

Instructor's Resource Manual

For

The Reid Guide for College Writers

Twelfth Edition

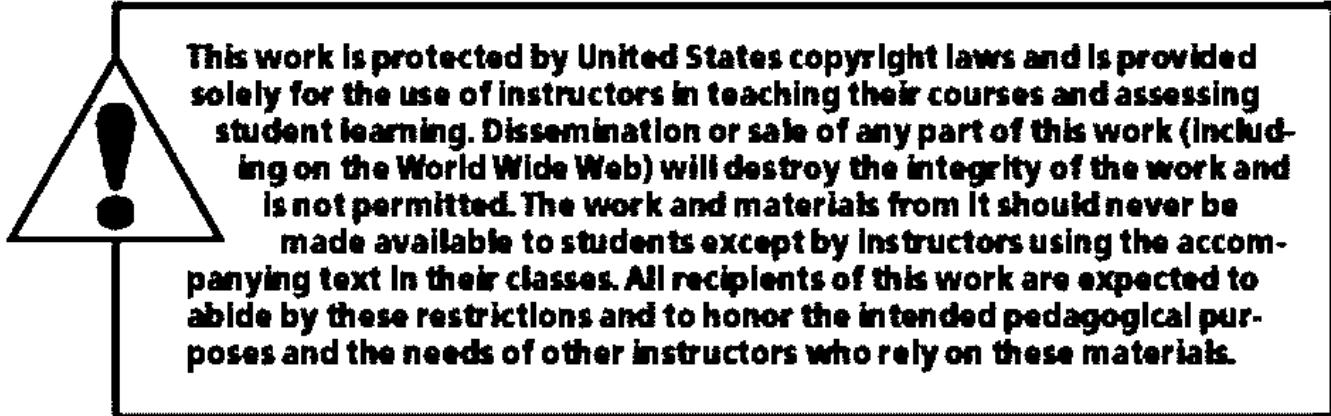
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Author's Notes

Thanks

The authors are grateful for the contributions of the composition faculty and students at Colorado State University and York College of Pennsylvania. We are also in the debt of scores of researchers in Writing Studies, whose work has contributed to the knowledge base and teaching practices of our field.

PART I: Teaching Guide

Teaching Resources, Objectives, and Guidelines

Most beginning teachers of composition are no longer handed a textbook, pointed toward a classroom, and given a wave of the hand and a cheery “Good luck!” Now teachers often enroll in a class in the teaching of composition, take seminars on teaching, and have the support of composition faculty who teach composition themselves and know how to help beginning teachers. Even with a support group, however, beginning teachers should take advantage of the wealth of published information about teaching composition.

First, there is an abundance of material related to teaching composition available online. The Council of Writing Program Administrators, at wpacouncil.org, has several important position statements, including their “WPA Outcomes Statement for First-Year Composition,” “The Framework for Success in Postsecondary Writing” and their especially helpful statement on plagiarism, “Defining and Avoiding Plagiarism: The WPA Statement on Best Practices.” In addition, online writing centers such as the Purdue Online Writing Lab, at owl.english.purdue.edu, and Colorado State University’s Online Writing Center, at writing.colostate.edu, are valuable resources. At the CSU site you can access the Teaching Exchange at the WAC Clearinghouse, which has information on teaching resources, sample class syllabi, class activities, and reading suggestions. Finally, most schools have their own syllabi, lesson plans, and teaching ideas online at sites easily found through search engines such as Google.

Next, many books on teaching writing are wonderful resources for both new and experienced teachers. In Part 3 of this Instructor’s Manual is a brief bibliography of a few of the more popular introductory books on teaching writing. Most of these give helpful advice on subjects such as teaching critical reading, designing assignments, evaluating writing, using portfolios, conducting effective conferences, designing peer group workshops, or responding to ELL (English Language Learning) students.

Finally, becoming a member of NCTE and its Conference on College Composition and Communication and/or the Council of Writing Program Administrators and attending one of the many regional or national conferences and workshops will continue the dialogue established in the teaching seminar on problems and questions about contemporary issues in composition teaching.

Objectives for First-Year Composition

The following guidelines for composition courses appear in the “WPA Outcomes Statement for First-Year Composition” (Version 3.0, approved 17 July 2014). *The Reid Guide* is designed to help students and teachers meet all of these outcomes.

