

Course Description Submitted to UC for Approval

June 2, 2019

Course Title: CSU Expository Reading and Writing 3.0 (12th)

Length of Course: Full Year

Subject Area/Discipline: English (B)

UC Honors Designation: No

Prerequisites:

Completion of 11th grade “B” English course: Required

Completion of CSU Expository Reading and Writing (11th): Recommended

Integrated Course: No

Grade Level: 12th

Course Learning Environment: Classroom Based

Course Overview

The grade 12 Expository Reading and Writing Course (ERWC) engages students in the discovery of who they are as persons, the realization of the ways in which they can participate in society, and their development as critical consumers and effective communicators within society. Teachers and schools build and personalize the yearlong course by selecting from approximately 40 modules (instructional units) to meet rigorous, college-preparatory learning goals in reading, writing, listening, and speaking for all students while promoting student interest and motivation. Employing a rhetorical, inquiry-based approach that fosters critical thinking, student agency, and metacognition, the course includes five to six full-length modules drawn from three categories: 1) Shakespeare drama; 2) full-length books; and 3) contemporary issues (three to four modules). In addition, the course includes two short portfolio modules and at least three mini-modules that address transferable skills applicable to conceptual development and practice across all modules, e.g., genre awareness, goal setting and self-assessment, rhetorical situation, Aristotelian appeals. The core structure of all the modules—the Assignment Template—progresses along an “arc” from reading rhetorically (preparing to read, reading purposefully, and questioning the text) to preparing to respond (discovering what you think) to writing rhetorically (composing a draft, revising rhetorically, and editing). By the end of the course, students will have read a range of literary and nonfiction text genres and produced 10-12 culminating projects, including academic essays, creative writing and performances, and multimedia presentations/research reports, from initial draft to final revision and editing.

Note: The course materials listed with this submission represent the materials from a sample sequence of 11 modules for the categories as described above; they do not represent all possible course materials. The modules included in this sample are “Introducing ERWC 12: Reflecting on Learning and Using Portfolios”; “Introducing Genre as Rhetoric”; “Waste More, Want More”; *The Tragedy of Hamlet, Prince of Denmark*; “Introducing Exigence”; *The Curious Incident of the Dog in the Night-Time*; “Bored and Brilliant”; “Introducing Kairos”; “On Leaving | On Staying Behind”; “Ready to Launch”; “Final Reflection: The ERWC 12 Portfolio.”

Course Content

Shakespeare Drama Module (Category 1)

Unit Summary

The two Shakespeare drama modules, from which schools/teachers select one, include the following: *The Tragedy of Hamlet, Prince of Denmark* and *The Tragedy of Othello, the Moor of Venice*. Students read and interact with the dramas in dynamic and interesting ways and engage with Shakespeare's rich and complex language. The modules combine close readings, written reflections, performance activities, and in-class discussions as a means of prompting students to think deeply about the ways in which words can be used to create meaning. Students also analyze Shakespeare's use of character to develop his themes.

Sample Assignment from *The Tragedy Of Hamlet, Prince of Denmark*

Activity 79: Considering Your Task and Your Rhetorical Situation

You have now read and analyzed five of Hamlet's soliloquies:

- "O that this too sullied flesh would melt" (Act 1, scene 2, lines 133-164)
- "O what a rogue and peasant slave am I!" (Act 2, scene 2, lines 576-634)
- "To be or not to be" (Act 3, scene 1, lines 64-96)
- "Now I might do it pat" (Act 3, scene 3, lines 77-93)
- "How all occasions do inform against me" (Act 4, scene 4, lines 34-69)

Your next writing assignment will require you to compose an essay that focuses on whichever of Hamlet's soliloquies you believe is important for the audience to understand a key element of the plot; this might include Hamlet's upcoming plans and his current state of mind. What would happen to the audience's understanding of Hamlet and the play if it were removed?

Your essay will be shared with your classmates or another group familiar with the play. Provide a clear claim statement explaining the soliloquy's importance to the audience. In your analysis of its significance, include specific examples and/or quotations to support your claim(s) and indicate why those passages are particularly significant.

The activities below clarify aspects of the soliloquies to consider for the writing task.

- Choose the soliloquy you plan to analyze.
- Identify the rhetorical situation (speaker, audience, purpose, and occasion) for each soliloquy. Although Hamlet is the speaker in each, how might you characterize his state of mind? What is he worried about? What problem(s) does he need to solve? What has happened just before that has generated his need to explore his thinking in this way?
- What does this soliloquy help the audience understand about Hamlet's state of mind at the moment? Why is this important to their understanding of the play?
- Once you have decided on a soliloquy, go over it slowly, noting Shakespeare's choices of language, imagery, and form. An analysis is not a simple summary; your job is to analyze how the soliloquy works, not just what it says.

