it helpful to use two different colors of highlighter as you go through the article again: one for areas you agree with, and one for areas you disagree with. This way you’ll be able to immediately locate sections you may want to refer to later.

Completing this activity will help you understand the author’s goals and method in his writing. It will also help you find weaknesses and strengths in the text, which will increase your critical thinking and make you a better reader. On top of that, it will also help you identify your own thoughts and opinions.

Instructors might consider having students discuss their findings with one another or share with the class. However, later on, these observations will be utilized in a
classroom debate activity, so be sure students hold on to their texts and/or journal entries for these activities. It will be crucial for students to understand the author’s main claims as well as the strengths and weaknesses of his arguments.

**Analyzing Stylistic Choices**

One of the major concerns in writing is stylistic choices. This text is a very good example of a very particular style, and the author is doing some things with his language that might be considered creative by some and sneaky by others. Because this is a complex text, a structured, close reading will help students identify some of these stylistic choices and their effects on the reader without becoming completely overwhelmed. Things like identification, personal pronouns, word choice, and qualified/unqualified language is dealt with in the following activity.

This activity was created for five separate groups, so the classroom will need to be divided up before the activity can begin.

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**Activity 18: Close Reading**

You will be broken up into groups and assigned one of the following passages. As you look over the section you’ve been given, analyze the words choices, tone, and evidence the author is using. There are specific questions for each group that will help you in your analysis. Noticing these things will help you become a better reader, but it will also help you see what kind of tactics you can use in your own writing. Especially keep an eye out for choices you like, or that really seem to work.

Once you have completed this activity, you will present to the rest of the class. You may want to take notes; they will come in handy later on when you work on drafting your own paper.

**Group One – Paragraph 4**

“People hold widely divergent views of dream interpretation, and many dream interpreters tell us what we want to hear. We’re easily seduced into believing whatever puts a gloss on self-image rather than what’s true. We’re inclined to object to true interpretations because they often point out our psychological weaknesses rather than celebrate our strengths.”

- What is the main point of this paragraph?
- Who does the author identify with in this paragraph, and how can you tell?
- What is he saying about people and what they will hear? Do you agree with him?
- Consider the highlighted words: what do they “do”? Or, how do they influence the meaning/tone of the sentence? (One way to test this would be to change the word choices – for example, how is saying “People hold
Activity 18: Close Reading

widely divergent views” not the same as saying “People hold different views”? What feeling do you get from those words?)

Group Two – Paragraph 6

“Dreams in which we’re passive are very common, and they reveal our emotional entanglement in inner passivity which is a lingering emotional association from childhood. Often we dream about being defeated in some manner or being chased by cruel or malicious entities that want to destroy us. These dreams originate out of the inner conflict in psyche between our aggression and our passivity.”

- What is the main point of this paragraph?
- Who does the author identify with in this paragraph, and how can you tell?
- What is he saying about people who have dreams in which they are passive? Do you believe him?
- Consider the highlighted words: what do they “do”? Or, how do they influence the meaning/tone of the sentence? (One way to test this would be to change the word choices – for example, how is saying “inner passivity is a lingering emotional association” not the same as saying “inner passivity may be a lingering emotional association”? What feeling do you get from those words?)

Group Three – Paragraph 11

“Again, be thankful when you can see an emotional weakness. That’s how you’re able to overcome it. (Often we resist seeing an emotional weakness because our inner critic will harass us for having the weakness. Yet our inner critic has no business doing this. Our challenge on an inner level is to learn to deflect or neutralize these unwarranted accusations or attacks from our inner critic.)”

- What is the main point of this paragraph?
- Who does the author identify with in this paragraph, and how can you tell?
- What is he saying about people’s inner critics? Do you believe him?
- Consider the highlighted words: what do they “do”? Or, how do they influence the meaning/tone of the sentence? (One way to test this would be to change the word choices – for example, how is saying “That’s how you’re able to overcome it” not the same as saying “That’s one of the ways you’re able to overcome it”? What feeling do you get from those words?)

Group Four – Paragraph 12
Activity 18: Close Reading

“The dream of being able to fly or levitate is a defense. Usually the dreamer feels pleasure in this ability to fly. This ability, however, is a claim to power. It is the dreamer’s attempt to “prove,” through the enjoyment of such flying, how much he or she wants to feel power. The defense proclaims, “I am not helpless and passive (usually referring to some recurring or particular situation or circumstance in one’s present life.) Look at what I can do. I have this power to fly. This is what I like.”

- What is the main point of this paragraph?
- Does the author refer to himself at all in this paragraph? Why do you think that is?
- What is he saying about people who dream they can fly? Do you believe him?
- Consider the highlighted words: what do they “do”? Or, how do they influence the meaning/tone of the sentence? (One way to test this would be to change the word choices – for example, how is saying “…being able to fly or levitate is a defense” not the same as saying “…being able to fly or levitate is sometimes a defense”? What feeling do you get from those words? Are there any other words doing the same thing in this paragraph?)

Group Five – Paragraph 16

“People often have recurring dreams about houses or cars. These objects symbolize our self. Anyone who dreams about wandering through an abandoned house, or searching in the nooks and crannies of a house, is experiencing a representation of the importance and value of growing awareness and self-discovery. Objects we see or find in such dreams can be clues to growing self-realization.”

- What is the main point of this paragraph?
- Does the author refer to himself at all in this paragraph? Why do you think that is?
- What is he saying about people who dream about houses? Do you believe him?
- Consider the highlighted words: what do they “do”? Or, how do they influence the meaning/tone of the sentence? (One way to test this would be to change or delete the word choices – for example, how is saying “People often have recurring dreams” not the same as saying “People have recurring dreams”? What feeling do you get from those words?)
Once students have analyzed these segments in groups, they can present to the rest of the class. There are several special elements instructors can focus and comment on and that the above activity was tailored to:

- The author’s use of identification: most of the time he uses “we,” which has a very distinct effect in his writing, joining himself with his readership. He only refers to himself twice: once in paragraph 7 (“one of my clients”), and in paragraph 15 (“I have had many dreams in which I was guided…”). He is able to simultaneously connect with his readers and hide in his own text.
- Unqualified claims: the author makes a lot of bold claims, perhaps relying on his ethos to get him through. Things are stated as fact, even though the study of dreams is highly subjective and his claims are unproven.
- Qualifying language: sometimes claims are qualified and softened by word choices.
- Charged language: there are a lot of interesting word choices that definitely change the tone of the author’s point: you can tell which arguments he sides with based on whether the descriptive words he’s using are positively or negatively charged.

Each of these things is important for students to notice and pick up on. For these reasons this text can function as a model for students’ writing in the later part of the module devoted to the writing assignment.

**Postreading**

**Summarizing and Responding**

Now that students have done reading, re-reading, outlining, annotating, close reading, and class discussions, the last step is to have them summarize the overall article. This should be a fairly straightforward process because of all the steps they’ve taken.
**Activity 19: Summary**

Being able to write a concise, accurate summary is an essential skill to have, especially when you get into writing more academic papers and need to introduce outside material. By pulling from some of the earlier activities you have participated in, writing a summary should be painless.

Write a quick summary of the entire article. Try to write it in just a few sentences – it doesn’t need to be lengthy. If you need to, you can talk to a classmate before writing your summary down. You can also look back at the outline of the paragraphs that you wrote in the margins, see what each paragraph was doing, and write your summary based on that (using your outline basically creates an instant summary).

Make sure to keep your summary in your journal with all your other notes and activities.

**Reflecting on Your Reading Process**

Now that students have been through two units and a difficult text, they will be given the opportunity to write how they felt about the process.

**Activity 20: Reflecting on Your Reading Process**

Please answer the following questions, and then turn your journal in to your instructor.

