

JODIE NICOTRA

BECOMING

RHETORICAL

ANALYZING AND
COMPOSING IN
A MULTIMEDIA
WORLD

A Multimodal Program for Becoming Rhetorical on MindTap®

Becoming Rhetorical is supported online with a full range of textual, visual, and multimodal assets for learning.

Rhetorical concepts and composing processes featured in videos

Tiny Lectures



Tiny Lectures are live action videos in which Jodie Nicotra explains a major concept.

How-To's



How-To's are animated examples of important processes students need to master.

Student Makers



Student Makers, filmed by students, show students engaged in multimodal composing processes.

Research, student projects, and essential skills in multiple modalities

Research



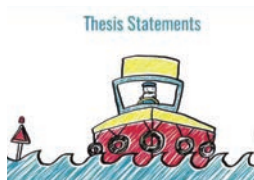
The research process is demystified, in 50 short videos and written examples, with 100 quizzes.

Student Projects



A collection of student projects composed in a variety of modalities can be used as examples or for workshoping.

Essential Skills



JUST IN TIME PLUS—linked video and textual lessons, with quizzes—helps students with essential writing skills.

See page xvii for a list of “Readings by Modality” and page 406 for a list of “Assignments by Modality” in *Becoming Rhetorical*.

Becoming Rhetorical

Analyzing and Composing in a Multimedia World

JODIE NICOTRA

University of Idaho



Australia • Brazil • Mexico • Singapore • United Kingdom • United States

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Analyzing and Composing
in a Multimedia World***
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Preface

Becoming Rhetorical aims to give composition students the tools to become more dynamic, powerful communicators who are attuned to the energy and spark of rhetoric and able to direct it skillfully. This project was inspired in part by recent scholarly interest in the classical tradition of *paideia*, or cradle-to-grave rhetorical training. Such a tradition has been compellingly described in David Fleming’s article “Rhetoric as a Course of Study,” which imagines a revival of *paideia* in which students actively work to make the art of rhetoric “resident” within themselves—or, as he terms it, to become rhetorical. While such a goal may be ambitious for a sixteen- or even thirty-two-week course, it is my hope that once students read this book and practice applying the concepts, they will be better attuned to how rhetoric works in all aspects of their communicating life.

Becoming Rhetorical also takes as inspiration the increasing acceptance in composition studies that composition is more than just writing, the traditional focus of composition courses. For instance, Anthony J. Michel, David Michael Sheridan, and Jim Ridolfo, the authors of *The Available Means of Persuasion*, argue that given the variety of means of communication available in this historical moment, instructors are better off helping students learn to recognize opportunities for response and to make informed decisions about the most effective means by which to use those opportunities. In other words, one can imagine a course in which writing isn’t always the only or even the most obvious means of responding. By providing instruction about the foundational components of *all* rhetorical action, *Becoming Rhetorical* aims to help students analyze and create a wide variety of written, visual, and multimodal compositions.

ORGANIZATION OF THE TEXT

Becoming Rhetorical is organized into four parts. Instructors and students can move through these in order, or they can carve different pathways through the book, depending on the particular aims of the course.

Part 1, What “Becoming Rhetorical” Means, first introduces students to the reasons that rhetorical analysis and rhetorical production are important and how these complementary activities will help them in their other courses and communicative contexts. Chapters 1 and 2 then describe for students what I call the “basic” and “expanded” rhetorical situations. Chapter 1 walks students through the interactions among communicator, audience,

and message. Chapter 2 layers in the other dynamic building blocks that serve as the foundations of all communicative acts: purpose, exigence, and the means of communication (genre, medium, modality, and circulation). Each subsequent chapter of the book refers back to these two foundational chapters.

Part 2, Rhetorical Analysis, teaches students to use these foundational concepts to become more attentive analysts of existing instances of rhetoric, whether written, visual, or multimodal. Chapter 3 on analyzing textual rhetoric focuses on distinguishing what is said from how it is said. After instruction on how to write a summary and questions to ask when researching the rhetorical situation of a text, students write a rhetorical analysis. Two annotated texts—an article about shaming and a rhetorical analysis of it—share with students commentary on rhetorical decisions both writers made. Chapter 4 on analyzing visual rhetoric illustrates with numerous photos and advertisements the concepts of the formal and social layers of images. Chapter 5 on analyzing multimodal rhetoric focuses on video, including textual, auditory, and visual modalities, and on the interplay of modalities on websites and in apps.

Part 3, Rhetorical Production, teaches students to become effective producers of rhetoric. In Chapters 6 and 7, they learn to identify rhetorical problems and respond to them with arguments. Chapter 6 defines two types of rhetorical problems and shares with students the activities that lead to identifying them. Students write a rhetorical problem statement to focus their efforts. Chapter 7 defines argument as a form of inquiry and has students use stasis theory to clarify the most important question they want to address. Chapter 7 includes sections on written, visual, and multimodal argument assignments. In Chapters 8 to 11, students practice common types of rhetorical actions: explaining, defining, evaluating, and proposing. Like Chapter 7, these chapters end with assignments in a range of modalities.

Part 4, Tools for Composing, serves as a toolbox for various forms of academic and public composition. Chapter 12 on research identifies composing with multiple sources as a recursive process, provides examples of search strategies, discusses methods for tracking research, and describes how to incorporate sources, as well as how to use MLA and APA styles of documentation. Chapters 13, 14, and 15 outline the principles and practices of creating textual, visual, and multimodal compositions.

SPECIAL FEATURES AND PEDAGOGICAL AIDS

A Nuanced Model of Rhetorical Analysis

Becoming Rhetorical helps students move beyond the overly simplified conception of the rhetorical situation as being composed of communicator, audience, and message (or ethos, pathos, and logos). While the “rhetorical triangle” is a helpful place to begin, especially for students without previous

rhetorical instruction, it frequently leads to rather rote analyses of rhetorical activity and overlooks the rhetorical effects of modalities other than the written word. After practicing with the analytical tools specific to writing, images, and multimodal forms of composition, students will be able to better identify the rhetorical effects of communicative activity in many different forms.

Diverse Assignments in Multiple Modalities

Multimodal invention techniques such as mapping an issue using images (Chapter 4) and analyzing a video by storyboarding (Chapter 5) are introduced, as well as assignments that ask students to analyze and compose in different modalities. Some examples are the assignments for analyzing op-ed pieces in Chapter 3, writing a comparative ad analysis in Chapter 4, scoring a written piece in Chapter 5, composing an academic response essay in Chapter 7, and creating a video review of a consumer product in Chapter 10.

There are at least two assignments which (separately or together) could form the trajectory of the entire course. One is the assignment in Chapter 3 for students to imagine they are part of an opposition research team for a political candidate, which requires analyzing how the opposition is talking about a certain issue and making recommendations to the candidate's communications team about the weaknesses in their communication. This assignment has several analytic components; it could also be extended to include producing communications from the composer's candidate. The other assignment, in Chapter 6, is to create a public awareness campaign, which can include not only a campaign brief and a campaign kit, but also a variety of compositions in different genres and modalities such as fact sheets, press releases, posters, brochures, social media campaigns, and public service announcements.