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of first-year composition, students should

- 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 and use 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

Faculty in all programs and departments can build on this preparation by helping students learn

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should

- 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 to how these features function for different audiences and situations
- 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 interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or *composing processes* to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should

- 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 to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should

- 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
- 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

Faculty in all programs and departments can build on this preparation by helping students learn

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

Basic Guidelines for Teaching Writing

If you are new to teaching composition, these guidelines will make more sense as you gain experience and confidence in the classroom, so read these before you begin teaching and again *after* you have taught for a few weeks. The following sections of this guide develop each of these ideas with specific strategies and handouts for your class.

On Your Role as Teacher

- ! In the classroom, be absolutely honest about what you know or don't know. To be a good writing teacher, you don't necessarily have to assume the role of the expert or writing guru. Students already know quite a bit about the language. Let them teach you—and the rest of the class—what they already know (or need to know). And this includes multimodal composing, in which students might well have more experience than us—but less critical distance from it than we can supply.
- ! Resist the temptation to transmit ways to write by lecturing. To be a good writing teacher, you don't have to lecture about the aesthetics of nonfiction prose or the intricacies of passive voice, parallelism, or topic sentences. Students learn to write better by writing and through feedback. To teach writing effectively, you do need to *listen* to your students and carefully *read* what they are writing.
- ! Writing teachers should be coaches. A writing teacher helps other writers communicate their ideas. A writing teacher gradually makes himself or herself dispensable by teaching writers to recognize and solve the problems they confront during the writing process.
- ! Writing teachers should write. They should model for their students not just their completed essays or products but their own processes for writing—however halting, recursive, or stumbling those processes may be. Writing teachers should be part of the community of writers that they guide; you might even complete the assignments you give students to see what it feels like—and perhaps even share that writing (and the related struggles) with them.

On the Structure of Your Class

- ! A writing class should be a laboratory or workshop. Simply transforming a class into a workshop, however, does not make it easy to plan and run. Start with learning outcomes, and then spend your preparation time designing sequences of writing, reading, discussion, or workshop activities that will enable students to achieve those outcomes.
- ! Be sure to connect any “lesson” or material to be covered to students’ own writing. If you are discussing pieces written by professionals, focus not only on the content, but on the writer’s strategies and choices in

relation to students' drafts. Then you can ask students to apply what they learned to their own drafts. If you are reviewing punctuation or usage, cover a few rules and then ask students to look for those usage issues as they edit their own—and others'—writing.

- ! Writing improvement is achieved by both individual practice and collaborative writing and learning. Use collaborative groups to balance (but not eliminate) writing performed by a single person.
- ! Use writing-to-learn as one of your teaching strategies. Before discussing an essay, for example, ask students to describe, in their journals, their own experiences with or knowledge of its topic. At the end of a discussion session, ask students to write one question they still have. When students read each other's papers, ask them to write a short summary of the paper before offering feedback to the writers.
- ! Remember that individual students have different learning styles. Some learn quickly by reading, some through discussion, some by hands-on experience, some by drawing or diagramming, some by reading aloud or listening, some by a combination of styles. Draw on a variety of these styles as you plan your classes, and help the class members become a kind of writer's group.

On Your Role as Audience and Evaluator

- Establish clear standards and criteria for your evaluation of writing. (Students can help generate and articulate these criteria.) Encourage students to use these criteria as they revise their own and other students' writing. There should be no "hidden agendas" in the evaluation of writing. And be sure that your comments focus on the criteria that you set.
- Give your most careful written responses to mid-process drafts, when students can test and apply your suggestions and comments. Your intervention during the writing and revising process should, along with peer responses, receive more emphasis than comments on final drafts.
- Let your responses to drafts and final products be guided by the writer's sense of purpose, audience, context, and genre mode. Your evaluation should begin by estimating how successfully the writer has achieved his or her purpose for that particular audience and context.
- Although you may feel torn between your "enabling" role as a coach and your "judgmental" role as evaluator, the roles are not really in conflict. As a coach, you encourage students during the writing process by offering advice, pointing out weak areas, and suggesting revision strategies. As an evaluator of a written product, you praise strengths and note weaknesses. You work just as hard communicating your high standards for writing as you do encouraging students to do their best. Excellence is a single standard.