1. Was this text easy or difficult for you to understand?
2. What was the most challenging aspect of the reading?
3. What was the most difficult activity?
4. Did you find the topic interesting?
5. Is there any strategy or background knowledge that would have helped you with this unit?

Journals can be collected, checked, and then returned when students start the next unit.
Reading Rhetorically Unit 3: Lucid Dreaming

Prereading

Getting Ready to Read
This activity is set up as a freewrite, but can easily be turned into a discussion instead. Students can write in their journal, talk to a fellow student, or discuss the questions in larger groups or as a classroom.

Activity 21: Have you ever lucid dreamed?

For this activity, you will freewrite for about ten minutes in your journal. Please consider the following topics as writing guidelines:

- Have you ever known you were dreaming while you were still in a dream?
- If so, how did you know you were dreaming?
- If not, would you like to be able to know when you are dreaming?

After this activity, instructors can also have a poll if they so desire, to see who falls into the following categories:

- I have known that I was dreaming while I was dreaming.
- I have never been aware that I was dreaming while I was dreaming, but I remember my dreams when I wake up.
- I know I dream, but I don’t remember my dreams.
- I don’t dream.

This will help instructors survey the class to see where students are coming from, and be able to make certain parts of the reading more relevant (if they are interested in doing so). Also, it will give all students a chance to be involved on some level.

Exploring Key Concepts
Now that students have had an initial opportunity to broach the topic of lucid dreaming, this activity will help them explore the concept a little more in-depth, and allow them to consider a few possible implications.
Activity 22: Is lucid dreaming beneficial?

Working with a partner, come up with a short list of pros and cons for lucid dreaming. In the first article, you were introduced to the idea of lucid dreaming (being aware of the fact that you are dreaming while you are still in a dream). Whether or not you have ever had a lucid dream yourself, think of the overall idea and try to come up with at least three points for the two questions below.

What are some ways that lucid dreaming could be beneficial?

What are some ways that lucid dreaming could be problematic?

After you have come up with some answers, you will be asked to share your findings with the class. This will help you prepare for the upcoming reading, and you will be able to see if your list of benefits and problems will be addressed by the author.

Instructors can invite students to volunteer their lists and see how many students came up with the same answers. If students come up with a lot of the same answers, then those are topics that probably should be addressed in a text about lucid dreaming. Different or random answers can be highlighted as well. This whole process will help students prepare to receive the topics in the text because they will be looking to see if their listed benefits and problems are addressed or not.

Surveying the Text/Making Predictions and Asking Questions

This is pretty much the same activity as used in unit 2, and as was mentioned then, having the students do “detective work” on the format and layout of texts can be applied to any text-reading events they face in the future, and is a great way for them to begin making predictions and size up readings. It will also help frame their reading by providing extra information. Seemingly small factors may make a world of difference, and can often go overlooked. Stressing the importance of this seemingly insignificant step will help students become much savvier readers of any kind of text as well as help them find weaknesses and strengths in texts they encounter.

This particular reading is published by BBC, so there will be some differences in language. Its setup is also interesting, as the majority of the text is from outside sources, and the author is almost invisible (except for how he frames quotations and information – which are poignant, if small, instances).

Once copies of this text have been handed out, students can proceed with the activity.
Activity 23: Text Sleuth

In this activity, you will be asked to investigate the format and layout of the text you are about to read. Don’t actually begin reading the text – instead look at formatting. This may seem an unnecessary step, but it is actually a crucial step to understanding writing and its purposes. Clues are hidden in most texts, but a little observation will draw them out. As you skim to article from front to back (don’t miss anything!), look at the list of questions below, and, as always, make sure to record your findings in your journal. Yes, this is the same sort of activity you participated in during Unit 2, but the wonderful thing about these questions is that the answers will be different for each text you read. No matter what kind of text you are looking at, these questions will help you understand and analyze its format and content.

- When was this article published? Is it recent or older?
- What kind of text does this appear to be? What are you basing your observation on?
- Is there an author listed? What can you tell about the author? What does that make you expect for the article?
- Where was this text published? What does that tell you about the text?
- What is the title? Does it imply anything, or make any claims? Do you “buy” it (In other words, does it “work”? Do you believe it, or do you doubt it?)?
- Is there only text, or are any graphics used?
- Are there any graphics? If so, what do they look like? Are they effective?
- How is the text broken up? (headers, dividers, paragraphs, etc.)
- After looking at the entire article, how long do you estimate it will take you to read it?
- Are there any other observations/comments you would like to add?

As mentioned within the activity, though these are the same exact questions that were used earlier, running through them with a new text will always produce new results. Though the process of answering is the same, it is not repetitive and shouldn’t get boring because new texts will create new events and observations.
Instructors can also use this time to remind students to have their third Reading Chart ready.

Understanding Key Vocabulary
As in the previous unit, there will be no introduction to vocabulary here. Part of the reason for this is that there are only a few words on the vocabulary list for this text (it is a short text), and part of it is because there are British spellings of words in this text that students will be asked to identify at a later section in this unit.

Below is a list of the selected terms for this reading. Words marked with an * are the flagged-as-British words.

Slew
Lush (adj.)
Implausible
Phenomenon
Niche
Spurred
Spate
Organising*
Booming
Adverts*
Sceptical*
Toyed
Cues
Phase
Whilst*
Subtle
Sufficient
Trigger
Deluge
Succession
Correlates
Coined
Allure
Flurry
Adherents
Inhale
Profound
Conceited
Reading

Reading for Understanding
This article is much easier to read than the previous one, and students shouldn’t have too much difficulty with it.

This activity is intended to be completed on a personal level as the student reads (whether at home or in class), but can be modified to fit team, group, or whole-class work.

Activity 24: Outlining and Noticing Difficulties

Oftentimes readers will encounter texts that can be challenging, whether the challenge is due to the concepts contained in the writing, the writing style itself, or vocabulary choices. The key to understanding any kind of text is to be able to identify the areas that you are having difficulties with. After you have identified areas that seem foggy or unclear to you, you can begin taking steps to clear the fog away.

As you read the text please note where you are having difficulties. Does an idea seem especially unclear? Mark it. Is there a word you don’t know? Mark it. Once you have marked these sections, keep moving on and continue reading. You will have an opportunity to discuss these areas in class and clear up any problems you have encountered. You may find it helpful to use different colored highlighters for different issues or write down the words you are unfamiliar with in your journal.

On the positive side, make sure to also mark anything you find interesting, amusing, or questionable. If you are finding things interesting, amusing, or questionable, it is because you are understanding the text and are already beginning to move on from basic understanding to analysis.

This is also similar to the activity performed in Unit 2, but as was mentioned with the previous activity, it is a strategy that is used for all kinds of texts and will yield different results with each new text.

Considering the Structure of the Text
This article is interesting for many reasons, one of which is its short, staccato-style writing. There are no paragraphs, just one to three sentences before moving on. It is a news article, which could explain the style as well as the fact that quotations and facts are peppered throughout the article. This activity should help students link the structure with the purpose.
Activity 25 – Looking at Structure

Please discuss the following questions with a classmate, and jot down some notes.

1. In glancing over this article, you probably noted its short, bullet-style presentation. As you read it, did you find this easy to read, or annoying? Why?

2. Did not having paragraphs make this article more difficult to read? Why or why not?

3. Did you notice that the sentences followed any sort of topic shift? In other words, did the author seem to flow from one point to the next, or did the text seem jumbled?

4. Knowing that this is a news article, what would you generally expect from such a text?

5. Were your expectations met?

6. Do you think this article would have accomplished its purpose by having a different layout, or do you think it accomplishes its purpose as-is? Why?

Instructors can then have pairs share their findings, or move on to the next section.

Noticing Language
There are a few words in this reading that students may be unfamiliar with. They can be put into small groups to share what words they had difficulties with, and then the instructor can help them with words that still remain puzzling.