Major assignments are listed by modality on page 406 and inside the back cover of the book.

Emphasis on the Nitty-Gritty of Composing

Throughout the book, annotated sample texts, short assignments, checklists, and heuristics give students ample practice and advice on applying rhetorical concepts.

- Annotated readings provide a window into the rhetorical choices composers make. The book includes annotated samples of rhetorical analyses of textual and multimodal works; summary; writing that defines a rhetorical problem; academic response essays; and other genres to help students become aware of the many decisions a composer makes to respond to the rhetorical situation.
- “How to” directions guide students in the steps or tasks involved in specific analysis or composing processes.

- “Questions to Ask” help students investigate rhetorical situations, problems, and issues.
- “For Discussion” and “For Homework” questions ask for individual, group, and whole-class responses to ideas and, sometimes, to readings. A list of all the readings in the book appears on pages xvii–xxii.
- “Assignments” ask for major compositions in a variety of modalities and genres.

Reflections on Transferring Skills and Concepts to Other Contexts

The ability to transfer knowledge out of this course and into other areas of their lives is a key component to students becoming rhetorical. In Parts 1 through 3, chapters end with a “For Reflection” activity that helps students understand how the chapter concepts can be applied to their other courses, at work, and in the world.

A Flexible Organization

The book is organized to allow for courses that focus on particular modalities or that treat analysis and production in separate parts of the course (or over two courses). To organize the course by modality, Chapters 3 and 13 can be paired in a focus on textual analysis and production, Chapters 4 and 14 discuss rhetorical analysis and production of visuals, and Chapters 5 and 15 examine analysis and production of multimodal texts. Or the chapters of Part 2 can be used to practice analysis in a variety of modalities and those in Part 3 to compose.

Video Program

The video program for *Becoming Rhetorical* emphasizes rhetorical concepts and composing processes:

- Tiny Lectures are live-action videos in which author Jodie Nicotra explains a major concept.
- How-To’s are animated examples of important processes students need to master.
- Student Makers, filmed by students, show students engaged in multimodal composing processes.

The video program is available on the MindTap for *Becoming Rhetorical*.

Online Program

MindTap® *English for Nicotra, Becoming Rhetorical* is the digital learning solution that powers students from memorization to mastery. It gives you complete control of your course—to provide engaging content, to challenge

every individual, and to build their confidence. Empower students to accelerate their progress with MindTap. MindTap: Powered by You.

MindTap gives you complete ownership of your content and learning experience. Customize the interactive assignments, emphasize the most important topics, and add your own material or notes in the eBook.

- Interactive activities on grammar and mechanics promote application to student writing.
- An easy-to-use paper management system helps prevent plagiarism and allows for electronic submission, grading, and peer review.
- A vast database of scholarly sources with video tutorials and examples supports every step of the research process.
- A collection of vetted, curated student writing samples in various modes and documentation styles to use as flexible instructional tools.
- Professional tutoring guides students from rough drafts to polished writing.
- Visual analytics track student progress and engagement.
- Seamless integration into your campus learning management system keeps all your course materials in one place.

MindTap® English comes equipped with the diagnostic-guided JUST IN TIME PLUS learning module for foundational concepts and embedded course support. The module features scaffolded video tutorials, instructional text content, and auto-graded activities designed to address each student's specific needs for practice and support to succeed in college-level composition courses.

The Resources for Teaching folder provides support materials to facilitate an efficient course setup process focused on your instructional goals; the MindTap Planning Guide offers an inventory of MindTap activities correlated to common planning objectives, so that you can quickly determine what you need. The MindTap Syllabus offers an example of how these activities could be incorporated into a 16-week course schedule. The Instructor's Manual provides suggestions for additional activities and assignments.

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Using *Becoming Rhetorical* to Meet WPA Outcomes (v3.0):

An Instructor's Guide

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Using *Becoming Rhetorical* to Meet WPA Outcomes (v3.0)

The Council of Writing Program Administrators (WPA) began developing outcomes for first-year writing programs in the late 1990s in response to the growing need for nationally recognized goals for composition courses. Since then these outcomes have undergone several revisions to meet the ever-changing needs and contexts of first-year composition, with the most recent version (3.0) adopted in 2014. Instead of “standards” that define specific levels of competency for certain skills, these guidelines offer learning “outcomes,” which give a clear sense of the kinds of “writing knowledge, practices and attitudes” that students should strive to achieve in first-year writing while allowing individual programs and instructors to determine what to emphasize and assess in actual classes.

The purpose of this instructor’s manual is to highlight how *Becoming Rhetorical* addresses these outcomes both in content and approach, and to serve as a guide for instructors who are incorporating the WPA outcomes into their day-to-day teaching, assignment design, and course assessment practices. The information that follows details the WPA outcomes and identifies assignments, readings, and class activities in *Becoming Rhetorical* that will help you meet primary course goals and assess student learning. The table below links chapters to specific outcomes to make course planning a bit easier. It is important to note that there is even more overlap of the outcomes throughout the book than indicated here as instructional content, writing assignments, course readings, and in-class activities often pertain to multiple learning objectives.

For a full copy of the current WPA statement, visit: <http://wpacouncil.org/positions/outcomes.html>.

WPA Outcomes	<i>Becoming Rhetorical</i>
✓ Rhetorical Knowledge	✓ Introduction, Chapters 1–5
✓ Critical Thinking, Reading, and Writing	✓ Chapters 6–12
✓ Processes	✓ Chapters 13–15
✓ Knowledge of Conventions	✓ Chapters 7–15

The WPA Outcomes and the *Becoming Rhetorical* Approach: A Quick-Start Guide

Suggestions for Assessing Rhetorical Knowledge

Becoming Rhetorical is unique and valuable in its fundamental design around this first outcome. As the WPA rationale for this outcome states, “Rhetorical knowledge is the basis for composing.” *Becoming Rhetorical* takes this assertion seriously and helps students develop this knowledge in multifaceted and flexible ways throughout the entire text. The *Becoming Rhetorical* approach not only helps students gain a more sophisticated understanding of rhetoric to deepen their thinking and writing, it also makes abundantly clear the connections between this outcome and the others. That is, rhetorical knowledge undergirds critical thinking and reading, dynamic composing processes, and facile understandings of writing conventions, as they all become most effective when considered from a rhetorical point of view. *Becoming Rhetorical* goes beyond explaining basic rhetorical concepts to helping students perceive unlimited opportunities for response in the world around them, and to make informed decisions about every aspect of their textual productions.

