



**Office of the Superintendent**

**DATE: March 5<sup>th</sup>, 2026**

**AGENDA TOPICS: English 11 and 12 Curriculum for WHS and WCHS**

**PRESENTER: Michelle O'Dell**

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**BACKGROUND INFORMATION:**

In accordance with all relevant Education Code and current Board Administrative Regulation 6161.1 and Board Policy 6161.11; following a review and selection process that included approval by the CIA Advisory Committee, and a period of public review; I am pleased to present our recommendation to the Board of the WUSD, the adoption of:

**English Curriculum**

**1) Grade Level:** English 12th Grade (Willows High School and Willows Community High School)

**Publisher:** California State University, 2019

**Text/Novel:** please see pages 15-19 of the following pages for the CSU Expository Reading and Writing 3.0 (12th) course materials which include novels, expository articles, poems, plays, speeches, videos, and other primary documents (e.g. wanted posters and websites).

This is Curriculum designed to meet UC/CSU a-g requirements and prepare students for college-level reading and writing. The modules are aligned with California standards. There are 40 full-length modules (Shakespeare drama, full-length books and contemporary issues) teachers can choose from to build the year-long course. The course starts and ends with smaller portfolio modules which focus on metacognition and goal setting/reflection. Examples of the contemporary issues modules include "Juvenile Justice," "Politics of Food," "Bored and Brilliant," and "Waste More, Want More." Examples of full-length books include *Into the Wild*, *The Curious Incident of the Dog in the Night-time*, and *1984*.

Offering this course and curriculum would help our students avoid remedial English placement at a CSU as a grade of C- or better in ERWC 12 allows students to bypass the remedial, non-credit courses they would have to take if they don't score a 3 or 4 (meets or exceeds standard) on the CAASPP/EAP test they take as juniors.

**2) Grade Level:** English 11th Grade (Willows High School and Willows Community High School)

**Publisher:** California State University, 2019

**Text/Novel:** please see pages 11-15 of the following pages for the CSU Expository Reading and Writing (11th) course materials which include American Drama, American Foundational Documents, novels, expository articles, poems, plays, speeches, videos, and other primary documents (e.g. websites, The Declaration of Independent).

This is Curriculum designed to meet UC/CSU a-g requirements and prepare students for college-level reading and writing. The modules are aligned with California standards. There are 35 full-length



modules (American Foundational Document, American drama, Research, full-length books and contemporary issues) and 6 mini-modules (e.g. “Three Ways to Persuade” and “Learning to Write through Genre Awareness”).

Examples of the contemporary issues modules include “Human Impact of Climate,” “Teenage Sleepers,” “The Danger (and Power) of a Single Story,” and “A Headache Becomes a Death Sentence: The NFL’s Arguments on the Concussion Crisis.” Examples of full-length books include *The Distance Between Us*, *The Great Gatsby*, *The Things They Carried*, and *The Boy Who Harnessed the Wind*. Examples of American Foundational Documents include the Declaration of Independence, The Bill of Rights, Lincoln’s Second Inaugural Address, and the Gettysburg Address. Examples of American Drama include *The Crucible* and *Zoot Suit*.

**Dates of Review**

- Curriculum, Instruction, and Assessment Advisory (January 13<sup>th</sup>, 2026)
- Proposed Public Review (January 14<sup>th</sup>-February 12<sup>th</sup>, 2026)

**Recommendation:**

Adoption of curriculum:

1. *CSU Expository Reading and Writing (12th)*
2. *CSU Expository Reading and Writing (11th)*