Course Syllabi, Policy Statements, Lesson Plans

Administrative Matters and Policy Statements

Any experienced teacher will tell you not everything will turn out precisely as you planned. Essay assignments may not work; students may disappear and show up a month later; collaborative group projects may fizzle or explode in your face; and students may challenge your authority. It is also likely that students will seem obsessed in general about grades and in particular about their grade on the last assignment or their grade in the course. An explicit policy statement is the best protection against grade complaints by students. In many cases, the program within which you are teaching will have suggested or require policy statement language. If that is not the case, or if you have some room for customizing, what follows can be useful.

A thorough policy statement shows that you have carefully planned your course, determined which activities or essays are most important, and carefully communicated your learning outcomes and standards to your students. Think of your policy statement as a contract between you and your students. It spells out the commitments agreed upon by both teacher and student.

As you write your own policy statement, pay attention to your tone and attitude. Remember that your policy statement should not be just a legal document describing what might seem like a prison sentence for your students. Be sure to include *your* side of the contract: How you will grade, how much assignments are worth, and when you will return papers. Also, be positive about the value of the course and your willingness to help. Let students know that you are eager to help them improve their writing.

Perhaps the most important element of the policy statement, and the piece of writing that will be most generative for you as a writing teacher, is the course description. This will give you the opportunity to tell your students your expectations for your class. Be sure to also include course learning outcomes. They may be provided by your program or WPA, or you may need to construct them yourself; but in either case, they should reflect your own voice as a teacher. The Learning Objectives for each of the chapters of this edition are listed both in the parent text and in each chapter of Part 2 of this manual.

Use the following sample policy statement as a guide. Revise as necessary for your particular course and students.

Policy Statement English 101 Sec. 19 Spring 2013

Instructor: Ms. Norris

Office: 345 Aylesworth Hall

Office Ph: 221-6723

English Office Ph: 221-6420

Office Hours: 2–4 MWF & by appt.

Writing Center: 6 Eddy Bldg.

Computer Lab: 300 Eddy Bldg.

Course Description

English 101 is a workshop class in essay writing designed to prepare you for the college academic community. It will improve your critical reading skills and teach you processes and strategies for writing expository and argumentative prose in a rhetorical situation. You will learn to develop and support a main idea or claim for an audience. You will practice strategies for selecting and focusing on a topic, collecting ideas, shaping and organizing your thoughts, supporting your ideas with evidence, and revising and editing to strengthen your writing and clarify your style.

Required Texts and Materials

- *The Reid Guide for College Writers*, 12/e (Pearson), Reid and DelliCarpini
(Bring this text to every class.)
- A college dictionary
- [As appropriate for your institution] Access to word-processing software and connections to our Course-Management site OR pocket folder for submission of papers

Prerequisites

To enroll in English 101, you must have taken the English Placement Examination and been placed in E 101. If you have not yet taken the placement examination, go to the English Department, 359 Eddy Bldg.

Course Policies

Attendance: In this course, you are expected to help others with their writing as well as revise your own writing. You must, therefore, attend all class sessions. Missing class on a day when an essay draft is due will reduce your essay grade by a full letter. More than *three* absences will lower your final course grade. Excessive absence will result in failure of the course. If you miss a class, you are responsible for getting the assignment from another member of the class. If you know you will miss class because of illness or another commitment, please call me and leave a message *before* you miss class. Please do not arrive late to class.

Late Papers: In order to treat all students fairly, late papers *cannot be accepted*. The grade will be zero and the paper is not revisable. In case of a legitimate problem, contact me at least one day *before* the due date.

Submitting Essays: On assigned due dates, remember to submit all required materials in a *pocket folder* [*OR through our Course-Management system*]: final draft (typed and double spaced), postscript, rough draft(s), workshop sheets, revision plans, photocopies of sources, collecting notes, and relevant journal entries.

Returning Graded Essays: I will return your graded essays within 7 to 10 days after you hand them in. Usually, I will ask you to respond, in your journals, to the comments made on your papers.

Workshops: All essays will be workshopped in class. Essays without workshop response will drop one full grade.