Rhetorical Knowledge	<i>Becoming Rhetorical</i>
<p>By the end of first-year composition, students should</p> <ul style="list-style-type: none">■ Learn and use key rhetorical concepts through analyzing and composing a variety of texts.■ Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes.■ Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure.■ Understand a variety of technologies to address a range of audiences.■ Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations.	<p>Introduction</p> <ul style="list-style-type: none">✓ Three foundational points ground students’ learning. First, rhetoric is all around us. Anything that is intentionally crafted to evoke response is rhetorical. Rhetoric is not merely an academic pursuit in first-year composition but something that affects us all.✓ Second, rhetoric is like a two-sided coin: It is both analysis and action, dissection and creation, examination and production. Students often struggle to make this connection, typically going through the motions of rhetorical analysis without seeing how this kind of critical thinking lays the groundwork for their own rhetorical decision-making as communicators. To “become rhetorical” is to work across analysis and production, transferring insights from one to the other, and applying rhetorical thinking to an array of texts and contexts in and out of class. “For Reflection: Transferable Skills and

Concepts” appears at the end of every chapter in Parts 1 through 3 to facilitate this learning.

- ✓ Third, becoming rhetorical takes practice. It’s not something that can be learned once, understood, and applied. Instead, developing rhetorical knowledge is like building a muscle. Students have to keep working at it with increasingly complex texts and situations.

Chapters 1–2

- ✓ Rhetorical situation is the most fundamental concept of rhetoric. The basic elements of any rhetorical situation—the communicator, the message, and the audience—are often referred to as the “rhetorical triangle.” These chapters establish the basics and then layer on complexity to move students toward deeper understanding and greater facility. Most other texts just skim the surface of rhetoric, limiting students’ practice of these outcomes. The layered approach to rhetorical situation prepares students to engage the outcomes fully, understanding that genres, technologies, and writing environments both create and function within specific contexts that drive communicative choices.
- ✓ The concepts referenced in these outcomes are usefully expanded in Chapter 2 as component parts of the “means of communication,” which include modality, medium, genre, and circulation (see 2d). These terms serve as additional tools to give students more interpretive leverage with texts and reflect the complexity of rhetoric in the digital world.
- ✓ Detailed examples of all concepts are provided throughout. These can be discussed with students in class, and they can generate their own examples as well.

Chapters 3–5

- ✓ Even though the outcomes explicitly address nonprint texts, rhetorical analysis explanations and assignments typically focus on the presentation of written arguments. Yet we know that various communicative modes and media entail different kinds of rhetorical considerations. These chapters bring the rhetoric outcomes alive, giving students the opportunity to learn and use a wider range of rhetorical terminology and to analyze a variety of texts across genres and media. Students' examinations of diverse texts through a rhetorical lens early in the term will help them produce their own effective, situated texts later on.
- ✓ The "For Discussion," "How To," and "Questions to Ask" sections, in addition to the detailed and annotated examples, provide explicit guidance for tackling in-depth and sophisticated rhetorical analyses.

Individual Assessment: Early on, help students understand how broad rhetoric is and how much our culture is saturated with rhetorical texts. A fun way to do this is to invite students to bring a "rhetorical artifact" to class. A rhetorical artifact can be any kind of item or text: buttons, coasters, clothing tags, grocery bags, bookmarks, water bottles, postcards, key chains, magnets, business cards, etc. Encourage students to avoid magazine ads since part of the point is to get them to see how a lot of material beyond ads is rhetorical. Students can work individually or in groups to apply the terms and concepts presented in Chapters 1 and 2 to their artifacts. This could take the form of a short, low-stakes out-of-class writing assignment to prepare for class discussion or an informal in-class writing activity where students brainstorm ideas about the rhetorical situation of an artifact. If working in small groups, students could select one artifact from each group to present to the class, giving you the opportunity to explain and clarify key points. This informal, on-the-go kind of assessment is a valuable way for you to see what students are understanding and where they are getting stuck so that you can prepare the next class(es) accordingly. This activity/assessment can be recycled to use with Chapters 3, 4, or 5 to provide students ways to practice rhetorical analysis together in class.

For more formal assessments of student learning, each chapter provides engaging writing project prompts. The writing assignment in Chapter 1, “Uncover Your Rhetorical Self,” offers an excellent way to help students understand that they are already rhetorically active and proficient in some areas of their lives. The rhetorical analysis projects in Chapters 3, 4, and 5 give students opportunities to flex their new rhetorical muscles and demonstrate some progress toward these outcomes. Keep in mind that building rhetorical knowledge takes quite a bit of repetition, so be sure to scaffold these bigger, graded assignments with lots of low-stakes writing and thinking activities that allow students to get ample practice with all of the new terms and concepts.

Course Level Assessment: Students can assemble a “unit 1” or preliminary portfolio of their formal (and informal) writing based on Chapters 1 through 5. Have students write a brief writer’s memo or reflective essay in which they assess their own learning for each rhetorical knowledge outcome and identify areas they need to work on to gain greater proficiency over the rest of the term. This activity offers an additional kind of course level assessment that complements paper grades, as those do not always accurately reflect students’ progress on outcomes. It also gives you a better snapshot of the class’s learning as a whole. In addition, since rhetorical knowledge comes full circle throughout the book, where students shift from analysis to rhetorical action, these outcomes can be reassessed at the end of the term. Have students reconsider these outcomes in relation to the projects they create based on Chapters 6 through 11.

Suggestions for Assessing Critical Thinking, Reading, and Composing

Critical Thinking, Reading, and Composing	<i>Becoming Rhetorical</i>
<p>By the end of first-year composition, students should</p> <ul style="list-style-type: none"> ■ Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts. ■ Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and how these features function for different audiences and situations. 	<p>Chapter 6</p> <ul style="list-style-type: none"> ✓ Rhetoric is carried through as a means to critical thinking, reading, and writing, specifically in relation to defining problems that can be effectively researched and written about. ✓ Students are guided through ways to define different kinds of rhetorical problems (instead of just picking a current hot topic), as well as how to do preliminary research on them by reading a range of texts and keeping a “research

- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias, and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and Internet sources.
- Use strategies—such as interpretations, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources.

scrapbook.” These, plus the work of identifying stakeholders for a problem, defining one’s ethos in relation to it, and crafting problem statements, help students use reading and writing as tools for learning and critical thinking.

Chapter 7

- ✓ Argument is presented as a thoughtful, audience-centered response to a rhetorical problem rather than a rote exercise in advocating for one’s own views.
- ✓ Arguments can be written, visual, or multimodal, and students should consider their options of modality, medium, genre, and circulation based on their intended audience and purpose. This approach facilitates critical thinking as students use rhetorical knowledge to move away from standard templates of classical arguments to constructing situated, audience-oriented texts.
- ✓ Claims, reasons, and evidence are considered rhetorically, helping students see that “what counts” or “what’s good” is not based on universal, checklist-type qualities but on highly contextual ones.

Chapter 8–11

- ✓ Argument, along with explaining, defining, evaluating, and proposing, give students multiple opportunities to read widely, synthesize and interpret information, and design texts that address real-world problems and audiences.

Chapter 12

- ✓ Research is a rhetorical and recursive process. Students gain experience in finding and using diverse source materials. Summary, paraphrasing, quoting, and avoiding plagiarism are less about rules than context and purpose, pushing students to think critically and independently about how to use others' ideas.