**Thank you!**

# 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/](http://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/](http://piktochart.com/)) and Canva ([www.canva.com/create/infographics/](http://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	<a href="https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn">https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn</a>	Yes
“Dover Beach”	Matthew Arnold	Poetry Foundation	1851	<a href="https://www.poetryfoundation.org/poems/43588/dover-beach">https://www.poetryfoundation.org/poems/43588/dover-beach</a>	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	<a href="http://newamericamedia.org">http://newamericamedia.org</a>
“Embrace Boredom to Become More Creative”	<i>Psychology Today</i>	Ian H. Robertson	1/20/2014	<a href="https://www.psychologytoday.com/us/blog/the-winner-effect/201401/embrace-boredom-become-more-creative">https://www.psychologytoday.com/us/blog/the-winner-effect/201401/embrace-boredom-become-more-creative</a>
“The Undercover Parent”	<i>The New York Times</i>	Harlan Coben	3/16/2008	<a href="https://www.nytimes.com/2008/03/16/opinion/16coben.html?_r=0">https://www.nytimes.com/2008/03/16/opinion/16coben.html?_r=0</a>
“George Saunders’s Advice to Graduates”	<i>The New York Times</i>	Joel Lovell	7/31/2013	<a href="https://6thfloor.blogs.nytimes.com/2013/07/31/george-saunderss-advice-to-graduates">https://6thfloor.blogs.nytimes.com/2013/07/31/george-saunderss-advice-to-graduates</a>
“Obama’s Immigration Cynicism”	<i>The Wall Street Journal</i>	Editorial Board	9/8/2014	<a href="https://www.wsj.com/articles/obamas-immigration-cynicism-1410125541">https://www.wsj.com/articles/obamas-immigration-cynicism-1410125541</a>
“Immigration Reform Calls for Leadership, Not Political Calculation, Without Delay”	<i>The Los Angeles Times</i>	Editorial Board	9/7/2014	<a href="https://www.latimes.com/opinion/editorials/la-ed-immigration-reform-20140907-story.html">https://www.latimes.com/opinion/editorials/la-ed-immigration-reform-20140907-story.html</a>
“Don’t Be Scared by NRA Hysteria. Be Scared Congress Will Do Nothing”	<i>The Washington Post</i>	Editorial Board	2/23/2018	<a href="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&amp;utm_term=.ae06e81e2793">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&amp;utm_term=.ae06e81e2793</a>

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

### Primary Documents

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

### 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	<a href="https://www.ted.com/talks/manoush_zomorodi_how_boredom_can_lead_to_your_most_brilliant_ideas">https://www.ted.com/talks/manoush_zomorodi_how_boredom_can_lead_to_your_most_brilliant_ideas</a>	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	<a href="http://www.youtube.com/watch?v=ruJWd_m-LgY">www.youtube.com/watch?v=ruJWd_m-LgY</a>	Web video

**Other**

<b>Title</b>	<b>Authors</b>	<b>Date</b>	<b>Course Material Type</b>	<b>Website</b>
<i>WASTELINE</i>	GreenWaste Recovery	Summer 2017	Industry Newsletter	<a href="https://www.greenwaste.com/seaside/single-family/outreach">https://www.greenwaste.com/seaside/single-family/outreach</a>
“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	

# **CSU Expository Reading and Writing (11th)**

**California State University (CSU) Early Assessment Program (EAP)**

**Submitted:** Sep 14, 2018

**Decision:** Sep 20, 2018

## **Submission Feedback**

Approved

## **Basic Course Information**

Title:

CSU Expository Reading and Writing (11th)

Transcript abbreviations:

Length of course:

Full Year

Subject area:

English (B) / English

UC honors designation?

No

Prerequisites:

Completion of 10th grade English course (Recommended)

Co-requisites:

None

Integrated (Academics / CTE)?

No

Grade levels:

11th

Course learning environment:

Classroom Based

## Course Description

Course overview: The grade 11 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 35 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 six full-length modules drawn from five categories: 1) American foundational documents; 2) American drama; 3) full-length books; 4) research; and 5) contemporary issues (two modules). In addition, the course includes five concept 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, research reports, creative writing and performances, and multimedia presentations, 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.

### Course Content:

#### American Foundational Document Module (Category 1)

The four American foundational document module selections include the following: “The Big Breakup: The Declaration of Independence”; “*March* and the Civil Rights Movement, Then and Now”; “Segregation, Integration, Justice”; and “Speech in America.” Students read and analyze texts such as the Declaration of Independence, the Bill of Rights, Lincoln’s Second Inaugural Address, the Gettysburg Address, or *Brown v. Board of Education* in conjunction with Web sites, videos, a graphic novel (*March, Book Three*), or other contemporary articles related to the themes of the selected module. In each module, students relate historical American documents to issues of the day and synthesize their understandings to create an argument for the role the Declaration of Independence should have in our society today; what the civil rights movement should look like today; or how best to integrate people of different backgrounds or abilities, or students identify an action to solve a problem in the school, community, or world.