This activity will ask students to a) use one another as resources to try to figure out the meanings of words by using context and synonyms, and b) identify British English words.
Activity 26 – Analysing Vocabulary

In reading this text, you probably ran into some words you were unfamiliar with. You will be broken up into groups in order to tackle these words. At this point, please take out your readings, and share with one another which words were unfamiliar to you. Different people are familiar with different words, so with any luck some of your classmates will be able to help you out with some of the words you had trouble with, and vice versa. This way you can rely on one another’s knowledge to lead you to a better understanding of the reading. There are two activities, as listed below.

1. Once you have identified some words that you are all unfamiliar with, try to following tactics to come up with a definition:

   a. Using the context (as you did in Activity 16), can you guess at the meaning of the word?

   b. If not, what does it seem like the word means in its context? Take a guess!

   c. If you think you have the right definition, try to come up with at least one synonym (word that means the same thing).

You can use the chart below to help you figure out words and come up with synonyms.

<table>
<thead>
<tr>
<th>Word</th>
<th>What you think it means</th>
<th>Why you think it means that</th>
<th>Possible synonym(s)</th>
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</table>

2. There are also four British spellings of words in this text. Can you find them? What gives them away?
Instructors can go over students’ answers to both activities as a class so that all students are on the same page. If some student groups have words they don’t know that other groups do know, instructors can let groups give one another feedback and check synonyms, furthering the students’ ability to solve their own problems.

**Annotating and Questioning the Text**

Students have looked at elements of structure and language, and now they can look at the content. They are also asked to look back to Activity 22 where they came up with potential pros and cons for lucid dreaming, which should allow them to connect with their preconceptions about the topic, and see if the article did what they thought it would.

Instructors can choose to have students work individually, in pairs, in groups, as a classroom, or this can be used as a homework assignment.

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**Activity 27: Content Analysis**

Now that you’ve looked at the structure and language of this text, it’s time to move on to the ideas and arguments being made.

1. Were there any ideas you thought were really cool? Which ones were they? Why?

2. Were there any ideas that seemed outlandish or impossible to you? Which ones? Why?

3. Who do you think the audience for this article is?
   
   a. What elements in the text, or in your analysis of the text, lead you to believe it is aimed for that particular audience?

4. Do you think the author could have addressed any other topics, or did he do a good job? Do you have any criticisms of his choices?

5. Did the article address the topics you brainstormed in Activity 22 (where you came up with possible benefits and problems with lucid dreaming)?
   
   a. If so, which ones?

   b. If not, does that disappoint you?
Postreading

Summarizing and Responding
By now, students will have gone over the text many times. Their copies of the readings should be well-marked-up and annotated. For this exercise, they will need to put away their texts, and write down the points they remember the most.

Activity 28: Main Points
First, put your texts away, somewhere where you can’t see them. Then take a minute and write down three major ideas, points, concepts, or facts from the article that stick with you.

1.
2.
3.

Why did these stick with you?

Did the author do something specific to make these stand out to you, or did you remember them for another reason?

Students can share their results with the class. If many students have the same three answers, then perhaps those are either commonly-interesting ideas, or perhaps the author is doing a good job presenting certain factors.

Thinking Critically
Because this is a news article, and not an opinion piece, the text is mostly made up of quotations and facts and outside material. Students will be asked to pull on their understanding of ethos, pathos, and logos, and go through the article to find instances of each. Students have already looked at this earlier, but by taking a closer look at a few select instances, they should be able to develop a sense of what is fact, how fact is framed, and whether or not that framing makes the fact biased. There are two activities here. Instructors can choose the more relevant one or use both of them. They can be edited, too, to focus on elements more relevant to the class.
Activity 29.a: Ethos, Pathos, Logos

Go through the text and locate instances of ethos, pathos, and logos (you can refer to Activity 10 if necessary). You may want to use different colors to highlight each instance that you find. Once you have coded the text for instances of ethos, pathos, and logos, please answer the following questions below.

1. What was the most common form of persuasion that you found (ethos, pathos, or logos)?

2. Why do you think this was the most common form used?

3. In the space below, write down one of the most convincing (to you) uses of persuasion that you found in the text, whether it was ethos, pathos, or logos:

4. Why did this convince you?

5. Is one kind of persuasion more effective than another, do you think, for this type of text and its intended audience, or are all forms just as persuasive?

And/or
Activity 29.b: Fact and Fiction

Sometimes it’s hard to tell what is fact and what is not in writing. In this text, which is made up of mostly quotations and facts, the author can sometimes disappear. Consider the following questions.

1. How is the author in this text more or less visible than the author for the previous text, “The Correct Interpretation of Our Dreams”?

2. Why might an author want to “disappear” in his writing? What purpose would this accomplish?

3. Does the lack of a reference to the author make the writing seem more objective and factual? If so, how or why?

4. Please look at the following sentence, found in the first line of the article, and answer the questions below.

“You’re only bound by gravity if you believe in it,” says Rory Mac Sweeney, impatiently.

a. What kind of person does Rory Mac Sweeney seem like?

b. Take away the word “impatiently” – now what sense do you get about the man named Rory Mac Sweeney?

c. What difference does “impatiently” make in this sentence?

d. Who thinks Sweeney is “impatient”? Is this description a fact, or is it an opinion?

e. Can you find any similar instances of this kind of thing in the rest of the text?

f. Do you think this is a clever move on the part of the author, a sneaky move, a dishonest move, or something else?

Another instance of this can be seen on the 30th segment, in the last 1/3 or so of the article:
“Disappointingly, Hobbes tells us, ‘lucid dreaming is very hard work and won’t happen for everyone.’”

Reflecting on Your Reading Process
Have students record their impressions in their journal.

Activity 30: Final Impressions
Please answer the following questions in your journal.

1. What was the most interesting part of this module?
2. Was there any part of this module that seemed like busy work or otherwise unnecessary?
3. What reading strategy did you find most helpful?
4. Do you prefer working by yourself or with other students?
5. Was this article difficult? If so, why? If not, why not?

Journals can be collected, checked, and then returned when students start the next unit.

Reading Rhetorically Unit 4: Dreaming and Problem Solving

Prereading

Getting Ready to Read/Exploring Key Concepts
This next unit will focus on a research paper. In order to prepare for the reading, students can be asked to come up with a prediction based solely on the title. Similar (but more involved) activities will be introduced in the “Making Predictions and Asking Questions” section, but allowing students to know the title and make guesses about content will allow them to begin thinking about the topic with very limited information.

Students can discuss this with one another or write their predictions in their journals, whichever instructors prefer.
Activity 31: Predicting Content

In previous “Getting Ready to Read” activities, you have been given a chance to discuss or write on a general topic. This time, you will be given the title of your next reading. Take a few minutes to write or talk to a partner (your instructor will let you know which one) about what you think this next reading will be like.

The title of the next text is:
“The ‘Committee of Sleep’: A Study of Dream Incubation for Problem Solving”

This works for both Getting Ready to Read and Exploring Key Concepts, as the title mentions the focus of the text.

Surveying the Text

Again, having students notice the layout of the text will prompt them to make certain predictions about what they will read. This text may seem a little more off-putting because it is a research paper, but it is very accessible for a research paper. As students go through and look at how it is structured, they should get a good feel for how much work it will take to go through and read it.
**Activity 32: Text Sleuth**

In this activity, you will be asked to investigate the format and layout of the text you are about to read. Skim and look for things like sections, headings, graphics or tables, etc.

- When was this article published? Is it recent or older?
- What kind of text does this appear to be? What are you basing your observation on?
- Is there an author listed? What can you tell about the author? What does that make you expect for the text?
- Where was this text published? What does that tell you about the text?
- What is the title? Does it imply anything, or make any claims? Do you “buy” it (In other words, does it “work”? Do you believe it, or do you doubt it?)?
- Is there only text, or are any graphics or tables used?
- How is the text broken up? (headers, dividers, paragraphs, etc.)
- After looking at the entire article, how long do you estimate it will take you to read it?
- Are there any other observations/comments you would like to add?