Individual Assessment: Students can keep a research scrapbook as they work on various reading and writing projects (see 6c). As their work continues throughout the term, the research scrapbook could include many other in- or out-of-class assignments, such as visualizing activities (6c), stasis theory maps (7b), organizing guides (8c), definition activities (9b), and so on. Not only do these scrapbooks serve as way for students to generate, collect, and refine their thoughts—practicing ways that reading and writing spur inquiry and discovery—they can also be a way for you and them to assess their progress on these learning outcomes, in addition to the formal projects or papers you assign.

Course Level Assessment: The “Critical Conversation” assignment in Chapter 12 highlights the rhetorical nature of research and gets away from “cookie-cutter” research projects, which often don’t yield as much practice or insight into various strategies of inquiry as this kind of exploratory writing does. Moreover, this particular assignment invites students to consider the “public dimensions” of their topics, which facilitates deeper critical thinking for various rhetorical contexts. In addition to grading these essays in a traditional way (letter grades or point values), you could also use these outcomes to create a non-graded, qualitative assessment rubric for students’ learning (meets, exceeds, developing, etc.).

Suggestions for Assessing Processes

One of the most unique and valuable aspects of *Becoming Rhetorical* is Part 4: Tools for Composing. These chapters offer in-depth guidance on creating written, visual, and multimodal texts. A big roadblock to undertaking visual and multimodal compositions is students’ and instructors’ trepidation about how to go about actually tackling these projects. Part 4 not only provides step-by-step support to do this; these chapters also expose students to an incredibly wide range of composing strategies that can help students generate ideas and revisions for any project, regardless of modality. Rhetorical knowledge comes full circle in Part 4 as the rhetorical insights gained from the analysis and modal chapters are applied to an array of dynamic processes for creating all kinds of effective compositions.

Processes	<i>Becoming Rhetorical</i>
<p>By the end of first-year composition, students should</p> <ul style="list-style-type: none"> ■ Develop a writing project through multiple drafts. ■ Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing. ■ Use composing processes and tools as a means to discover and reconsider ideas. ■ Experience the collaborative and social aspects of writing processes. ■ Learn to give and act on productive feedback to works in progress. ■ Adapt composing processes for a variety of technological modalities. ■ Reflect on the development of composing practices and how those practices influence their work. 	<p>Chapter 13</p> <ul style="list-style-type: none"> ✓ Written communication has certain affordances and constraints that students need to consider as they work through various writing processes. Print words need voice and presence, for example, in a way that other modalities do not, so students can develop editing strategies to meet that need, among others. ✓ Writing is necessarily a messy and recursive process, leading writers to as many dead-ends as insights. Students are presented with, and need to try, many different strategies to generate ideas and refine their presentation of them so they develop a broad repertoire of composing practices to deal with any writing situation. <p>Chapter 14</p> <ul style="list-style-type: none"> ✓ It can be difficult to determine the circumstances or rhetorical contexts that call for visual communication. Students are invited to work through these important considerations as part of the larger composing process. ✓ The basics of visual design need to be integrated into students' overall composing strategies. They can practice and reflect on these design principles through the major project assignments of infographics, presentations, posters, or brochures. <p>Chapter 15</p> <ul style="list-style-type: none"> ✓ The detailed guidance on producing common multimodal texts, videos, podcasts, and websites helps students use different processes to discover new ideas and find new ways to present them. The explicit invention, drafting, and editing stages for these projects reinforces the importance of these processes for other modes of communication.

Individual Assessment: The in-depth coverage of processes provides students with ample opportunities to experiment with new strategies at every stage of the composing process, and across media and modalities. As students try out new approaches, have them reflect on their efficacy: what worked, what didn't, what will they try again, what can they adapt, etc. Urge students to think about different processes that can and cannot be transferred to other composing situations. The goal is for students to be as deliberate about their process as they are about their content and design. These reflections could be informal quick-writes in class or part of more fully developed writers' memos that accompany the final project. Peer review of projects could also include explicit attention to process (in addition to comments on content), such as sharing composing strategies that worked well or brainstorming strategies for each other that could be used to address peers' suggestions.

Course Level Assessment: Students can remix their written essays into visual or multimodal texts, which provides an excellent opportunity to assess not only the shift in their content presentation (based on different rhetorical considerations like context, genre, modality, etc.) but also their uses of similar and different composing practices to make those shifts.

Suggestions for Assessing Knowledge of Conventions

The WPA Outcomes take a rhetorical approach to correctness and form: “Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers’ and writers’ perceptions of correctness and appropriateness. [C]onventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.” This nicely matches the focus of *Becoming Rhetorical*.

Knowledge of Conventions	<i>Becoming Rhetorical</i>
<p>By the end of first-year composition, students should</p> <ul style="list-style-type: none"> ■ Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising. ■ Understand why genre conventions for structure, paragraphing, tone, and mechanics vary. ■ Gain experience negotiating variations in genre conventions. 	<p>Chapters 7–11</p> <p>✓ Part 3 of this book teaches students the conventions of written, visual, and multimodal arguments, as well as explaining, defining, evaluating, and proposing genres. Importantly, these guidelines are not presented as hard-and-fast rules but as key considerations for writers to work effectively within genre constraints. Students need to understand how audience, purpose, context, etc. shape readers’ expectations and writers’ choices.</p>

- Learn common formats and/or design features for different kinds of texts.
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.
- Practice applying citation conventions systematically in their own work.

✓ Conventions range from format to tone to design, among many other things, all of which underscore the rhetorical issues of students' ethos (e.g., 6c) and audience awareness (e.g., 7b).

Chapter 12

- ✓ Common citation formats in MLA and APA with examples are provided.
- ✓ Source evaluation and citation are considered rhetorically in terms of authorship, purpose, timeliness, etc.
- ✓ Summarizing, paraphrasing, and quoting are presented as issues of intellectual property and inquiry instead of rote guidelines for merely avoiding plagiarism.
- ✓ Students learn key 21st century skills of citing appropriately within nonprint texts.

Chapters 13–15

- ✓ Additional information about genre conventions for written, visual, and multimodal texts complements the guidelines in earlier chapters. The "Anatomy of Academic Essays" (13b), "Designing Brochures" (14c), and "Questions to Ask: Planning Website Content" (15c) are all excellent examples of how students can learn to think rhetorically about core conventions and key variations.
- ✓ Copyright and fair use, additional 21st century concerns, are covered under multimodality but also pertain more broadly.

Individual Assessment: For a homework assignment or in-class writing activity, have students reflect upon earlier learning experiences (such as high school English classes) in terms of what was taught about conventions and correctness. How were they graded on these? How important did these issues seem? What was the main message conveyed? Then invite students to consider how differently these issues are presented in *Becoming Rhetorical*. What does knowledge

about conventions and correctness have to do with becoming a rhetorical reader and writer? The point is not to castigate former teachers or suggest that the information they learned was wrong, but that now in college they need to move beyond right-or-wrong thinking about conventions toward rhetorical awareness of every aspect of their reading and writing practices.