#### Unit Assignment(s): Sample Assignment from “The Big Breakup: The Declaration of Independence”:

##### Activity 28: Considering Your Task and Your Rhetorical Situation

What is or should be the role of the Declaration of Independence in our country today? Taking into account the survey your class did in Activity 17, the two articles from the *Washington Post*, and the text of the Declaration itself, write an essay in which you define the role that the

Declaration should have, support why it should have this role, and discuss some concrete things that could be done to achieve it.

There are many different positions that could be taken. One could argue, for example, that the Declaration achieved its purpose at the time, but now that we are a separate country, its job is done. On the other end of the spectrum, one could argue that it expresses the hopes and dreams of our country and should be remembered and consulted by everyone. If the latter is the case, both Gerson and NPR have suggested ways that people might keep the ideas of the Declaration in the forefront of the conversation, though their ideas may not be the best ones. Whatever position you take, support your arguments with words from the Declaration itself, from the discussions you have had in class, and from the two articles. You may also want to consider other sources.

You may find that some of the paragraphs you wrote in doing the activities in the module can be reworked to fit into your essay. Look back through your notes to see if there is material you can use.

- a. Students will synthesize their readings and collaborative discussions in order to take a position expressed through an argumentative essay.
- b. Written essay
- c. Students will learn to engage in collaborative discussions, synthesize multiple perspectives, analyze writing prompts and their rhetorical situation (audience, occasion, purpose), gather evidence and develop a position, and argue effectively in writing creating a product from initial drafting through final revision and editing using classroom technology, such as Google classroom, as appropriate.

### **American Drama Module (Category 2)**

The two American drama module selections include “*The Crucible: A Power Play*” and “So What’s New? *Zoot Suit* and New Dramatic Potentials.” Students read and analyze one of the full-length plays and, for *The Crucible*, a supplementary article and Web sites. Students perform dramatic readings of *Zoot Suit* and view a performance online. In the culminating task for *The Crucible*, students consider the core question—How is power used and abused?—and write an essay evaluating a character from the play or write a one-act play featuring a contemporary character of their invention. For *Zoot Suit*, students write a third act for the play exploring a present-day iteration of one of the play’s characters.

**Unit Assignment(s): Sample assignment from “*The Crucible: A Power Play*”:**

#### **Activity 23: Considering Your Task and Your Rhetorical Situation**

For the culminating assignment in this module, you will write an essay addressing the core question: How is power used and abused?

#### **Prompt 1**

Background: *The Crucible* presents a series of power plays between characters and groups of different status. Throughout the play, education, title, luck, age, gender, strength, wealth, and social connectedness confer power on individuals. In this essay, you will examine power brokerage—how characters get, use, and maintain power.

Writing Task: Choose a major character from *The Crucible*, and using the French and Raven's Five Forms of Power article, evaluate how that character assumes, utilizes, and maintains (or loses) power throughout the play. What power bases do they use? How do they use them? How could they have used a different power base to act with more humanity in the story and mitigate, or lessen, the abuse of power by themselves or other characters in the play? Make sure that you refer to your character's development of power throughout the play. Cite your evidence from at least two acts of the play. Make sure that all your assertions are documented by correctly cited facts (quotes) from your sources and supported with the quote and your rationale. The rationale should backup, or defend, your assertions.

## Prompt 2

Writing Task: Arthur Miller wrote *The Crucible* in response to his concerns about McCarthyism, the practice of making accusations of subversion or treason without proper regard for evidence. Choose a contemporary group that is currently at risk of suffering from similar abuses of power. Create a character that represents this potentially persecuted group. Write a one-act play featuring this character. Your dramatic arc should demonstrate how humanity could mitigate or fail to combat abusive power.

In selecting your topic, consider the timeliness of your message. What topics or issues are particularly relevant in the current social and historical context? How might you make use of this *kairotic* moment?

After writing your act, complete a one-page reflection in which you address the following: In your act, what power base(s) did your characters use? How did their actions mitigate the abuses of power? How is your act particularly relevant to our current social and historical context? How are your characters and situations inspired by those of *The Crucible*?