Conferences: Several conferences are required during the term. Please sign up and bring your text and folder containing all your notes and drafts. Missing a conference appointment is the same as missing class.

Plagiarism: You are expected to give and receive help in this class, but all written work must be your own. Read the sections on plagiarism in the *PHG*. If you plagiarize, in whole or part, from library or field sources or from other students' essays, or if you fail to document properly, *the minimum penalty is an F for the essay*. You might also be placed on probation or expelled from the university. If you have any questions about plagiarism, ask before you act.

Writing Center: The Writing Center is located in 106 Eddy Bldg. The hours of the center are posted on my office door. Please do not hesitate to use the tutor's assistance. Remember to bring a copy of your assignment and your drafts to any Writing Center conference.

Computer Lab: English 101 is a computer-assisted course. If you are not using your own computer, sign up for computer times at the lab in 300 Eddy. If you cannot use a computer, please check with me at the beginning of the course.

Course Grading: Your grade in this course will be based on the following:

Remembering Essay	100 pts./10%
Rhetorical Analysis	50 pts./5%
Analyzing a Visual	50 pts./5%
Explaining Essay	100 pts./15%
Evaluating Essay	150 pts./15%
Problem Solving/Arguing Essay	150 pts./15%
Major Revision	100 pts./10%
Reading Quizzes	50 pts./5%
Online Blog or Journal	100 pts./10%
Class Attendance & Participation	100 pts./10%
Final Examination (In-Class Essay)	50 pts./5%

Total pts. = 1,000

A Final Note: I want you to use your time and effort in this class as positively as possible, to read and write about topics relevant to your personal and academic interests. Most of the members of this class are not English majors, so I am not expecting that you become literary critics. Wherever possible, I will encourage you to learn and write about all the other subjects you are taking. If at any time you have a question about your writing, please talk to me after class or at my office.

Writing Lesson Plans

Some departments provide a general syllabus outlining the number and kinds of essays, required reading, due dates, and class topics. You may even have a detailed, day-by-day schedule to guide your own class. Be sure that these plans are based on the course's (and the individual day's) learning outcomes. It is often a good habit to write those objectives on the board at the beginning of class and review them at the end. As the semester progresses, however, you will need to adjust your syllabus to meet the needs of your own students.

Perhaps you need to stop and review or clarify an assignment. Perhaps students need more time collecting or researching. Perhaps they need an additional day for revision. Inevitably, you will have to modify your class plans, speed up, slow down, or change directions. When that happens, you'll need to be flexible enough to make changes.

Writing your own lesson plans requires choosing from a variety of possible activities—those most likely to help your students at that particular time. Focus not on transmitting concepts, but on creating a sequence of activities that give students the opportunity to practice the kinds of writing that will help them achieve your learning outcomes (and those in this textbook).

To illustrate how to put a class plan together, first look at the *possible class activities*. Then think about a *sequence* for those activities that makes sense for your students. Finally, put the sequenced activities together in a *lesson plan* that is appropriate for your class.

Possible Class Activities

- ! Giving a *writing assignment*, explaining the assignment, and doing some prewriting
- ! Reviewing and discussing *features of rhetoric*: purpose, audience, writing situation, context, genre, shaping strategies, revision, or editing
- ! Working with the use of appropriate software for multi-modal composing
- ! Discussing ways that research and writing concepts can be transferred to work in other courses
- ! *Reading and/or discussing* a professional or student essay from the text, focusing on the moves the writer made or re-engineering the planning and research that led to its creation
- ! *Modeling* for students how to annotate professional or student essays, how to do collaborative annotations, or how to give good advice during a peer workshop
- ! Conducting *collaborative workshops* on some phase of students' writing process
- ! Asking students to do a *write-to-learn* entry in their journals about some topic under discussion
- ! Allowing students time in class to *write plans* for planning research
- ! Giving students time to write a “zero” or discovery draft in class, then providing opportunities for peer feedback
- ! Having students give a short *presentation* on their work in progress, allowing them the chance to gather feedback
- ! *Conferencing* with students in class about topic selection, research possibilities that fit that topic, and/or revising their plans and their drafts to reinforce the iterative nature of the writing process
- ! Reviewing *handbook* items on grammar, punctuation, or conventions of mechanics and usage