_Instructors can also use this time to remind students to have their fourth Reading Chart ready._

**Making Predictions and Asking Questions**

While students may not be used to typical research paper layouts, after this unit they should be fairly familiar with the basics. One of the important parts of a research paper is the abstract. For this activity, students will be asked to do a careful reading of the abstract and come up with a list of things they already know about the topic, and questions they would like to have answered.
Activity 33: Abstracts

Now that you’ve had a chance to look over this text, go ahead and read the first paragraph that is in italics. This section is known as the “abstract,” and works as an overview of the entire text.

Read the abstract through twice, paying special attention to results. Then answer the following questions.

1. Based on the abstract, what do you think the main purpose of this text is?
2. What does it look like the main findings of this study are?
3. What do you already know about this topic?
4. What are some things you would like to learn about this topic?

By having goals in mind (like knowing what you would like to learn) while you read, you will find yourself much more engaged and interested in the text. You will also be able to remember material better if you make predictions about it, because you will be more likely to remember something if you’re proved right or wrong about it. This tactic works in all sorts of texts. It’s always a good idea to go into reading a text with several questions you would like answered.

Understanding Key Vocabulary

Once again, there is no activity for this section. Students will be expected to keep track of words they encounter that cause them difficulties. Later on, students will be doing jigsaw work with the reading, and will be asked to define the “problem” words for each section. This text also has the highest number of vocabulary words—which is understandable, given the fact that it is a) a research paper, and b) the longest text in the module.

Below is a list of the marked vocabulary words and where they can be found in the text. There are 76 words in total.
<table>
<thead>
<tr>
<th><strong>Introduction (40)</strong></th>
<th><strong>Method (2)</strong></th>
<th><strong>Discussion (26)</strong></th>
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</thead>
<tbody>
<tr>
<td>Optimistic</td>
<td>Recognizable</td>
<td>Unrepresentative</td>
</tr>
<tr>
<td>Latter</td>
<td>Objective</td>
<td>Typify</td>
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<td>Nocturnal</td>
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<td>Comparable</td>
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<td>Designate</td>
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<td>Advocate</td>
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<td>Engrave</td>
<td></td>
<td>Dichotomous</td>
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<td>Opium</td>
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<td>Novel</td>
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<tr>
<td>Composers</td>
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<td>Reframed</td>
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<tr>
<td>Credited</td>
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<td>Ambivalence</td>
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<tr>
<td>Crucial</td>
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<tr>
<td>Stances</td>
<td></td>
<td>Emphasized</td>
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<tr>
<td>Anecdotes</td>
<td></td>
<td>Perspectives</td>
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<tr>
<td>Confabulated</td>
<td></td>
<td>Occurred</td>
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<td>Reliance</td>
<td></td>
<td>Arbitrarily</td>
</tr>
<tr>
<td>On principle</td>
<td></td>
<td>Dream ego</td>
</tr>
<tr>
<td>Intend</td>
<td></td>
<td>Agency</td>
</tr>
<tr>
<td>Spontaneously</td>
<td></td>
<td>Cortical activation</td>
</tr>
<tr>
<td>Advocate</td>
<td></td>
<td>Mechanism</td>
</tr>
<tr>
<td>Cultivating</td>
<td></td>
<td>Considerable</td>
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<tr>
<td>Self-induce</td>
<td></td>
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<tr>
<td>Alter</td>
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<tr>
<td>Word association</td>
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<tr>
<td>Equivalent</td>
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<td>Interval</td>
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</tbody>
</table>
Reading

Reading for Understanding
Students may have a difficult time with some of the vocabulary in this text, and the results section will be new for them. Later on in the unit there will be a read-aloud of the results section, since that seems to be the most problematic. Students are also asked to identify areas they are struggling with so that they can be discussed in class. If students don’t want to share what they are having difficulty with, instructors can always ask students to anonymously write down what they’re still confused over on slips of paper and then the teacher can collect these papers and go over the problem areas during the next class.

Activity 34: Outlining and Noticing Difficulties
It is often helpful to read difficult texts more than once. If you read through and are not sure what is going on, read it again. Read this text quickly the first time, then go through and focus on areas that seemed unclear on your first read-through. Start marking things in the text on your second time through the text.

This text is different in format than the others you have encountered so far. As you go through it, don’t worry about the terms you are unfamiliar with (perhaps these can be used as audience clues – who would be familiar with those terms? There’s your audience). Simply mark the terms you don’t know, and continue on. As you may have found in earlier readings, if you just keep reading, you will still get the overall sense of what is going on even if you don’t know some of the words here and there. In fact, if you stop to look words up, you break up the flow of your reading process and may make it more difficult for yourself to read the text.

As usual, mark anything that stands out to you, whether it’s confusing or interesting.

Each time you finish a segment, write down a quick sentence or two as a summary. There is an introduction (the first section up to “Method”), a method section, a results section, a discussion section, and a references section (this section doesn’t need a summary).

If you still don’t understand a certain area or section after going over it, that’s fine. Just make sure you mark the areas that are giving you problems, and those areas will be addressed in class.
Considering the Structure of the Text
This text may pose some problems for students because of the layout. Instructors can either wait to hear back from students, and address parts of the text that students find particularly difficult, or they can just read the Results section.

While most of this article is fairly straightforward, the Results section has tables and evidence that might be a little confusing to students.

Instructors can also choose to go over the basic structure of a research paper if they feel it is relevant, although the overall idea with this unit is to let students see how the text is working, what the author is doing in the text, and whether or not the author’s rhetorical choices are effective, instead of imposing a certain format that must be recognized within the text.

Noticing Language
Instead of asking students to actually define the problem words they had in the text, they are asked to reflect, overall, on how much they were able to grasp without knowing certain words. The main point of this is to help them see that they are able to still get the gist of the paper without knowing every single detail. If problems arise, students can work in group to gloss the words.

Activity 35: Noticing Language
You have noticed that the structure for this text is very different from the other things you’ve read so far. You may have had difficulty with some of the words. Consider the questions below as you reflect on your reading.

1. Did not knowing certain words hurt your understanding of the text, or were you still able to understand the main ideas and concepts?

2. What was most frustrating about the word choices in this reading?

3. What strategy would you use to tackle the vocabulary of this text?

4. When we read previous texts, we examined the texts for the authors’ presence. Is there any reference to the author’s presence here? Does the author ever refer to herself?
Postreading

Summarizing and Responding
This activity will help students identify the main point of the text, and put their own conclusions forward.

Activity 36: What’s the Point?
There was a lot of information in this paper. Past studies were mentioned, theories and concepts and arguments were made, information was presented, and conclusions were drawn. At this point in time, make sure your text is put away, and respond to the following questions.

Looking back, what was the point that stood out the most to you?

Why did this point stand out to you? (was it the topic or the writing style?)

What idea(s) did you really like?

What idea(s) did you really dislike?

Knowing what kinds of things stand out to you will help you identify ways you can improve your own writing. If you find writing you like, you can always try developing your style to be more like that style, or use evidence in the same way a certain author does.

Thinking Critically
Now that students have read all the material in this module, they will begin working towards their writing assignment. In the Connecting Reading to Writing unit, students will be asked to make a claim and defend a position, drawing from any and all of the texts covered in class. This activity is a precursor to that activity, as it asks students to begin the process of thinking about the different arguments contained in the text and extend those arguments with ideas of their own.

Students can be divided into two groups, but a more natural way (and one that might keep them more invested) is to let them choose their own side. This may result in uneven groups, but the activity below assumes that students will pick their own side.
Activity 37: Agree or Disagree

Your teacher will present you with the following statements. Pick which one you agree with.