- a. Students will engage in collaborative discussions and conduct a character analysis considering the question at issue in order to take a position expressed through an argumentative essay. *OR* Students will create a character based on a contemporary issue related to themes from *The Crucible* and write a one-act play.
- b. Written essay *OR* one-act play
- c. From this activity, students will learn to engage in classroom discussions collaboratively, conduct a character analysis, gather evidence from the text, analyze writing prompts and their rhetorical situation (audience, occasion, purpose), develop a position, and argue effectively in writing. *OR* Students will learn to build on the themes of the play to create a character and write a narrative piece. Students learn to create a written product from initial drafting through final revision and editing, using classroom technology, such as Google classroom, as appropriate.

## Full-Length Book Module (Category 3)

The four book module selections include the following: the great American novel, *The Great Gatsby*; the memoir of a young immigrant, *The Distance Between Us*; the book of linked short stories based on the Vietnam War, *The Things They Carried*; and the story of learning, persistence, and innovation during the Malawi famine, *The Boy Who Harnessed the Wind*. Students read and analyze the selected book considering its literary and rhetorical features and questions at issue. Students typically engage in activities for of each section of the book—often with a major writing assignment at the conclusion of each. For example, *The Great Gatsby*

module requires students to complete four writing assignments: a letter to Nick Carraway about the social landscape of a student's own neighborhood, an essay about Gatsby's true identity, a definitional essay about love, and an essay about how the novel has affected each student's attitudes toward literature and life.

**Unit Assignment(s): Sample assignment from “*The Things They Carried* and the Power of Story”:**

You have been analyzing, exploring, and experimenting with the original literary form that Tim O'Brien invented for *The Things They Carried*. Write a fictionalized version of an event similar to the one you have experienced, using two or more of O'Brien's writing moves to convey the felt truth of this event (the point you are trying to make). You may want to adopt one of your letters or stories for this purpose—or choose another memory from your backpack. If you would prefer, you can reimagine an event from the life of someone you know, such as a parent or grandparent.

Simulate O'Brien's approaches, but make this narrative your own. You might create a fictional protagonist who shares your name and write a narrative and descriptive passage about what “you” see and think and do, or you can create two or more versions of this same event that are told from multiple perspectives or with differing styles.

Be sure to at least use the following two O'Brienesque techniques in your story:

1. A central indelible (unforgettable) image or moment that conveys the strongest core of the memory or the truth of the story. This image should be revisited several times and be told with variations. See the following stories for models of a repeated central image:
  - “The Things They Carried” (death of Ted Lavender)
  - “How to Tell a True War Story” (death of Curt Lemon)
  - “The Man I Killed” / “Ambush” / “Good Form” (the killing of the “man”)
  - The “field stories in readings 6 and 7 (the death of Kiowa)
2. Repetition of the exact same phrasing or words. This could be combined with the central image, as O'Brien does in describing “the man [he] killed.”
  - a. Students will reflect on classroom discussions and the stories read in the book and create their own narrative of an event.
  - b. Written narrative
  - c. Students will learn to analyze literary text and incorporate imagery and effective diction in their own narrative writing, using classroom technology, such as Google classroom, as appropriate.

**Research Module (Category 4)**

The two research module selections include “Service and Sacrifice” and “Daily Challenge: Mental Illness in Our Lives.” For the first, students read the full-length work, *Claudette Colvin: Twice Toward Justice*, and then conduct primary and secondary research on a community change movement of their choosing. They consider how change occurs and explore how to tell the story of a movement in their culminating task. For the second, students investigate issues surrounding Post-Traumatic Stress Disorder (PTSD) and other mental illnesses. They read and analyze a

newspaper account of a veteran with PTSD and then research a mental illness in order to write and perform a public service announcement.

**Unit Assignment(s): Sample assignment from “Service and Sacrifice”:**

**Activity 16: Considering Your Task and Your Rhetorical Situation**

**Project Overview:** We have been reading about Claudette Colvin and the role she played in desegregating buses in Montgomery, AL, and in the nation. Our discussions of the book focused on her role in supporting this change, the risks and rewards of her actions, and the overall trajectory and *kairos* that are a part of such major social change. We also compared these events with other community change events. The point of this reading and these discussions is for us to consider what role we play in our communities in making change, and for us to consider the very important notion of the relationship between risk and reward in community action contexts.