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- a. Students reflect on their readings and performances of one of Hamlet's soliloquies and analyze its importance to the plot and its significance to the audience.

- b. Written essay
- c. Students learn to analyze the rhetorical situation of the chosen soliloquy and to analyze how the soliloquy works to help the audience understand the play and the state of Hamlet’s mind. They learn to write an analytical essay that engages closely with the text and to use revision to improve the clarity, form, and style of their writing.

Full-Length Book Module (Category 2)

Unit Summary

The six book modules, from which teachers/schools select one, include the following:

- Big Brother and the Authoritarian Surveillance State: George Orwell’s *1984*
- Huxley’s classic dystopian novel, *Brave New World*
- Cambodia Remembers, featuring three memoirs read in literature circles: *Never Fall Down*; *First They Killed My Father: A Daughter of Cambodia Remembers*; *Stay Alive, My Son*
- *The Curious Incident of the Dog in the Night-Time*, featuring a boy with autism who sets out to solve the murder of a neighbor’s dog
- *Into the Wild*, the story of Chris McCandless and his journey through the West and Southwest and eventual demise in Alaska
- Working Class Hero, based on the comic novel, *Hawkeye: My Life as a Weapon*

Students read and analyze the book for the selected module considering its literary and rhetorical features and questions at issue. Students typically engage in activities for each section of the book--often with a writing assignment or other task at the conclusion of each. The *Brave New World* module, for example, asks students to complete writing tasks addressing key issues at the end of each of four sections. Other modules present a range of culminating tasks in which students write a book review, develop a short digital documentary, write a human interest article for a magazine, conduct Internet searches to respond to core questions, prepare a poster session presentation, or choose among reading-based argument prompts to write an academic essay.

Sample Assignment from *The Curious Incident of The Dog in the Night-Time*

Activity 55: Considering Your Task and Your Rhetorical Situation

For your summative writing assignment, you have a choice of six options. Choose ONE of the prompts that follow to respond to in a 750-1,000 word essay. You will be writing for an academic audience as part of an ongoing discussion about Mark Haddon’s novel *The Curious Incident of the Dog in the Night-Time*. Be sure to use MLA style.

Option #1: What message or theme does the novel present about lying? You might consider the following questions in developing your interpretive argument:

- What does the novel suggest about the causes and effects of lying?
- Does the novel distinguish among different types of lies?
- Does the novel offer a judgment about lying?
- How do Christopher’s beliefs and behavior complicate the novel’s message about lying?
- What does the novel help us understand about lying and human relationships, communication, motives, values, and/or capacity for self-knowledge?

Support your argument with evidence from the novel, other readings, and your personal observations and experiences as relevant. |

Option #2: What do we learn from Christopher’s story and perspective? What do we learn from his mother’s and father’s perspective? What do we learn from synthesizing multiple perspectives? Consider the extent to which the character’s various perspectives—and their collective impact—reveal truths or insights about human nature. Support your argument with evidence from the novel, other readings, and your personal observations and experiences as relevant. |

Option #3: How does Christopher define love and truth? Do these definitions change over the course of the novel? How do other characters define these concepts? To what extent do you agree or disagree with these definitions? (question of definition)

Option #4: Ursula Le Guin says that “a novelist’s business is lying.” What does this mean? To what extent do you agree or disagree with her characterization of novelists and novel writing? Support your position with examples from *The Curious Incident of the Dog in the Night-Time*, as well as from other sources and your own experience as relevant. (question of definition)

Option #5: To what extent is an exceptional perspective an advantage? Discuss the drawbacks and/or benefits of being able to see things differently from other people, using examples from *The Curious Incident of the Dog in the Night-Time*, as well as from other sources and your own experience as relevant. (question of quality)

Option #6: In “The Ways We Lie,” Stephanie Ericsson challenges the assumption that, in some cases, the truth will cause more harm than a lie. She condemns white lies as an act of arrogance: “[...] in effect, it is the liar deciding what is best for the lied to. Ultimately, it is a vote of no confidence. It is an act of subtle arrogance for anyone to decide what is best for someone else” (181). Write an argumentative essay in which you evaluate whether or not Christopher’s father was justified in lying to his son in Mark Haddon’s novel *The Curious Incident of the Dog in the Night-Time*. Consider Ericsson’s criticism of white lies, and establish your own ethical criteria for making this judgment. For instance, do you believe the end justifies the means? Or do you think there are absolute ethical principles we must follow regardless of the outcome? In other words, are some things always right or always wrong? Include an analysis of Christopher’s father’s reason for lying about Christopher’s mother. Support your position with evidence from the novel, the other readings in this module, and your personal observations and experiences as relevant. (question of quality)

To choose the conversation you would like to join, you might start by looking back at your summaries of Chapter 29, Chapter 37, Chapter 83, Chapter 101, Chapter 113, Chapter 131, Chapter 139, Chapter 151, Chapter 181, and Chapter 199. Are there any observations Christopher makes about human nature or his personal experience that you’d like to respond to? You might also look for ideas in your quickwrites and notes or sketchnotes. What aspects of the novel and class discussions did you find most interesting? Base your selection of one of the six options on your interests and the materials you’ve gathered.