Option 1: “Blagrove…argues that dreams, by their very nature, cannot even intend to solve a problem, much less do so: ‘…the place for problem-solving is the waking, social world.’”

Option 2: “Others not only believe such problem solving occurs…but also advocate cultivating it by dream incubation…Garfield writes: ‘Once your dream state has provided you with your own poem, or painting, or solution to a problem, you know. Ever after you will be able to seek inspiration and help from your dream state. Those who do not ‘believe in dreams…have only nonsensical ones.’”

Now that you have made your choice, paraphrase (or put into your own words) what you think the argument is. This should only be a sentence.

Now, why did you choose the side that you chose? Did you base your choice on personal experience, or did the text convince you?

Next you will divide into two groups: a group that supports Option 1, and a group that supports Option 2.

In your groups, come up with three reasons you believe the argument you’ve chosen. You can use personal experience, reason, or whatever you want – but try to use persuasive examples. Some people may find personal examples more convincing, and some may find other facts or evidence more persuasive.

Once each of the groups has come up with three reasons, share your reasons with the class.

After hearing the reasons for both sides, did your opinion change or stay the same?

If it stayed the same, why did it stay the same?

If it changed, why did it change?

What kind of reasons did you find to be the most convincing? (these may be the kinds of reasons you will want to use in your own writing)
Reflecting on Your Reading Process

Activity 38: Final Reflection

Now that you’ve completed all the reading for this class, write a paragraph or so on your experience. You can refer to past reflection questions if you like, you can focus on what you enjoyed, or what you learned, or what you found frustrating.

Journals can be collected, checked, and then returned when students start the next unit.

Connecting Reading to Writing

Discovering What You Think

Considering the Writing Task
At this point, students will have a chance to look over the writing assignment. Looking at the prompts at this point allows them to continue on with the activities in this section with an eye to how they can use the work to help their own writing.

This writing assignment gives students two choices. They may write a more narrative-style, creative paper, or a more argumentative, academic paper. Teachers can also choose one of these topics instead of allowing students to choose on their own. Requirements and templates may be modified as desired. The first paper is mainly personal narrative with analysis thrown in, and the second paper is mostly academic with personal examples thrown in. Both choices allow students to use their own opinion and experience as well as draw from the texts presented in class.

The Writing Task

As part of this module, you will be asked to write a paper on the topic of dreaming. You have two options to choose from.

The first option, a Dream Analysis Paper, asks you to present one or more dreams, in narrative form, and then either interpret them (using the article provided in class and outside material you find), or tie them in to other class readings to illustrate those concepts. This requires you to synthesize your own personal experience with what has been learned in class. It also allows you to flex your creativity, writing story-like text and analyzing it in whatever structural organization you find most
The Writing Task

beneficial (not necessarily essay format – you can use the Op-Ed piece as a model if you like).
In other words, there are several guidelines for this paper:
- Write out, in narrative (story-telling) style, one to three dreams you’ve had that you remember (perhaps only one if it’s a long dream, or more if they’re shorter dreams, or maybe more that all show a pattern that you want to analyze, etc.)
- Analyze those dreams based on what you’ve learned in the class and outside reading(s) (cited appropriately, of course – there will be a lesson coming up that deals with correctly integrating outside sources
- At least 1/3 of the paper must be analysis – more than 1/3 can be analysis, but the dream stories must not take up more than 2/3 of the total word count
- You may write this story in whatever tone and voice is appropriate to your purpose
- You may organize this paper in a manner that makes sense to you: you don’t need to follow a formal essay outline
- If you choose this prompt, you will de able to work on your ability to
  o Tell stories clearly and convincingly
  o Develop your own writing style and voice
  o Craft the structure of your writing based on your purpose and what kind effect you are trying to achieve
  o Use the ideas and concepts you’ve learned to analyze your own personal experience

The second option, an Argumentative Essay, asks you to look at either the idea of dream interpretation or using dreams to problem-solve, and present a compelling case (pro or con) using class materials, outside materials, and your own personal experience as evidence. This will take a more typical essay-like approach, and will have a more academic flavor than the first writing option. The research paper you read can be used as a guide to tone and level of formality that you can emulate in your own essays.
In other words, there are also several guidelines for this paper:
- Your main goal in this paper is to convince your audience of your position.
  You may consider choosing one of the following topics:
    o Dream Interpretation: Is dream interpretation useful? Is it helpful? Is it pointless? Should people attempt to interpret their dreams? Why or why not?
    o Dreaming to Learn: Do you think people should try to train themselves to lucid dream? Do you think dreaming to problem solve is a worthwhile endeavor, and why or why not? Are there any
The Writing Task

benefits? Any potential dangers?
  o Dreaming: Do you see dreaming as pointless? Is focusing on dreams and dreaming something that should be pursued, or is the “real world” a better pursuit? Are there dangers in paying too much attention to dreams? Are there dangers in paying no attention to dreams?
  o Any other topic that is related to the readings and that your teacher approves
- The tone of this paper will be more formal and academic, and will use a more-familiar essay setup (Introduction with a thesis, body paragraphs, conclusion)
- You may use (short) personal examples as evidence, along with your required outside sources
- Because this is an argumentative essay, you must not only frame and explain your own position, but you must say why it is better than other positions – this will require you to bring up and refute at least two counter-arguments that a logical, sensible person might come up with.
- If you choose this prompt, you will be able to hone your skills of
  o Writing in clear, academic prose
  o Constructing solid, logical arguments
  o Refuting counter-arguments
  o Using outside sources judiciously and skillfully

Regardless of which prompt you choose, the final paper requirements are the same:
- 1000 word minimum
- Use of at least 3 outside sources (2 can be from class readings)
- Must have a Works Cited page at the end
- MLA format should be used for citations and the Works Cited page

You will be given plenty of support and information as you move forward with your assignment. The first step is to decide which paper you would like to write (and which kind of writing skills you would most like to develop), and then as you move forward you will be able to tailor the class activities to your chosen topic. Keep this prompt with you so you can refer to it when necessary. Thinking about your topic early on and often is one of the best (and most-often overlooked) ways to begin creating a compelling, well-developed paper.
Taking a Stance
Students will be given an opportunity to pick a side and defend it against those who disagree with them. To do this, two possible topics are given in the activity below. These topics can be changed as needed. The main idea is to allow students to declare which side they’re on, and then defend that position by not only stating the authors’ arguments, but extending them. This will help them learn how to identify sources as well as analyze and develop them. Many students would much rather speak or discuss than write, so this is a great precursor to their paper, which will eventually ask them to do the same thing in writing.

**Topic One:** In your opinion, can dreams be interpreted by outside sources (books, people, etc.)?

This will result in a Pro side and a Con side.

**Topic Two:** In your opinion, is lucid dreaming entertainment or educational?

This will result in two sides: one for entertainment and one for educational. You may also allow a third group that thinks lucid dreaming is a mix of both, or a group that thinks it’s neither (although then you will have to assign who responds to whom in Activity 21): but the main point is to have opposing sides that can support their claim with textual evidence.

Notes:
- To add a more competitive element, instructors can allot times for each step and presentation.
- Instructors can make the debate more formal by requiring specific students to speak (as currently outlined in the activity) and having students stand at the front of the class.
- Conversely, instructors can make the debate more informal by allowing students to speak from their groups, wherever they happen to be congregated.
- This activity can be made shorter by only having students present, and not having a response.
- The “response” section can be written instead of spoken if the instructor so desires.

**Activity 39: Debate**

Your teacher will give you a topic and then you can choose which side you like. Pick the side you agree with most, and then follow the steps below to support your argument.
### Activity 39: Debate

1. **Find evidence from your texts**
   - find quotes, facts, or arguments from any of the class readings
   - show how the author’s idea has applied to your own life (use personal examples)

You should try to get three facts, quotes, or arguments that support your side. Fill in the following chart as a group. You can work on this all together, or divide up your group into 3 smaller groups so each group can focus on a different point.