Course Level Assessment: A generally good assessment practice is to discuss grading rubrics or evaluation guidelines explicitly with students, but in the case of conventions, such a discussion might be particularly fruitful (especially perhaps on the heels of the activity above). Build a grading rubric for a major paper or project with students. They can work in small groups to devise initial language and weighting of criteria. How important are these outcomes to them and to this project? How much do they think these things should be worth? How do they want to be evaluated on their knowledge of conventions? How do they think they can best demonstrate deepening learning and growing proficiency in these areas?

Adopting WPA Outcomes for Assessing Your First-Year Writing Course

The Big Picture: An Overview of Outcomes-Based Assessment in Your Course

- 1. Determine course objectives and main assessments.** Most writing programs or institutions have some kind of outcomes or learning goals already established for composition courses, and often these goals reflect the WPA outcomes. You'll want to be aware of any specific program goals you need work with, as well as the degree to which you can adapt them to your own classes. The same goes for assessment procedures: These may already be determined for all courses in the program (such as required portfolios), or you might have a lot of leeway in deciding what and how to assess. If there is little guidance on learning goals or assessment processes, the WPA outcomes and this instructor's guide are the places to start. In this case, you can either adopt the WPA outcomes wholesale, or you can consider the focus of the course you're teaching and adapt some of the outcomes that fit best. The first step in any course planning is to write the course objectives and determine the primary assessments (major papers/projects, cumulative portfolio, etc.). The main questions you need address at this early stage are: What do you want students to be able to do (better) by the end of your course, and how will they demonstrate their learning to you or others?
- 2. Use “backwards design” to scaffold learning experiences.** It may seem counterintuitive, but you don't want to start planning with the beginning of your course. Instead, you want to begin at the end—the end of the term, unit, or major assignment—and work backwards from there. Planning chronologically from day one may cause you to “miss the forest for the trees,” so to speak, or lose sight of the key course objectives. Backwards design is an educational concept whereby instructors plan all learning experiences with outcomes and assessments in mind, breaking larger goals and projects into smaller pieces, which can then be delivered as discrete chunks of instructional content in an order that ensures adequate scaffolding (or practice) for learning to happen. Doing this typically results in something like an assignment sequence or unit plan, where each day's activities and assignments are clearly outlined for students in a way that seems both manageable and connected to learning outcomes (see #1 in the next section).
- 3. Build in summative and formative assessments.** Plan to use a combination of big (summative) and small (formative) assessments, including major projects that are “high stakes” or count significantly toward the final grade, and others that are “low stakes” opportunities for students to practice new skills and for you to give formative feedback during the learning process. Again, rather than thinking about the course as a series of papers, consider how the different learning outcomes or course objectives you've identified can be realistically accomplished and adequately represented in your assessment mechanisms. For example, if one objective is to help students “gain experience negotiating variations in genre expectations,” how

can you foster that learning over the term and see it in action in students' work? What can best capture that outcome? You could use formative assessments along the way to have students track and reflect on their learning of convention variations, as well as a summative project that asks them to choose conventions most appropriate for the genre and medium. Regardless of the outcomes you adopt, be sure to build in a variety of big and small assessments throughout the term.

Taking Action: Using Outcomes as Pedagogy for Lesson Plans

Now that you've established the core components of the course (objectives, units, assessments), it's time to dive into working out the day-to-day details. Here are some tips for moving from the "big picture" to the "Monday morning" specifics.

1. **Plan in segments or units.** It can be overwhelming to think of the entire term all at once, and in doing so, a lot can get lost as you try to juggle so many things that need to be accounted for (readings, activities, assignments, etc.). Don't start by thinking about the papers you want to assign; instead, using backwards design, identify specific learning goals you want students to achieve. Consider what outcomes you think need to be addressed first, which ones lay the foundation for others, and which ones make sense to work on later in the term. Then divide those outcomes into segments or units to deliver focused instruction and learning experiences. Each segment should build on the other, ensuring that all outcomes will be addressed at least once, if not multiple times. Weekly and daily lesson plans will flow out of your backwards-designed segments. The organization of *Becoming Rhetorical* complements such an approach. For example, here are three different ways (among many) to use the book to organize your course into smaller chunks or units:

- A) Segment 1: Introduction to Rhetoric (3 weeks: *Becoming Rhetorical* Part 1)
[See Sample A for a full segment plan, pp. xlv–l.]
Segment 2: Analyzing Texts (5 weeks: *Becoming Rhetorical* Part 2)
Segment 3: Producing Texts (7 weeks: *Becoming Rhetorical* Parts 3, 4)
- B) Segment 1: Thinking Rhetorically (2 weeks: *Becoming Rhetorical* Part 1)
Segment 2: Written Compositions (4 weeks: analysis and production from Parts 2, 3, 4)
Segment 3: Visual Compositions (4 weeks: analysis and production from Parts 2, 3, 4)
Segment 4: Multimodal Compositions (5 weeks: analysis and production from Parts 2, 3, 4)
- C) Segment 1: Introduction to Rhetoric (3 weeks: *Becoming Rhetorical* Part 1)
Segment 2: Rhetorical Problems & Doing Research (3 weeks: Chapters 6, 12)
Segment 3: Rhetorical Action in Writing (4 weeks: Chapters 3, 7–11, 13)
Segment 4: Remix: Rhetorical Action in Multimodality (3 weeks: Chapters 5, 7–11, 15)

[See Sample B for a full segment plan, pp. 1–liv.]

Segment 5: Reflections (2 weeks: “For Reflection” sections throughout book)

2. **Talk about the course outcomes explicitly with students.** Too often, we think of assessment as something we do outside of class without the students, like grading papers over the weekend or reviewing final portfolios at the end of the term. However, we need to keep in mind that our assessment processes directly affect students, not only in terms of their grades, but more importantly, in terms of their learning. Therefore, students should be well informed about the course outcomes, the assessments you’ll use, and how those assessments support the outcomes. This is not information just to trudge through on the first day of class; this is crucial information to talk with your students about explicitly and repeatedly. Too often, students don’t see or understand the trajectory of the course, experiencing it instead as a series of random assignments or hoops to jump through to get the grade. To counter this, you’ll need to explain and refer to the bigger trajectory of the course throughout the term by clearly tying daily or weekly components of the class to the main goals. For example, if you break your course into segments, you can introduce each new unit by highlighting which outcomes the segment will have students working on. Or when you present a major assignment, be sure to identify the learning objectives it is intended to help students achieve. Or when you introduce a class activity, clarify how it connects to the work of previous or upcoming classes and how it helps students practice specific skills. Being consistent and explicit with students about the outcomes, assessments, and supporting work will go a long way toward making your class seem more objective and relevant to students. Doing so will also force you to be more intentional in your day-to-day teaching, which will only help your students.
3. **Use a variety of methods to deliver content and foster learning.** You don’t want to use the exact same teaching format every class period. Not only does the repetition get stale for you and your students, it doesn’t account for the ways in which different kinds of content are suited for different kinds of instructional delivery (not to mention that different students learn material in different ways). As you use backwards design to break the learning outcomes into smaller chunks of teaching material, consider (and experiment with) various instructional methods, including mini lectures, free-writes, videos, handouts, Prezis, podcasts, small groups, partners, large group discussions, and so on. The *Becoming Rhetorical* MindTap, and all of the “For Discussion,” “How To,” “Questions to Ask,” and “For Reflection” sections throughout the book, will help you devise diverse and engaging ways to teach concepts, practice skills, and foster students’ learning.