**Prompt 1:** For this writing project assignment, building from Activity 14, you will analyze how change happens socially and rhetorically in communities. Drawing on the book about Colvin, as well as at least one other community change event (locally or nationally), highlight the important moments that led toward change for the residents of Montgomery as well as what moments led the people of another movement to make change and compare how moments in both situations created opportunities for change. Be sure to focus not only on events, but also the timing of those events, the genres of the events (for example, community meetings, speeches, flyers announcing events, maps of pick up and drop off locations, schedules and maps for people who needed rides, legal documents, books or articles that report on the event in the aftermath, etc.), the audience and purpose of people taking action, the opportunities that people took to take action, and the social factors that contributed to how events unfolded (for example, laws like Jim Crow that set the stage for activism). You also need to include multimedia elements as a way to enhance the meaning and analysis of your reflection. The point of this writing is to reflect with evidence, both textual and multimedia, about what it means and what it takes to make meaningful and large scale social change.

**Prompt 2:** For this writing project assignment, building from Activity 14, choose an action that happened in your local or national community that should be documented and told. Interview knowledgeable residents of your community. Search local newspapers for information about how that story unfolded. Visit a local historical society or museum to brainstorm ideas or to find artifacts (that you can photograph and include in your text). Drawing on your experience reading about Colvin and the Montgomery Bus Boycott, use similar writerly practices and genre elements as Hoose used in his book to tell your own community’s story.

For both writing projects, you need to include at least five sources, which must include at least one primary, one secondary (the texts we read in class or that you read for homework can be counted toward these four), and one multimedia. Works cited needs to be in MLA or APA format.

- a. Students will build on classroom discussions and other activities to research an issue either through secondary sources (prompt 1) or primary sources (prompt 2) in answer to the questions posed and develop a coherent written analysis.
- b. Written report
- c. Students will learn to research an issue either through secondary sources (prompt 1) or primary sources (prompt 2) in answer to the questions posed, synthesize and document

sources, and present a coherent written analysis, using classroom technology, such as Google classroom, as appropriate.

### **Issue Module (Category 5)**

The 14 issue module selections include the following: “Chance Me: Redefining Merit”; “Changing Minds: Thinking About Immigration”; “Civil Disobedience From Thoreau to Present”; “The Danger (and Power) of a Single Story”; “Generation to Generation: Learning from Each Other”; “A Headache Becomes a Death Sentence: The NFL’s Arguments on the Concussion Crisis”; “Human Impact on Climate”; “Nonconformity: Yay or Nay?”; “Poetry is Among Us”; “Racin’ America”; “The Really Big One” (about earthquakes or other natural disasters); “Rhetoric of the Op-Ed Page”; “Teenage Sleepers”; and “What’s Next? Thinking About Life After High School.” Teachers and schools select at least two 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.

### **Unit Assignment(s): Sample assignment from “Changing Minds: Thinking About Immigration”:**

#### **Activity 20: Considering Your Task and Your Rhetorical Situation**

Read the writing assignments for this module and make notes in response to the questions below:

#### **Academic Essay**

#### **Prompt 1: Changing Other People’s Minds**

What can we learn from Ropeik and Machado in order to try to change the minds of people who “hold tenaciously” to myths about immigration?

Write an essay to be posted on a Web site for people interested in issues of changing minds about immigration such as the ADL Web site. Make an argument about how to go about changing peoples’ minds on controversial topics like immigration. Use evidence from Ropeik’s and Machado’s articles, from “Myth and Facts About Immigrants and Immigration,” and your own observations and/or reading.

Make clear whose ideas or words you are using by including the author’s names and titles of the articles. You do not need to include in-text citations (page numbers) or a reference list. If you wish to cite discussions in class and the role the Norms for Civil Discourse that your class created, do not use the names of your fellow students.

#### **Prompt 2: Changing My Mind**

As a high school student, you may be an immigrant, from a family that includes immigrants or be surrounded by immigrants and the children of immigrants. You are inundated with information and misinformation about immigration.

Write an essay to be published in your school newspaper about how your own views about immigration have evolved in response to new information and experiences. Use evidence from both Ropeik's and Machado's articles and from "Myth and Facts About Immigrants and Immigration" to explain the stages in the evolution of your thinking and to argue for your current view about immigration.

You must make clear whose ideas or words you are using by including the author's names and titles of the articles. You do not need to include in-text citations (page numbers) or a reference list. If you wish to cite discussions in class, do not use the names of your fellow students.