<table>
<thead>
<tr>
<th>Point</th>
<th>Author/Article/Page or Paragraph #</th>
<th>Fact, quote, or argument</th>
<th>Your own evidence/example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
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<td>3</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

2. **Prepare to Present**
   - Choose three people to speak for your group – one for each point.
   - Have the first person give a short introduction (what your position is, how many points you have, and what texts or authors you are using)

3. **Present**

Note: keep track of what the other side’s points are: choose several people from
Activity 39: Debate

your group to fill in the same kind of chart you used earlier, but this time with the other teams’ points. The next step will be to refute what your “opponents” are saying, so make sure you listen so you know what their main points are!

<table>
<thead>
<tr>
<th>Point</th>
<th>Author/Article/Page or Paragraph #</th>
<th>Fact, quote, or argument</th>
<th>Their evidence/example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
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<td>3</td>
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</tr>
</tbody>
</table>

4. Prepare your response
   - You can, once again, work as one large group or split up and have each group take a different point.
   - You are free to argue against their points either by using the texts in class, or your own reasoning and evidence
   - Another thing you can do is try to show how the evidence the other side has used doesn’t actually support their side: if you can show how it doesn’t work
Activity 39: Debate

for their side, that can be very effective.

5. Present your response
   - Again, choose three people to speak for your group – one for each point.

This activity should help you see a) how familiar you are with your texts, b) practice identifying and supporting arguments, and c) recognize what some counterarguments to your position might be. Being aware of what your opposition thinks is an incredibly important part of knowing your audience, being persuasive, and being relevant. Think about the points the opposing team brought up: were they positions you could refute? Were they solid arguments? Do you want to change your opinion after hearing both sides, or do you still agree with your initial decision?

Gathering Evidence to Support Your Claims

For this assignment students are asked to have a total of three sources. Two can be from class texts, but at least one needs to be a source they locate on their own.

What is considered a “valid text” may differ from class to class, so instructors should make it clear to their students what kind of sources they will or will not accept. Because all the texts for this module were online, and one was even a webpage, it might suit the assignment to allow them to choose from scholarly articles or well-known, academic websites.

This activity asks students to locate suitable sources and then turn a list of their chosen sources in to the instructor, which will allow the instructor to make sure the students have done their research, and perform quality control.
Activity 40: Finding Sources

Now that you have chosen a prompt, it’s time to begin looking for sources. Some questions to consider in forming your paper and selecting your sources are

- What is my purpose?
- What kind of sources will best help that purpose?
- Who is my audience? What kind of sources will they find convincing or useful?
- What is my topic?

You are welcome to use up to two of the class texts, if they suit your needs. At least one of your three sources will need to be a source you find on your own. Your instructor should give you some guidelines as to what kinds of sources are acceptable. As one of your primary audience members, your instructor will be able to give you a good idea of what kind of evidence he or she finds suitable.

Once you have located all three sources, please turn in a list of all three (along with your chosen topic) to your instructor. Please format them as shown below:

Author last name, author first name. “Name of article.” Year.

This will help them make sure you’re on the right track, and it will ensure that you have your sources before you start the writing process, which will make composing your paper much easier.

Getting Ready to Write

Now that students have assembled all the materials they need to begin their work, there are several different things they can do to make the overall writing process even more streamlined. The following activity, preparing index cards, is one of those ways. Students have had a bit of an introduction to the idea of this process by filling in the debate chart – they can even pull from that activity if they want to, and they’ll have some of their cards done already. This activity asks them to create 10 index cards, but that number can be adjusted as necessary.

Activity 41: Index Cards

One of the handiest ways to organize information you want to use in your paper is by writing down single quotations, facts, paraphrases, or ideas on individual index cards. As you’ve gone through the class texts, you probably noticed certain arguments or ideas you liked, and those ideas and points may be helpful for your paper. Having index cards with your sources on them allows you to look through
Activity 41: Index Cards

them quickly, rearrange their order, and see if they will really be useful for your purpose.

For this activity, you will need to fill out 10 index cards. You can choose any facts, quotations, concepts, etc. from your three sources. You don’t have to use all of these index cards in your paper (you probably won’t!), just write down whatever you think might be useful, or anything that looks like it might be related to or help your case.

A good way of filling out index cards is shown below.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Author, Title, Page or Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Quote, idea, paraphrase, or fact</td>
<td></td>
</tr>
</tbody>
</table>

Here’s an example of an index card filled out with a fact from the first reading.
Activity 41: Index Cards

<table>
<thead>
<tr>
<th>Basic Dream Info</th>
<th>n/a, “Dreams” para. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>“REM sleep occurs every 90-100 minutes, 3 to 4 times a night, and lasts longer as the night progresses. The final REM period may last as long as 45 minutes. Less vivid dreams occur at other times during the night.”</td>
<td></td>
</tr>
</tbody>
</table>

Once you have created 10 index cards, present them to your instructor so they can acknowledge that you have completed this crucial step.

At this point instructors can, once again, check journals. Students may need them back quickly, though, especially if they have started formulating or working on their writing assignment.

Writing Rhetorically

Entering the Conversation

Considering Structure
Before students start writing, they should know what they are attempting to do with this assignment. Depending on which prompt they choose, they will have more of less freedom to edit the structure and style. Once students have considered these important questions, they can go on to the “Composing” step with confidence.

Activity 42: Statements of Purpose

For this module’s assignment, you are being asked to write one of two papers. No matter which topic you decide on, there are some basic questions you should ask yourself before you start writing. Many of the questions you used to analyze the texts you have read in this module are questions you can ask yourself in the planning stages of your writing. Answering these questions now will help keep you on track.
Activity 42: Statements of Purpose

when you actually write.

In your journal, answer these questions, and then discuss your answers with another student. See if they agree with you, and take their comments into consideration.

1. Which prompt did you choose?

2. Why did you choose this prompt?

3. What is the main point or argument you want to make in your paper?

4. What is your purpose in writing this paper? In other words, what are you trying to accomplish, or what kind of effect are you trying to create? (Think of the texts you’ve read: would you like to entertain? Inform? Persuade?)

5. Who are you addressing (who is your audience)?

6. How will your audience affect how and what you write?

7. If you chose the argumentative essay, will the normal structure of an argumentative essay suit your purpose and audience? If so, why? If not, why not?

8. If you chose the Dream Analysis paper, what kind of structure would you like to use? (Think of the texts you’ve read – was there one you really liked and would like to use? Will an essay structure work? Do you want to break your paper up by sections and use headings? What makes the most sense to you?)

One of the marks of a good writer is they write to make sense or achieve a certain purpose. A typical essay set up will not always help every purpose. In learning to become a more skilled writer, you should begin to learn how to write in ways that “work,” and considering your audience and purpose in the text you are creating is one of the first ways you can begin doing that.

Keep this list nearby: it will help you focus when you write. Later on, you will be writing a very brief cover letter for your paper that explains what you were trying to accomplish in your writing. This is not merely an extra assignment or busy work—it helps your instructor understand what you were trying to do in your writing, and then they can help you by seeing if you accomplished those goals (your own personal goals). This also works as a safety net: if you try something new and it flops, then your instructor knows what you were trying to do, and can help guide you into
Activity 42: Statements of Purpose

a better way of communicating your ideas on paper.

Composing a Draft
One of the most important parts of the writing process is to think about the topic in advance, which has been built into the “Connecting Reading and Writing” unit. Another important part is to just start writing. Sometimes the hardest part can be actually putting words down on paper. In this activity, students are asked to free write, outline, brainstorm, or use some other method to begin creating a draft.