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- a. Students reflect on their summaries of various chapters of the book and other assignments to identify the question that most interests them.
- b. Students write an argument essay of 750-1,000 words.
- c. Students learn to practice extended inquiry and develop and support a line of reasoning in response to a question at issue. They deepen their understanding of logic and perspective while strengthening their ability to negotiate different textual voices.

Issue Module (Category 3)

Unit Summary

The 19 issue modules, from which schools/teachers select three or four, include the following:

- “Bored and Brilliant”
- “Brace for Impact”
- “Community Activism”
- “The Daily Me”
- “Fake News and Bias in Reporting”
- “Fiction Is Truth Too”
- “From Hip-Hop to Mashup: Remix Culture and Copyright Law”
- “Island Civilization”
- “Juvenile Justice”
- “Language, Gender, and Culture”
- “Narrative Medicine”
- “The New Space Race”
- “On Leaving | On Staying Behind”
- “Politics of Food”
- “Ready to Launch”
- “The Value of Life”
- “Waste More, Want More”
- “What’s Next? Thinking About Life After High School”
- “Who Is Diversity For?”

Teachers and schools select two to three issue modules to teach. Based on the modules selected from the other categories, teachers and schools consider the balance of text genres, writing assignment types (argumentative, informative, narrative), opportunities for multimedia and oral presentations, assignment length, state standards addressed, and students’ needs and interests in order to select the most appropriate issue modules. All modules include extensive collaboration and discussion, examination of vocabulary, text-based critical thinking questions, and analysis of rhetorical effects. Many of the issue modules engage students in using technology to identify additional sources of information and most offer choices of issues and assignments that students explore beyond the initial readings and assigned activities.

Sample Assignment From “Waste More, Want More”

Activity 18: Considering Your Task and Your Rhetorical Situation – The Writing Task

Up until this point, you have been paying careful attention to a single text, working hard to understand the writer’s argument, including how he develops and supports that argument. But Andrew Lam is just one voice in the conversation—and in fact, the argument he makes about consumer culture and garbage production participates in several ongoing conversations about these and related issues. Now it is your turn to respond to these issues by joining a conversation of your choice.

Writers respond to rhetorical situations by taking rhetorical action. That is, they target specific audiences and occasions and use their words to change how others think, act, or feel. For this assignment, you will have your choice of taking rhetorical action through one of two ways: research or advocacy. Students who chose the research option will interpret and synthesize multiple sources that deepen their audience’s understanding of the issue. The research option will thus be a reading-based argument essay that may respond directly to Lam’s article as one of the sources. Students who chose the advocacy option will develop a communication plan and artifacts (e.g., PSAs, emails, posters, digital stories, tweets, policy recommendations, infographics, etc.) directed at changing their audience’s response to the issue. This option can take the form of project-based learning and may involve proposing and/or implementing a change in the students’ school or community, such as adopting “The Last Straw” program (a program aimed at eliminating single-use plastics), creating a school composting program, or persuading school administrators and raising funds to install campus hydration stations that encourage the use of refillable water bottles.

BOTH options must include the following:

- Citations from multiple sources (for the advocacy option, these may appear in the artifacts as footnotes, in-text citations, links, references, expert testimony—whatever is most appropriate for the genre selected)
- A works-cited list
- Reading-based argumentation
- An answer to a question at issue
- Appropriate and effective use of genre conventions
- See below for additional directions for the individual options.

OPTION #1: Research Project

Write a 1,000 to 1,500-word research paper responding to a question at issue related to the topics of consumer culture and waste management. Begin by designing and conducting a research project investigating your question. Consider the work that others have done to address this issue. Gather, analyze, and evaluate evidence from multiple sources. Look for significant trends in your data. Present your findings through a well-organized essay crafted for an academic audience.

In addition to reading scholarly sources (i.e., sources vetted through a peer-review process and published by academic presses), you may also conduct research by doing any of the following:

- Obtain a food scale and weigh your food waste after each meal for a period of one week. Record your data in a spreadsheet. Analyze trends in your data and draw conclusions using evidence-based reasoning. Include graphs or charts of your data in your research essay.
- Conduct field research at a grocery store on any of the following: product packaging; product origin; product expiration dates; consumer use of plastic, paper, or reusable bags; waste management, etc. Include photographs in your research essay.
- Conduct field research at a waste management facility. Take a tour or attend a class if possible. Many waste management facilities offer educational programs to the public, including classes in home composting.