Sample A: Segment Plan and Assignment Sequence

One way to effectively convey outcomes to students is to create segment plans that include a daily assignment sequence. This is illustrated in the following models, Sample A and Sample B.

Segment One: Introduction to Rhetoric

This first unit of the course will introduce you to key rhetorical terms and concepts that lay the foundation for all of the other segments and work we'll do in this class. Specifically, by focusing on the Introduction and Chapters 1 and 2 of our textbook, *Becoming Rhetorical*, this segment is intended to help you begin to work on the following learning objectives:

Rhetorical Knowledge

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts.
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes.
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure.
- Understand a variety of technologies to address a range of audiences.
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations.

Segment Project/Main Assessment of Learning Outcomes:

Compare Compositions That Have Similar Purposes but Different Formats (p. 47) Due: Day 10

The learning in this segment will culminate in a short written essay or creative project that will allow you to demonstrate your new rhetorical knowledge by applying some key terms and thinking rhetorically across genres and media. Specific details about this assignment and how it will be evaluated will be provided closer to the due date.

Week/Day	Objectives	Lesson Plan & Assignment Sequence (see Sample A Lesson Details for some activities as indicated*)
Week 1: Monday (day 1)	✓ Learn key rhetorical concepts (outcome a)	In class: Introductions, course overview, quick rhetoric activity.* Due for next class: Read Introduction, "What It Means to Become Rhetorical." Prepare the "For Discussion" activity on p. 5. Jot down your answers to share in class.

<p>Week 1: Wednesday (day 2)</p>	<ul style="list-style-type: none"> ✓ Learn key rhetorical concepts to prepare for analyzing and composing texts (a) 	<p>In class: Work through Introduction, using students' prepared notes for the discussion activity to teach concepts, clarify points, and answer questions. Show and discuss Tiny Lecture 1: "Rhetoric Is a Muscle."</p> <p>Due for next class: Read Ch. 1, pp. 8–13. Prepare the "For Discussion" activity on pp. 12–13. Only do #1 and #3. Bring your prepared notes to share in class.</p>
<p>Week 1: Friday (day 3)</p>	<ul style="list-style-type: none"> ✓ Learn and use key rhetorical concepts, focusing on communicators, audiences, messages, and the dynamics between them (a) ✓ Begin to consider the rhetorical features of a variety texts and different situations (a, b) 	<p>In class: Teach/discuss/practice concepts from first part of Ch. 1: rhetorical triangle, two kinds of ethos.* Show How-To Video 1: "Analyzing Audiences" to preview the reading. At the end of class, have students jot down a question they still have about any of the terms or concepts discussed so far.</p> <p>Due for next class: Read Ch. 1, pp. 14–22. Complete the Invention Work for the "Uncover Your Rhetorical Self" assignment (p. 24).</p>
<p>Week 2: Monday (day 4)</p>	<ul style="list-style-type: none"> ✓ Use rhetorical concepts to analyze and compose texts (a) ✓ Gain experience considering a variety of modes and genres from the writer's and audience's points of view (b) ✓ Begin to develop understanding of how various modes and genres call for different kinds of tone, design, structure, etc. (c) 	<p>In class: Start by answering students' questions from last class. Discuss pathos and logos with examples provided plus your own; work through the "For Discussion" activity on pp. 15–18.</p> <p>Due for next class: Modify the "Uncover" assignment to be an informal writing activity. Have students prepare parts 2 and 3 (p. 24) of the assignment to discuss and share in next class.</p>

<p>Week 2: Wednesday (day 5)</p>	<ul style="list-style-type: none"> ✓ Use rhetorical concepts to analyze and compose texts (a) ✓ Gain experience considering a variety of modes and genres from the writer’s and audience’s points of view (b) ✓ Begin to develop understanding of how various modes and genres call for different kinds of tone, design, structure, etc. (c) 	<p>In class: Share and discuss students’ work on “uncovering their rhetorical selves.” Do the rhetorical artifact activity to review concepts and preview Ch. 2.*</p> <p>Due for next class: Read Ch, 2, pp. 26–37. View Tiny Lecture 2: “What Is Exigence?” that goes along with the two letters on pp. 31–33.</p>
<p>Week 2: Friday (day 6)</p>	<ul style="list-style-type: none"> ✓ Learn additional rhetorical concepts (a) ✓ Read and consider some different genres to understand writers’ purposes (b) ✓ Understand context with greater complexity (c) 	<p>In class: Break students into groups to have them review and explain the concepts and examples in parts 2a, 2b, 2c. Work through tables, “How To,” and “For Discussion” sections as needed or time allows.</p> <p>Due for next class: Read Ch. 2, pp. 38–46.</p>
<p>Week 3: Monday (day 7)</p>	<ul style="list-style-type: none"> ✓ Learn additional rhetorical concepts (a) ✓ Begin to understand relationship between technologies and audiences (d) ✓ Begin to understand how communicators match the capacities of different composing environments to various audiences (e) 	<p>In class: Discuss rest of Ch. 2, focusing on modality and medium; introduce segment assignment (p. 47); have students jot down any questions.</p> <p>Due for next class: Begin work on assignment. Find the three texts you want to work with and brainstorm ideas. Bring texts and notes to class.</p>
<p>Week 3: Wednesday (day 8)</p>	<ul style="list-style-type: none"> ✓ Deepen understanding of modality, medium, genre, and circulation (b, d, e) 	<p>In class: Begin class by having students answer questions from last class. Discuss Ch. 2 focusing on genre and circulation. Review, share, discuss students’ preliminary work on projects.</p> <p>Due for next class: Project drafts.</p>

<p>Week 3: Friday (day 9)</p>	<ul style="list-style-type: none"> ✓ Use rhetorical concepts to understand and compose texts (a) ✓ Understand how genre conventions are shaped by writers' contexts, purposes (b) ✓ Develop understanding for how different situation and contexts call for different rhetorical strategies (c) ✓ Deepen understanding of the rhetorical aspects of technologies and different composing environments for writers and audiences (d, e) 	<p>In class: Peer review projects.</p> <p>Due for next class: Revised projects ready to submit for grade/formal evaluation. Consider having students complete a self-assessment of their progress toward the segment learning outcomes to hand in with their projects. See sample evaluation rubric for this project below (p. 14).</p>
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*Sample A Lesson Details

Quick Rhetoric Activity (approx. 10 min.): Have students jot down a definition of rhetoric—what do they think rhetoric is? Also have them jot some adjectives that they think go along with rhetoric—how do they think rhetoric is perceived? Then have students introduce themselves to a neighbor and work in partners to compare notes. Do they have the same ideas or are they different? Share with the whole class, jotting some of their ideas down on the board. Then look at the definition and description of rhetoric provided in *Becoming Rhetorical*, pages 2–3. Highlight what is similar and different.