Activity 43: Putting Pen to Paper

How do you best plan something? By thinking about it? Talking to others? Writing it down? Just attacking it head-on? Different people have different methods to take on a task, and the writing process is no different. In this module so far you have had opportunities to discuss the major concepts in the texts and think about rhetorical choices authors have to make. Now it’s time to put your observations into practice.

If outlining helps you, outline.
If brainstorming helps you, brainstorm.
If just starting to write helps you, start writing.

If you engage in a pre-writing activity (brainstorming, outlining, etc.), begin writing a draft afterwards. You should have a rough draft of at least one page. The more you have, the better. Sometimes the hardest part of writing is initially putting words on paper. Once you have words on paper, though, you can edit them: you have something to work with. Don’t worry about “getting it right” the first time through. You will have opportunities to get feedback and edit your work.

Instructors can, obviously, change the requirements as desired.

Using the Words of Others (and Avoiding Plagiarism)
There are quite a few available treatments on using the words of others and avoiding plagiarism. These can be given to the students to refer to on their own, or class time can be devoted to going over the basics. Below is one option for a quick overview of quoting and paraphrasing. Others can be found on Purdue’s OWL.
Quoting and Paraphrasing

Integrating quotations is an integral part of writing strong papers. Knowing when to use outside sources, and how to cite them correctly, is extremely important.

Quoting vs. Paraphrasing

Quoting is taking a person’s exact words and including them in your paper. Quotations are set apart by the use of quotation marks. Paraphrasing is when you put another person’s idea or argument into your own words rather than using the author’s exact words. The idea or argument still belongs to the author, even if it’s in your own words. Quoting works well when the author’s particular wording is important or necessary, and paraphrasing works well when the idea or argument is more important than the way it is written. In both cases, you must cite your sources.

MLA Citing

When citing your sources, MLA requires that you include at least author name and page number. The title of the book, article, or source can be helpful as well. In every sentence you quote or paraphrase, you must include this information. There are several ways you can do this.

(The three examples below were taken from Mt. San Antonio College’s handout – see below for link)

If you include the author’s name before the quotation, you only need the page number(s) in the following parentheses:

1. Rand writes, “Then we slept. The sleeping halls were white and clean and bare of all things save one hundred beds” (21).

If you don’t mention either the author’s name or page number(s) before the quotation, you need them both in parentheses:

2. She writes, “Then we slept. The sleeping halls were white and clean and bare of all things save one hundred beds” (Rand 21).

If you include both the author’s name and the page number before the quotation, you don’t need anything in parentheses:

3. On page 45, Rand writes, “…sitting here in our tunnel, we wonder about these words. It is forbidden, not to be happy…all men must be happy.”

Just make sure you always cite material (ideas or sentences) that is not your own. Not properly citing material is considered plagiarism, and should be avoided at all costs.

Integrating Quotations
Quoting and Paraphrasing

Quotations should be sandwiched in your paper content, not left to float freely. Below are some pointers to help you properly integrate outside material:

- Introduce your quotations: don’t just start a sentence with a quotation. Have a little bit of an introduction. You want to lead into your quotations, because just stating the quotation without an introduction is a bit jolting, and is kind of a “cold start” for the outside material you are using. Ease into the quotation with a brief introduction. (See the examples above)
- Quote the quotation: this is the “middle” of the sandwich. Make sure to use quotation marks around the words you are taking from an outside source, and finish with the proper citation.
- Relate the quotation to your argument/topic: don’t just leave your quotation alone once you’ve finished citing it. Tie it in – show how, why, or in what way it helps your argument. Interpret it and analyze it, and then move on. Not tying in your quotations will leave the quotation “floating” in your paper without being anchored by any sort of analysis or explanation.

Resources
The Purdue Online Writing Lab page on MLA Formatting Quotations (http://owl.english.purdue.edu/owl/resource/747/03/)

Mt San Antonio College Writing Resource “Quotations, Paraphrasing, and Paragraph Development” (http://www.mtsac.edu/instruction/humanities/writingcenter/handouts.htm)

Negotiating Voices
The activities students participated in earlier should make this section go quickly and smoothly. There is no activity for this section, just a reminder of what students have done so far and how they can utilize that in their current assignment.
**Negotiating Voices**

Being clear in your writing about who is speaking (yourself or another person) is important in creating a plagiarism-free paper. Where the artistic element comes in is being able to get your sources to “converse” with one another, and being able to expand on, question, or develop the quotations and paraphrases you use. Many writers simply drop outside sources into their papers without really working them into their topic. Being able to get your sources to play off of one another, and being able to play off your sources, is an excellent skill and will improve the flow and style of your writing.

You have already participated in several activities that feed into this idea.

Think back to Activity 37: Agree or Disagree, where you were asked to pick a side, based on a quotation, and then support that quotation with your own reasoning. There you used outside sources (the author’s quotation) and extended his argument (by adding your own reasoning and showing how it connected). Being able to do this can be tricky because you need to a) be clear where the author’s ideas end and yours begin, and b) build off of and extend the ideas or arguments of the author.

Then there was Activity 39: Debate, where you were asked to locate your own quotations from class texts, and then use your own evidence to prove your own points and disprove your opponents’ points. This required you to extend the author’s points as well as refute other points, all by responding to quotations with your own evidence and reasoning. This is the same kind of thing you do when you write.

As you write your paper, be sure to integrate quotations in the same way. Don’t just cite your sources: work them in. Make them count. Show how they are wrong or right. This will create a much stronger paper.

**Revising and Editing**

**Considering Stylistic Choices**

Students have had several activities in which they were asked to look at word choices and loaded language. They will now be asked to reflect on those activities and apply the concepts they learned to their own writing.
Activity 44: Using Effective Language

In Activity 18: Close Reading, and Activity 29.b you were asked to look carefully at the word choices made by authors. The right word in the right place can really make a big impact.

Think of the different ways this sentence “feels” when only one word is changed.

1. “Hello,” said the man.
2. “Hello,” snapped the man.
4. “Hello,” stated the man.

Think of at least two more verbs you could use in the place of “said.” What feelings do those changes give?

One word choice can change the whole tone of your writing, and words definitely have positive and negative connotations to them. If someone “says” something, that may be rather normal and uninformative. If someone “snaps” something, they may seem on edge or tense (negatively-charged). If someone “sings” something, they may be happy or light-hearted (positively-charged). If someone “states” something, they might be more matter-of-fact (can be negative or positive, depending on context). Using strong verbs in your writing is one way to improve your writing. You can use negatively-charged words when you are trying to downplay something, and positively-charged words when you are trying to make something look good or desirable.

Being specific, detailed, and varied in your word choices is essential. Vague, plain, repetitive word choices can kill writing. Words like “good,” “bad,” “thing,” “stuff,” “do,” and “go” are all vague words. Think back to whichever text you liked best in this class, and note how that author uses word choice. You can always use that text as a model. Go through your text and find places where you can use better, more interesting language. Be careful, though: merely using a thesaurus will not be helpful. Use words you know or have heard before, or you may not be familiar with the “feel” that those words have.

Revising Rhetorically/Responding to Feedback

Students should have complete drafts by now. A lot of the strategies they used earlier should be applicable to what they are doing now. Ways they questioned the
texts they’ve read can be used to analyze their own writing. This activity requires a little work on the part of the instructor to make things flow smoothly.

Students will be bringing in copies of their work with their names removed from the papers (Instructors should remind their students the class period before to print copies without identifying information). Teachers can either a) have students put aliases or pen names on their papers (something the student will remember), or b) number the papers and have a list of students and the number of their papers.

The reason for this anonymity is so that students approach the peer editing session with less bias. They will be asked to analyze their peers’ texts according to the same exact questions they have been using with the readings in this module. By now they should have the routine down, and they will begin to see that these procedures are applicable to pretty much any writing they encounter – including their own. This should reinforce and encourage them in what they have learned.