OPTION #2: Advocacy Project

Step One: Create a 500-word formal communication plan detailing your rationale for taking action and your strategies for reaching your target audience, including the genres and media platforms you intend to use. Audiences must be specific and focused (e.g., local business owners, school administrators, elected representatives, community groups, news organizations, mothers, millennials, etc.). The rationale for the

advocacy plan must include research on the issue(s) and evidence-based reasoning supporting your claims. Be sure to cite your sources. Write your communication plan for a professional audience.

NOTE: Communication plans are typically internal documents (i.e., documents only shared within an organization or company). They are written to guide the development of the artifacts (e.g., newsletters, social media posts, PSAs) that will be published for the target audience. You can think of the communication plan as the design specifications for the other texts that will be produced.

Step Two: Now create an artifact or set of artifacts suited to your purpose and audience. These artifacts can be in any genres most appropriate for communicating with the people you are trying to reach. For instance, if your plan is to communicate with other high school students through social media, you can prepare a series of blogs or tweets. Alternatively, if your plan is to persuade local business owners to change their practices, then you can write a formal email and/or develop a tri-fold brochure or flyer. Keep in mind your artifact(s) must total 500 to 1,000 words. Cite sources as relevant (e.g., numerical data from www.savethefood.com/ cited in a brochure).

Possible actions and artifacts could include (but are not limited to) the following:

- A proposal for removing plastic straws from the school cafeteria
- A campaign encouraging students and teachers to bring reusable cups, water bottles, and food containers to school
- An education program on how food choices impact the environment
- A Web site featuring tips for waste management
- A cookbook featuring local ingredients
- A “Weigh the Waste” program at your school
- A bilingual guide to home composting
- A proposal for school hydration stations (include cost analysis)
- A newsletter offering tips on grocery shopping and food preparation and storage
- A proposal to establish a Food Bus program at your school for lunch leftovers

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- a. Based on the activities and readings in the module to this point, students choose to conduct a research project or create an advocacy project. Both projects address a question at issue raised in the module.
- b. Students produce either a 1,000 to 1,500-word research paper, or they produce a 500 word communication plan with an artifact or artifacts.
- c. Students learn to take rhetorical action through research or advocacy. They develop and support a response to a question at issue. Students come to understand genre as a component of rhetorical situations and develop skill in genre analysis in preparation for making effective choices about genre forms and features in their final projects.

Sample Assignment from “Bored and Brilliant”

Activity 12: Considering Your Task and Your Rhetorical Situation

Option 1: Argument

“It seems like every generation of parents has a collective freak-out when it comes to kids and new technologies; television and video games each inspired widespread hand-wringing among grown-ups. But the inescapability of today’s mobile devices—coupled with the personal allure of social media—seems to

separate smartphones from older screen-based media. Parents, teens, and researchers agree smartphones are having a profound impact on the way adolescents today communicate with one another and spend their free time. And while some experts say it's too soon to ring alarm bells about smartphones, others argue we understand enough about young people's emotional and developmental vulnerabilities to recommend restricting kids' escalating phone habit."

Markham Heid, "We Need to Talk About Kids and Smartphones," *Time Magazine*

Explain Heid's argument and discuss the extent to which you agree or disagree with his analysis. Support your position, providing reasons and examples from your own experience, observations, and/or readings.

Option 2: Infographic

Using data from your survey, Bored and Brilliant Challenge, and other personal notes and experiences relating to the readings, create an infographic on the topic of Bored and Brilliant similar to the "Creativity: Essential Job Skills" infographic. Illustrate the significant statistics from your experiences, readings, surveys, and "Bored and Brilliant" challenge. Infographics make complex information and difficult concepts more appealing and digestible. They also look nice on presentations, social media, and marketing activities. They are not difficult to make and can be done for free on a variety of websites. Two popular online infographic sites are Piktocharts (piktochart.com/) and Canva (www.canva.com/create/infographics/).

Option 3: Debate

Select a partner you will debate with and prepare speeches both for and against the following statement: Smartphones are making us less creative.

Research both sides of the issue and prepare written arguments to debate both for the topic and against it. We will flip a coin to decide which side each team will debate.

The format for the debate is as follows:

Pro

1st Speaker 2 minutes

2nd Speaker 2 minutes

Cross-examination all speakers 2 minutes

Rebuttal: 1st Speaker 1 minute

Con

1st Speaker 2 minutes

2nd Speaker 2 minutes

Rebuttal: 1st Speaker 1 minute

You will need to look up other credible evidence in addition to the provided readings to support your arguments. Be sure to cite your reputable sources during the debate.