Two Kinds of Ethos (approx. 25 min): Prepare your own example of a politician or other public figure (entertainer, cable show host, etc.) demonstrating both kinds of ethos with a short video clip to show in class. Use the clip to explain how ethos is created both by sources from outside the text and within the text itself. Bring in the examples provided on pages 10–11. Ask students to share the examples they prepared for today (“For Discussion” #1). This could be done in partners, small groups, or as whole class. You could either work through their responses to the editorial (pp. 12–13), or you could bring in an editorial relating to an issue on campus or in the community and consider the same kinds of questions (“For Discussion” #3).

Rhetorical Artifacts Activity (approx. 25 min; see also page xxix of this instructor’s guide): You can either have the students bring in a rhetorical artifact to class or you can collect your own to use for this activity (or both). A rhetorical artifact can be any kind of item or text: buttons, coasters, clothing tags, grocery bags, bookmarks, water bottles, postcards, key chains, magnets, business cards, etc. Encourage students to avoid magazine ads since part of the point is to get them to see how a lot of material beyond ads is rhetorical and exemplifies these concepts presented in these initial rhetoric chapters. Students can work individually or in groups to apply the terms and concepts presented in Chapters 1 and 2 to their artifacts.

Sample B: Segment Plan and Assignment Sequence

Segment Four: Remix—Rhetorical Action in Multimodality

This unit of the course will ask you to apply your research and rhetorical knowledge by shifting a major written project into a different modality. Specifically, by focusing on Chapters 5, 7–11, and 15 of *Becoming Rhetorical*, this segment is intended to advance your learning by bringing many of the course outcomes together.

Rhetorical Knowledge

- a. Learn and use key rhetorical concepts through analyzing and composing a variety of texts.
- b. Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes.
- c. Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure.
- d. Understand a variety of technologies to address a range of audiences.
- e. Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations.

Critical Thinking, Reading, and Composing

- f. Use strategies—such as interpretations, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources.
- g. Gain experience negotiating variations in genre conventions.
- h. Learn common formats and/or design features for different kinds of texts.

Processes

- i. Adapt composing processes for a variety of technological modalities.

Knowledge of Conventions

- j. Understand why genre conventions for structure, paragraphing, tone, and mechanics vary.

Segment Project/Main Assessment of Learning Outcomes:

Remix a Written Essay into a Video, Podcast, or Website (Ch. 15)

Due: Day 42 (beginning of Week 14)

NB: This segment plan assumes that students will have already created a written project based on Chapters 6, 7–11 (one of these), 12, and 13. They will not have time to start a whole new project in terms of a different topic, or need to do a lot of new research or other substantial reading. The point of this segment is production and application, for students to work with existing material and ideas in order to reshape and remix them into a new composition that suits a different rhetorical situation. It would also be helpful if students completed a rhetorical analysis of a visual or multimodal text (Chapters 4 or 5) in an earlier segment. Finally, you'll need to decide ahead of time if you're going to let students choose between a video, podcast, and website (which are the options outlined in Chapter 15), or if you're going to have everyone do the same thing. Either is fine, but generally speaking, the more choices students have, the more rhetorical decision-making they engage in.

Week/Day	Objectives	Lesson Plan & Assignment Sequence
Week 11: Monday (day 33)	✓ Apply key rhetorical concepts through analyzing and composing a variety of texts (a)	In class: Segment overview and multimodal project assignment details; review key points from Ch. 5. Due for next class: Using the questions in 5a ("How to Analyze Multimodal Compositions"), begin to brainstorm your remix.
Week 11: Wednesday (day 34)	✓ Gain more experience reading in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes (b)	In class: Discuss effective features of example videos, podcasts, and websites, focusing primarily on issues of audience and purpose. Using the questions and example in Chapter 15, p. 357, have students explore and discuss possibilities for their projects. (It is crucial that students identify the audience and purpose for their remix before further planning.)

	<ul style="list-style-type: none"> ✓ Deepen understanding of how various technologies address a range of audiences (d) ✓ Match capacities of different composing environments to varying rhetorical situations (e) ✓ Learn common formats and/or design features for different kinds of texts (g) 	<p>Due for next class: Compile a list of “Dos and Don’ts” for videos, podcasts, and/or websites. See “For Discussion” in 15a; adapt for a homework assignment. You can give students samples to consider or you can have them select some good and bad ones themselves.</p>
Week 11: Friday (day 35)	<ul style="list-style-type: none"> ✓ Gain more experience reading in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes (b) ✓ Deepen understanding of how various technologies address a range of audiences (d) ✓ Match capacities of different composing environments to varying rhetorical situations (e) ✓ Learn common formats and/or design features for different kinds of texts (g) 	<p>In class: Share notes, ideas, insights from “Dos and Don’ts”; audience analysis activity.*</p> <p>Due for next class: Project plan (or “Treatment;” see page 359) using the “Expanded Rhetorical Situation” (Ch. 2).</p>
Week 12: Monday (day 36)	<ul style="list-style-type: none"> ✓ Use strategies—such as interpretations, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources (f) 	<p>In class: Return project plans with comments so students can revise and finalize; finding gaps in research or information.*</p> <p>Due for next class: Fill in research or knowledge gaps; bring new sources, information, ideas, notes to class to share.</p>
Week 12: Wednesday (day 37)	<ul style="list-style-type: none"> ✓ Adapt composing processes for a variety of technological modalities (i) 	<p>In class: Experimenting with different composing processes and strategies (what do they need to do differently to produce multimodal texts?); use guidelines, suggestions, and samples from Ch. 15 to show and discuss.</p> <p>Due for next class: Create storyboard, script, or other structural/ step-by-step plan for composing final project.</p>

<p>Week 12: Friday (day 38)</p>	<ul style="list-style-type: none"> ✓ Respond to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure (c) ✓ Understand common formats and/or design features for different kinds of texts (h) ✓ Understand why genre conventions for structure vary (j) 	<p>In class: Thinking about form, structure, and design.</p> <p>Due for next class: Working on project.</p>
<p>Week 13: Monday (day 39)</p>	<ul style="list-style-type: none"> ✓ Respond to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure (c) ✓ Understand why genre conventions for tone and mechanics vary (j) 	<p>In class: Thinking about language, tone, and ethos.</p> <p>Due for next class: Working on projects.</p>
<p>Week 13: Wednesday (day 40)</p>	<ul style="list-style-type: none"> ✓ Understand why genre conventions for mechanics vary (j) ✓ Use strategies—such as interpretations, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources (f) 	<p>In class: Representing your research in multimodal texts (see “Informal Citations,” 12b); considering copyright, fair use, and remixing (15a, p. 371).</p> <p>Due for next class: Project drafts.</p>
<p>Week 13: Friday (day 41)</p>	<ul style="list-style-type: none"> ✓ All outcomes (a–j) 	<p>In class: Peer review projects.</p> <p>Due for next class: Revised projects ready to submit for grade/formal evaluation. Consider having students present all or part of their multimodal projects in class. They could discuss their rhetorical decision-making along with the content of the project.</p>