Once students have commented on one another’s drafts, the instructor will collect the papers and give them back to their authors. Students will then be asked to reflect on the comments they have received, and decide whether or not those comments are applicable.

Activity 45: Blind Peer Review

Now that you have a complete draft of your paper, it’s time to begin to revise it. You probably have seen a lot of your paper by now, and may be tired of it. Sometimes a good way to distance yourself from your writing is give yourself a 24 hour break between writing and revising. Another good way to distance yourself from your writing is to have someone looks over and comment on your work.

For this activity, you will be commenting on your fellow students’ writing – but you won’t know who wrote the paper you look at. All papers should be printed without student names or other identifying information, and your instructor will give you more instruction for this step.

When you are given a paper to look at, think back to the ways you have approached other texts in this class or other classes, when you were asked to analyze them. You can use the same exact methods and questions for this student text, too. Please answer the following questions on a sheet of paper, and when you return the text you’re working on, be sure to include your comments. You may also write on the paper itself, agreeing, questioning, or disagreeing with the text. You may also answer ask and answer other questions that you find relevant.
Activity 45: Blind Peer Review

1. What kind of text does this appear to be? What are you basing your observation on?

2. Is there an author listed? What can you tell about the author? What does that make you expect for the text?

3. Where was this text published? What does that tell you about the text?

4. What is the title? Does it imply anything, or make any claims? Do you “buy” it (In other words, does it “work”? Do you believe it, or do you doubt it?)?

5. Are there any graphics? If so, what do they look like? Are they effective?

6. How is the text broken up? (headers, dividers, paragraphs, etc.)

7. What does the purpose of this text seem to be?

8. Who do you think is the intended audience?

9. Were there any awkward or confusing sections? Where are these? Do you know why they are confusing or awkward?

10. Are there any word choices that are especially good, or any words that you think are out of place?

11. Are there any errors in the writing? (you can circle these on the essay)

12. Is there anything that seems to be missing from the text?

13. Do you think quotations and paraphrases were used well? Are there any that are really good? Are there any that need work? Mark these on the text so the author knows which ones you’re referring to.

14. Do you have any suggestions for the author on structure, content, or style?

Once you are finished, you will all receive your texts back with peer comments. Look them over and see if any are helpful to you. You may disagree with some comments, but at least consider them. You may find comments that are very useful, and in reading another student’s paper you may realize you need to change something in
Editing the Draft
Students have probably had two opportunities to edit their drafts by now: once, when they went through and looked at language choices, and again after receiving their peer-reviewed paper. Now they will be asked to go through their paper on their own and read it out loud to catch more sentence-level errors.

Activity 46: Reading Aloud
One of the easiest ways to catch awkward sentences and other sentence-level errors is to read your paper aloud or have someone read it out loud to you. You will hear errors that you will not catch by merely reading silently. If you read a sentence and run out of breath, perhaps it’s too long of a sentence and needs to be shortened. If you pause where you have put a comma but it sounds awkward, maybe you shouldn’t have a comma there. Reading aloud will not solve every problem, but it will help you catch many mistakes you might otherwise overlook.

Go ahead and read your paper aloud, and comment on your own paper when you find problem areas.

Reflecting on Your Writing Process
The last step in this long process is for the students to finish up their paper and turn it in. Based on Activity 42: Statements of Purpose, students will write a short (1 page or less) paper on what their intentions for their assignment were, how the assignment worked out, and what they were trying to accomplish with their assignments. This is an excellent way for instructors to evaluate the kinds of rhetorical choices student made in the creation of their texts, and whether or not the students accomplished the goals they set for themselves at the beginning of the process. This also helps instructors see more of the whole picture if something in a paper goes wrong or if the paper is not effective.
Activity 47: Rationale and Reflection

In Activity 42: Statements of Purpose, you outlined what you were trying to accomplish in your paper.

Now, in the form of a brief letter addressed to your instructor, please answer the following questions (you can have one paragraph per question, or group them together in whatever way seems most logical to you).

- What were your goals for this paper? (refer to Activity 42)
- Did you meet those goals? Are you satisfied with your work? Was there anything that was especially frustrating or difficult?
- What is the most useful thing you have learned in this module?
- What would you like to see changed about this module?

Remember to keep your language academic (your audience is your instructor). This letter will help your instructor see what you are trying to do with your assignment, and will give him or her a better idea of the work you put into your assignment.
# Reading Chart

| Title: | 
| Author: | 

## Type of Text

## Purpose

## Audience

## Main Point(s)

## Stylistic Comments

## Strengths

## Weaknesses

## Your Opinion
APPENDIX E

FINAL ESSAY PROMPT

Final: Reflection Essay
(15%) (150 points)
First draft due December 1st (for conferences)
Final draft due December 12th (Finals week)

For this essay you will be asked to reflect on your progress in this class. There will be three main parts to this essay.

1: Address where you were in your understanding of writing/reading/literacy before taking this class
   (ENG 100). (1-2 paragraphs)
   - What did you want to learn?
   - What weaknesses did you hope to strengthen through taking ENG 100? You can look back at your initial work for this class or reflect on weaknesses you knew you had through high school.
   - What did you expect from the class (topics, activities, assignments, class time, etc.)?

2: Discuss how your understanding of English changed as a result of taking ENG 100. (3-4 paragraphs)
   - Introduce at least three concepts, ideas, activities, or readings you discovered in class that really helped you.
     o For each example, explain what you believe the underlying lesson was, why it was helpful, and how it changed your understanding of writing, reading, or thinking.
     o Please also explain how each of your examples connects to at least one of the objectives for this course (Objectives are listed at the end of this prompt).
   - How is your understanding of language (spoken or written) different after taking this class?
   - Did the class meet your expectations? Was anything different from what you were expecting? If so, were those differences good? If not, are you happy with how the class operated?

3: Describe an issue you had, either a misunderstanding of a concept or a problem you encountered while completing an assignment. (1 paragraph)
   - What was the problem? Why was it a problem? How did you solve it?
   - How has your understanding improved/changed now that you have faced this problem?
- Are there still areas you are struggling with that you would like to address in later English classes?

*The questions listed under each goal must be answered somewhere in your essay—but please feel free to add any other related topics you think are relevant. The questions above are a skeleton for you to build your essay on: you can write on more than what is asked for, but not less.*

Part 2 should take up the majority of your writing and focus. Make sure to provide specific personal examples to illustrate your points. Details are important, and if you provide ambiguous or vague examples, or no examples at all, your grade will suffer.

Make sure you explain your points fully. Do not just state what happened and move on—explain the “why” and “how” behind your points: Why were specific concepts, ideas, activities or readings helpful to you? How did they change your views? Why was the problem you encountered difficult for you? How (in what ways) have you changed as a writer or reader after taking the class?

**Paper requirements:**
- 3-4 full pages
- 12 pt font
- Double-spaced
- 1-inch margins

**What does a good reflection essay look like?**
A good reflection essay will cover all the questions asked, be organized in a logical manner that flows well from point to point, have well-developed points with specific examples, show careful thought and reflection, and be proofread. Papers may be longer than four pages if you need the space, but your essay must be at least three full pages of text.

**ENG 100 Objectives (A-E and O)**

By the end of the course, students should be able to

A. Develop fluency in quickly externalizing ideas on paper and computer screens, and in moving from such notes to rough drafts of possible essays.

B. Explain in clearly written English the rhetoric of others.

C. Develop written arguments in response to others’ arguments.

D. Write reasonably lucid, well-organized essays that address purpose, audience, and situation—in response to timed-exam prompts.
E. Reconstruct and revise the connections between claims, reasons, and evidence in their own writing, their peers’, and published authors’.

O. Proofread for correctness and clarity.