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- a. Based on the readings and research they have done in the module, students convey their thoughts and opinions about the topic of creativity and smartphone use in an expository essay, an infographic, and/or argumentative debate.
- b. Students produce one or more of the following: argumentative essay; infographic; and speeches for a debate.
- c. Students learn to identify central arguments from a variety of texts, respond to an arguable statement, illustrate data using a data organizer or infographic, and understand the importance of creativity for their future academic or professional lives.

Sample Assignment from “On Leaving | On Staying Behind”

Activity 22: Considering Your Task and Your Rhetorical Situation

Consider the topics raised by Garcia in her poems. In what ways are any of them issues in your own life or community? Which of those issues calls urgently for a response now?

Choose one of the following forms of writing to express your ideas:

- A set of paired poems that explore the topic from different perspectives
- A profile feature article
- A work of creative nonfiction (e.g., a memoir or reflective essay)

Your finished piece of writing should be between 650 and 1,000 words in length (lengths will vary according to form). Develop your ideas through focused inquiry, including background research and interviews as needed. Include a Works Cited list for any citations.

Before choosing your genre, consider the kinds of stories that can be told through poetry, feature articles, and creative nonfiction. Whose story do you want to tell? What need or problem do you want to address? What do you want to do about that need or problem? What’s the best way to do this? Select your genre based on your purpose and interests.

A successful response to the task will do all of the following:

- Demonstrate an ability to understand a perspective on its own terms
- Establish the timeliness and importance of the issue
- Engage multiple points of view
- Draw on research into relevant contexts and experiences
- Make strategic use of language choices to create particular meanings and effects
- Make strategic use of organizational choices to develop and support ideas

Rubric Scores:

- 6 - Exceptional
- 5 - Commendable
- 4 - Adequate
- 3 - Limited
- 2 - Inadequate
- 1 - Failing
- 0 - Off-topic or plagiarized

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- Students select their final assignment based on the genre that will most effectively express the story they want to tell and craft their writing to accomplish their purposes.
- Students produce one of the following: a set of paired poems; a profile feature article; or a work of creative nonfiction. This assignment is in addition to an assignment to write a one-page literary analysis of the issues and contexts Garcia addresses in her poems.
- Students learn to describe how a poet’s choices create meaning; analyze the effects and functions of a poet’s choices; understand and respond to a critical need or issue address by a literary text; make connections across texts and conversations; and use literary strategies to produce a creative work.

Mini-Module (Category 4)

Unit Summary

The two portfolio mini-modules are “Introducing ERWC 12: Reflecting on Learning and Using Portfolios” and “Final Reflection on Learning: The ERWC 12 Portfolio.” These open and close the yearlong course.

The 13 mini-modules, from which teachers/schools select at least three to teach, include the following:

- “Introducing the Rhetorical Situation”
- “Introducing Ethos, Pathos, and Logos”
- “Introducing Genre as Rhetoric”
- “Introducing Transfer of Learning”
- “Introducing Kairos”
- “Introducing Inquiry Questions”
- “Reviewing the Rhetorical Situation”
- “Introducing Stasis Theory: Finding Common Ground and Asking Questions”
- “Introducing the Toulmin Model of Argumentation”
- “Introducing Exigence”
- “Analyzing Audience: Pathos as Inquiry”
- “Becoming Assessment Savvy”
- “The Classical Pattern of Persuasion”

These mini-modules are designed for grade 11 or 12 and take a few days to a week or two to teach. The mini-modules are intended to introduce or reinforce foundational concepts and/or strategies that are further developed in full-length course modules. Key concepts addressed in the mini-modules—sometimes referred to as threshold concepts—include the rhetorical situation (audience, purpose, occasion); Aristotelian rhetorical appeals (ethos, pathos, and logos); genre; metacognition; and transfer of learning.

The concluding mini-module, “Final Reflection on Learning,” provides opportunities for students to look back on the year’s learning and review what they’ve discovered and aspects of their reading, writing, listening, and speaking that may call for further development as they prepare for college and careers. Both the introductory and concluding portfolio mini-modules directly address elements of Universal Design for Learning, including goal setting, formative assessment, student self-assessment, and metacognition.

Sample Assignment from “Introducing Genre as Rhetoric”

Activity 6: Considering Your Task and Your Rhetorical Situation

Your writing assignment is to conduct a genre analysis of three to five examples of a genre you want to write or learn more about. You can choose almost any genre, such as brochure, letter to the editor, public service announcement, commercial, personal letter, report, application, form, email, social media post, meme, and so on, but be sure to choose something you can collect samples of, so you can look at the genre across different examples. Additionally, it would be best to choose a genre that you want to eventually write, so the analysis can benefit you the next time you need to use that genre.