*Sample B Lesson Details

Audience Analysis Activity (15-30+ min., depending on whether or not you have students discuss and practice this in class): To produce successful multimodal projects that are remixed for nonacademic audiences, purposes,

and genres, students first need to understand and envision their intended audience as clearly as possible. One way to help them do this is to show them how laser-focused magazines are about their readerships. Most magazine websites provide advertising or “media kit” links (at the very bottom of their pages) with detailed demographic information about their readers. Two examples you could use are *Time* and *The Atlantic Monthly* (links below), or you can find your own. Show students this information and discuss what various categories of information convey (such as age, income, gender, level of education, and so on). Then have students brainstorm specifics for their intended audience: What do they already know about their intended audience, what can they reasonably assume about this group, and what else could they find out or verify with a bit of online research?

www.timemediakit.com/audience/

www.timemediakit.com/digital-audience/

rethink.theatlantic.com/pdf/TheAtlantic_MediaKit_062017.pdf

Finding Gaps in Research or Information (approx. 15 min.): When students shift to composing for a different audience, purpose, or genre, they often need some additional information about their topic/issue and/or their intended audience. Sometimes these are gaps in knowledge or understanding; they need to do some additional research to fill those holes. Other times, they need additional research to establish or bolster their ethos with this new audience. You can help students identify these needs and gaps by assessing what they have and comparing that to what their audience will expect. Once they find some gaps, you can help them strategize how to find the specific kind of information they need, or students can visit the library with these specific research needs (e.g., I need to find more data on X because a visual graph of X suits this different genre and audience). Alternatively, you might have students do some interviews to gather more information and content (footage, quotes, etc.) for their project, as suggested on pages 363–365.

Using WPA Outcomes to Evaluate Student Work

Becoming Rhetorical invites students to produce a range of work across genres, media, and modalities. Evaluating student work can be tricky for several reasons, and both the WPA Outcomes and *Becoming Rhetorical* can help you devise valuable ways to assess and respond to graded projects. One common issue is that students feel like writing quality is highly subjective and liable to instructor bias. A related concern is a lack of clarity and transparency about how work will be evaluated. Students can get easily frustrated and discouraged if assessments of their work seem arbitrary or unfair. In their efforts to be clear, instructors sometimes unwittingly exacerbate these issues by communicating “standards” to students that are in actuality more idiosyncratic than generalizable, such as expectations that come across as personal demands and pet-peeves (usually appearing in bold and accompanied by exclamation points). To make things more complicated, instructors often struggle to shift their well-established evaluations of written work to visual and multimodal genres. Here are some tips to help you avoid these problems and pitfalls.

- 1. Use a rubric based on WPA outcomes.** See the following examples. Use the outcomes to communicate consensus-based and disciplinary-oriented expectations of student compositions.
- 2. Involve students in creating the rubric.** Use class time to have students develop criteria and input for the rubric. Adapt the language of the outcomes to terms they themselves use.
- 3. Emphasize effectiveness over correctness.** *Becoming Rhetorical* teaches students to think rhetorically about the texts they encounter and produce in the world, focusing on audience, purpose, and context rather than rules or right-and-wrong. The same goes for your evaluation of their work: Is it effective in meeting the audience’s expectations and achieving its stated purpose?
- 4. Have students self-assess.** Using the same rubric you’ll employ, invite students to assess their own work. This helps students understand the outcomes better by applying them to their own compositions, and it forces them to find specific evidence in their work that illustrates their learning.

Basic Rubric—All Outcomes

Outcomes & Level of Achievement*	<i>exceeds</i>	<i>clearly meets</i>	<i>meets but is inconsistent or uneven</i>	<i>does not meet</i>
Rhetorical Knowledge				
Critical Thinking, Reading, and Writing				

Outcomes & Level of Achievement*	<i>exceeds</i>	<i>clearly meets</i>	<i>meets but is inconsistent or uneven</i>	<i>does not meet</i>
Processes				
Knowledge of Conventions				

*You'll need to develop specific language that clearly describes each level or category. You can invite students to help create language they will understand.

Detailed Rubric—One Outcome (sample for Segment One assignment, p. 47 in *Becoming Rhetorical*)

Rhetorical Knowledge Components	Comments
a. Learn and use key rhetorical concepts through analyzing and composing a variety of texts.	
b. Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes.	
c. Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure.	
d. Understand a variety of technologies to address a range of audiences.	
e. Match the capacities of different environments to varying rhetorical situations.	

E-Portfolios, WPA Outcomes, and *Becoming Rhetorical*

Portfolios are a common assessment mechanism in composition courses, and electronic portfolios are a popular iteration of the traditional paper format. Whether you have your own students assemble portfolios or your writing program requires them of all students, portfolios function in the same way to emphasize process, growth over time, and self-assessment. Portfolios also match rhetorically-oriented approaches to composition, such as *Becoming Rhetorical*, in that they provide students with a real rhetorical situation (e.g., end-of-term final evaluation) to work within in order to assemble and present their work. Moreover, all portfolios should be accompanied by some reflective writing (e.g., cover letter, writer's memo, reflective essay, etc.) wherein students explain their learning in the course based on the outcomes and point to specific moments in their work they feel best demonstrates their achievement. In other words, a portfolio cover letter explains and exemplifies how the student has "become rhetorical."

E-portfolios present several advantages over paper ones. First, as electronic documents, they are much easier to collect, store, manage, share, and review than their print-based counterparts. Just the sheer volume of paper generated by traditional portfolios is usually enough to inspire instructors to use digital formats. Second, more and more campus learning management systems (e.g., Blackboard, Desire to Learn, etc.) include some e-portfolio functionality, at least allowing students to upload their work electronically. Sometimes using the campus system has important advantages, encouraging students to assemble their work throughout college as an e-portfolio and enabling the sharing of work with others on campus for multiple assessment purposes. Additionally, many composition instructors and programs use freeware options like Word Press for students' portfolios.

But the primary benefits of e-portfolios are most apparent when using a text and approach like *Becoming Rhetorical*. The entire book is geared toward getting students to think rhetorically across media, genres, and modalities such that an e-portfolio presents an excellent opportunity for them to do this work and demonstrate their learning. Whereas print-based portfolios, or even exclusively assigning paper-only texts and essays, limit students' ability to think and work across different writing environments, e-portfolios allow for a wide range of compositions as students can upload videos (Ch. 8), infographics (Ch. 14), podcasts (Ch. 15), and more. Not only do e-portfolios accommodate the diversity of compositions students can create in a writing course based on *Becoming Rhetorical*, they also foster exactly the kind of rhetorical thinking and reflection that the book calls for.

PART 1

What “Becoming Rhetorical” Means