In this writing assignment, you will analyze the genres you collected in ways similar to how we analyzed the “Wanted” posters. The purpose is for you to analyze the genres, so you can write in those genres. You might choose something with which you have some familiarity and want to explore further in order to be more rhetorically effective in that genre. It would not be a good idea to choose a genre that you are very

familiar with and already know how to use to be rhetorically effective. Collecting several samples of your selected genre will help you understand what the genre requires and how you can make the genre your own.

Your genre analysis should be 200 to 300 words and include these four qualities:

- A summary of the genre you chose and its rhetorical situation, including a list of the texts you collected as examples of the genre
- An analysis of the common or required features across genres, with evidence
- An analysis of the differences across genres, with evidence
- A reflection on how you might use the genre in the future or what you learned about the genre from doing the analysis

This is not a formal essay; you do not need a formal introduction or conclusion, as the summary and reflection noted in the required qualities can orient your readers just as well.

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

a. Students complete the assignment by identifying a genre that interests them, collecting examples of the genre, and conducting a genre analysis across multiple samples.

b. Students produce a short written analysis of their selected genre.

c. Students learn to define genre as part of the rhetorical situation, including paying attention to the constraints of a genre while seeing the rhetorical possibilities and creativity of a communication situation; cultivate genre awareness through the analysis of genres; and apply genre awareness to a new rhetorical situation.

Sample Assignment from “Introducing Kairos”

Activity 4: Reading for Understanding

Read the article “Choosing the Right Words at the Right Time” by Jennifer Fletcher. As you read, think of how the concept of kairos can help you be a more effective communicator. Annotate advice or examples that you find useful.

Activity 6: Summarizing and Responding

Based on your reading of the article, discuss the questions that follow with a partner or small group. Record your responses in your notes.

1. What’s the difference between the need and the opportunity for rhetorical action?
2. Why are social expectations (or “decorum”) part of kairos?
3. How can kairos be used as an inquiry strategy? What kinds of questions can speakers or writers ask to learn more about the kairos of a particular rhetorical situation?
4. How can kairos be used as a persuasive strategy?
5. How can kairos be used as a reading strategy?
6. What’s one piece of advice or example from the article that you found helpful?

Activity 7: Considering Kairos and the Rhetorical Situation

Read “The Undercover Parent” by Harlan Coben. Note where and when it was published. Then respond to the following questions in a quickwrite or pairs conversation.

- What was the immediate social situation in which this article was written? What was happening in the world at that time in terms of technology use? Who was Coben’s first audience?
- To what extent are the issues Coben addresses relevant today?
- To what extent has the conversation about teenagers and technology use changed since the article was first published? To what extent has the conversation about privacy rights changed?
- How far back do these issues go? How much of this history is important to know? To what extent do you see this text as participating in an ongoing conversation?
- What else has changed—culturally, socially, or politically—since the article was first published?
- What additional context does the article provide for understanding today’s issues?
- What are the most timely and important parenting and/or technology issues that need to be addressed today?

Summary: a. How will students complete the assignment? b. What will students produce? c. What will students learn?

- a. Students complete the assignments by reading, annotating, discussing, summarizing, recording notes, and doing a quickwrite.
- b. Students produce an annotated text, a summary of a pairs or group discussion, and a quickwrite.
- c. Students learn to understand and apply the rhetorical concept of kairos; develop increased situational awareness and responsiveness; and explore kairos as an inquiry strategy.

Sample Assignment from “Final Reflection on Learning: The ERWC 12 Portfolio”

Activity 1: The Portfolio Letter – A Final Reflection on Learning in ERWC

Purpose: At the end of this year, you will put together a collection of your work for your ERWC portfolio. Imagine that you are presenting and evaluating your work in order to demonstrate that you have achieved expected course learning goals. The portfolio will include a portfolio analysis of your work over two semesters with representative assignments from various times during the year.

Requirements: Document minimum: quickwrite, annotated text, summary, and three timed or process essays (one each from early, middle, and late phases of the year).

Portfolio Letter: Write a portfolio letter analyzing your reading and writing processes and the **progress** you have made during the past two semesters. Use the Student Learning Goals Self-Assessment exercise to evaluate your own progress, drawing upon your responses as you compose your letter. Your letter should make a persuasive text-based argument that you have met ERWC Portfolio Criteria. You must refer to the assignments themselves and discuss **all** parts of your portfolio. In this analysis you should address the following questions:

- Why did you choose these particular assignments (including the three essays)?
- What was the process you went through to complete the quickwrite, the annotated text, and the summary? How has the process you go through to create documents like these changed?
- How has your ability to write academic essays developed? Include specific examples from your three essays to provide evidence of your process and/or progress. For ideas, look back on

journals, memos, or “Reflections on Reading and Writing” you have done throughout the semester and/or compare earlier work with later

- What have you learned about your own strengths and needs for improvement as a reader and writer and the ways your reading and writing have changed? How have you modified your reading and writing processes? Provide examples of changes in writing processes where
- What have you learned about the expectations of academic reading and writing while completing these assignments? In what ways have you been able to transfer to your other classes what you have learned about those expectations?
- What can you do now that you could not do at the beginning of the year? Provide specific
- In what areas of your reading and writing do you still see needs for further growth and development? What specific goals could you set for yourself to improve your reading and writing?
- How well do you believe you are prepared for the academic reading and writing you are likely to encounter in college? Explain your grounds for that belief.

Place this analysis at the beginning of your portfolio in front of Parts I through IV.

Part I: Quickwrite (Place items in the following order):

- Selected quickwrite
- Prompt for quickwrite
- Rationale for choosing this particular quickwrite

Part II: Annotated Reading (Place items in the following order):

- Selected annotated reading
- Rationale for choosing this particular annotated reading
- Reflection on what you have learned about the ways in which annotating texts contributes to your reading and understanding of them

Part III: Summary (Place items in the following order):

- Selected summary
- Rationale for choosing this particular summary
- Reflection on what you have learned about how to write summaries and their value to you as a student

Part IV: Three Essays (one from early, middle, and late phases of the year)

- Three essays selected, date each was completed, and the module on which each was based
- The prompts for these three essays
- What you have learned about writing essays this year and how these three essays demonstrate your growth as a writer
- An explanation of what your next goals as a writer are and how you plan to work toward their

Format

Place the Portfolio Letter at the front of the portfolio you submit. Behind the Portfolio Letter, place Parts I through IV in the file with a paper clip holding together each of the parts. Make sure the parts of the portfolio are in the following order: I. Quickwrite; II. Annotated text; III. Summary; and IV. Three essays.

For the Teacher: Evaluating the ERWC Portfolio

Use the following criteria to evaluate the students' portfolios. You will be considering the degree to which the portfolio provides evidence of student ability in several areas.

Criteria

- Portfolio provides evidence of **exceptional ability** in the areas
- Portfolio provides evidence of **adequate ability** in the areas
- Portfolio **fails to provide evidence of adequate ability** in the areas

Areas to Consider

1. Understand key rhetorical concepts, such as audience, purpose, context, and genre through analysis of texts.
2. Cite textual evidence to support analysis of what a text says and implies.
3. Analyze how ideas, events, and/or narrative elements interact and develop over the course of a text.
4. Determine the meaning of words or phrases as they are used in a text.
5. Analyze an author's assumptions and appeals, for example, ethos, logos, and pathos.
6. Analyze the author's use of rhetorical devices and strategies.
7. Write a variety of text types for real audiences and purposes, making effective rhetorical choices in light of those audiences and purposes.
8. Contribute the writer's own ideas and opinions about a topic to an ongoing conversation in ways that are appropriate to the academic discipline or context.
9. Write reading-based arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence; make warranted and reasonable assertions about the author's arguments and themes by using elements of the text to defend and clarify interpretations.
10. Develop academic/analytical texts that are focused on a central idea and effectively organized.
11. Incorporate the texts of others effectively and use documentation styles suitable to the task, genre, and discipline.
12. Edit for clarity and for standard written English grammar, usage, and mechanics.
13. Select words and phrases that express precise meaning concisely and effectively, taking into consideration the rhetorical purpose of the text.
14. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
15. Demonstrate ability to observe, evaluate, and regulate one's development as a writer, including the identification of areas needing further growth.

Course Materials for 11 Selected Modules as Indicated in Course Overview

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
<i>The Curious Incident of the Dog in the Night-Time</i>	Mark Haddon	Vintage Books, Random House	2004		Yes
“Ode to a Grecian Urn”	John Keats	Poetry Foundation	1819	https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn	Yes
“Dover Beach”	Matthew Arnold	Poetry Foundation	1851	https://www.poetryfoundation.org/poems/43588/dover-beach	Yes
<i>The Tragedy of Hamlet, Prince of Denmark</i>	William Shakespeare	Simon & Shuster	1599-1601/ 2012		Yes
<i>Zen and the Art of Motorcycle Maintenance: An Inquiry into Values</i>	Robert M. Pirsig	Vintage Books	1974/2014		No
“On Leaving On Staying Behind”	Diana Garcia	Prairie Schooner	Vol. 88, No. 4, 2014		Yes

Periodicals

Article title	Periodical title	Authors	Date	Website
“The Ways We Lie”	<i>Utne Reader</i>	Stephanie Ericsson	1992	
“Waste More, Want More: America Throws Out Good Food”	<i>New America Media</i>	Andrew Lam	8/24/2012	http://newamericamedia.org
“Embrace Boredom to Become More Creative”	<i>Psychology Today</i>	Ian H. Robertson	1/20/2014	https://www.psychologytoday.com/us/blog/the-winner-effect/201401/embrace-boredom-become-more-creative
“The Undercover Parent”	<i>The New York Times</i>	Harlan Coben	3/16/2008	https://www.nytimes.com/2008/03/16/opinion/16coben.html?_r=0
“George Saunders’s Advice to Graduates”	<i>The New York Times</i>	Joel Lovell	7/31/2013	https://6thfloor.blogs.nytimes.com/2013/07/31/george-saunderss-advice-to-graduates
“Obama’s Immigration Cynicism”	<i>The Wall Street Journal</i>	Editorial Board	9/8/2014	https://www.wsj.com/articles/obamas-immigration-cynicism-1410125541
“Immigration Reform Calls for Leadership, Not Political Calculation, Without Delay”	<i>The Los Angeles Times</i>	Editorial Board	9/7/2014	https://www.latimes.com/opinion/editorials/la-ed-immigration-reform-20140907-story.html
“Don’t Be Scared by NRA Hysteria. Be Scared Congress Will Do Nothing”	<i>The Washington Post</i>	Editorial Board	2/23/2018	https://www.washingtonpost.com/opinions/dont-be-scared-by-nra-hysteria-be-scared-congress-will-do-nothing/2018/02/23/8b94589a-18a9-11e8-8b08-027a6ccb38eb_story.html?noredirect=on&utm_term=.ae06e81e2793

Websites

Title	Author(s)/Editor(s)/ Compiler(s)	Affiliated Institution or Organization	URL
“Ten Most Wanted”	US Federal Bureau of Investigation	US Federal Bureau of Investigation	https://www.fbi.gov/wanted/topten
“Bored and Brilliant Challenge 1: In Your Pocket”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/bored-challenge-1
“Bored and Brilliant Challenge 2: Photo Free”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/challenge-2-photo-free-day/
“Bored and Brilliant Challenge 3: Delete That App”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/challenge-3-delete-app/
“Bored and Brilliant Challenge 4: Take a Fauxcation”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/challenge-4-take-fauxcation
“Bored and Brilliant Challenge 5: One Small Observation”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/challenge-5-one-small-observation/
“Bored and Brilliant Challenge 6: Dream House”	Manoush Zomorodi	<i>WNYC Studios</i> , New York Public Radio	https://www.wnycstudios.org/story/bored-and-brilliant-challenge-6-dream-house/
“Journalists Target Second Amendment and NRA, and Other Examples of Outrageous Media Bias”	Dan Gainor	<i>Fox News</i>	https://www.foxnews.com/opinion/journalists-target-second-amendment-and-nra-and-other-examples-of-outrageous-media-bias

Primary Documents

Title	Authors	Date	URL
“1868 Wanted Poster Following McGee’s Assassination”	Henry J. Friel	4/7/1868	https://commons.wikimedia.org/wiki/File:1868_wanted_poster_following_McGees_assassination.jpg
“Wanted by the FBI: James Earl Ray”	US Federal Bureau of Investigation	4/19/1968	https://commons.wikimedia.org/wiki/File:Fbi_wanted.jpg
“Bonnie and Clyde Wanted Poster”	US Department of Justice	5/21/1934	https://commons.wikimedia.org/wiki/File:Bonnie_%26_Clyde_wanted_poster,_1934.jpg
“Wanted by the FBI: Leonard Peltier”	US Federal Bureau of Investigation	12/3/1975	https://commons.wikimedia.org/wiki/File:Leonard_Peltier_FBI_Poster.gif
“Wanted by the FBI: Julieanne Baldueza Dimitrion”	US Federal Bureau of Investigation	n.d.	https://www.fbi.gov/wanted/wcc/julianne-baldueza-dimitrion/@@download.pdf

Multimedia

Title	Authors	Director	Name of video series	Date	Website	Medium of Publication
“How Boredom Can Lead to Your Most Brilliant Ideas”	Manoush Zomorodi		TED Talk	4/27/2017	https://www.ted.com/talks/manoush_zomorodi_how_boredom_can_lead_to_your_most_brilliant_ideas	Web video
“On Leaving On Staying Behind”	Diana Garcia			6/6/2018		Audio recording of author reading poems, “On Leaving On Staying Behind”
George Saunders Commencement Speech 2013	George Saunders			5/11/2013	www.youtube.com/watch?v=ruJWd_m-LgY	Web video

Other

Title	Authors	Date	Course Material Type	Website
<i>WASTELINE</i>	GreenWaste Recovery	Summer 2017	Industry Newsletter	https://www.greenwaste.com/seaside/single-family/outreach
“Choosing the Right Words at the Right Time”	Jennifer Fletcher	2018	Essay developed for “Introducing Kairos” module	
“Interview with Diana Garcia”	Jennifer Fletcher	7/17/2017	Transcript of interview conducted for the “On Leaving On Staying Behind” module	