To prepare to write, take notes on your responses to the following questions.

- Now that you have read the texts for this module, what is your position about what it takes to change someone's mind on a controversial topic like immigration?
  - What will your purpose be in writing this essay?
  - Who will read your essay? How will you take into account your readers' knowledge, values, and assumptions? How will you engage in civil discourse and be respectful of alternative viewpoints?
  - How will you develop your own credibility as someone knowledgeable on the subject of opinion formation and immigration at this time in our country's history?
  - How will you balance your appeal to your readers' emotions with your need to provide sound factual information about immigration?
- a. Students synthesize their readings and discussions to address the final writing prompt. Both prompts ask students to develop an argument.
  - b. Argumentative writing for a Web posting or school newspaper
  - c. Students will learn to synthesize multiple perspectives, analyze writing prompts and their rhetorical situation (audience, occasion, purpose), gather evidence and develop a position, and create a written product from initial drafting through final revision and editing, using classroom technology, such as Google classroom, as appropriate.

### **Sample assignment from "The Danger (and Power) of a Single Story":**

#### **Activity 22: Considering Your Task and Your Rhetorical Situation**

After you listen to your teacher read the prompt, reread it and circle any unfamiliar words. Annotate the prompt with numbers indicating the steps you need to complete. Your class will work together to create a list of strategies to achieve each step.

**Prompt 1:** What is a dangerously narrow single story from a community you know? Perhaps it's one you believed until you learned more about the people involved, or maybe it's a single story some people believe about you or your family. Develop a narrative (fiction or nonfiction) to help complicate this simplistic belief for a specific audience. If your narrative focuses on a community different from your own, position yourself as an ally rather than co-opting the perspective you've selected. Anticipate your audience's needs by selecting a medium, genre, and style that will invite interest and empathy.

**Prompt 2:** In her TED Talk "The Danger of a Single Story," author Chimamanda Ngozi Adichie argues that stories have great power, both "to dispossess and to malign," and "to empower and to

humanize.” Choose a story from this module and decide whether, in its craft and appeal to a specific audience, it has achieved the power Adichie describes. Has it complicated a single story for an audience that previously held a simplistic view? Does it fall short by appealing only to audiences already familiar with the complex subject? Or does it wield a darker power, reinforcing a stereotype or maligning a marginalized community? Using specific evidence from Adichie’s speech, your analysis of the short story, and your investigation of the story’s intended audience, create an argument to convince your classmates and teacher that the story you select should be upheld as an example of literary social justice or rejected due to its limited appeal or purpose.

- a. Students synthesize their readings and discussions to address their choice of final writing prompt. One prompt asks students to create a narrative, and the other asks them to develop an argument.
- b. Narrative story based on the issues addressed in the module or an argumentative essay to be presented to the class
- c. Students will learn to synthesize multiple perspectives, analyze writing prompts and their rhetorical situation (audience, occasion, purpose), gather evidence and develop a position, and create a written product from initial drafting through final revision and editing, using classroom technology, such as Google classroom, as appropriate.

### **Concept Mini-Module (Category 6)**

The nine concept mini-module selections include the following: “Introducing ERWC 11: Reflecting on Learning and Using Portfolios”; “Introducing the Rhetorical Situation”; “Three Ways to Persuade”; “Email, Text, or Call? Learning to Write through Genre Awareness”; “Becoming Assessment Savvy”; “Learning for Fun and Future”; “The Classical Pattern of Persuasion”; “The Toulmin Model of Argumentation”; and “Final Reflection on Learning: The ERWC 11 Portfolio.” These mini-modules take a few days to a week or two to teach and address many key or foundational concepts to ERWC. They focus on ideas considered threshold concepts for the course that will be used in most modules as well as in other disciplines. The most critical of these are the rhetorical situation (audience, purpose, occasion); Aristotelian rhetorical appeals (*ethos*, *pathos*, and *logos*); 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.

### **Unit Assignment(s): Sample assignment from “Learning for Fun and Future”:**

#### **Activity 4: Considering Your Task and Your Rhetorical Situation**

The writing task for this module is to write a letter to another student in your class, using your understanding of *detect*, *elect*, and *connect* to suggest how your colleague can apply skills they are learning in their English class to one of their other classes. In this case, you will be doing the work of detecting for your colleague, and you will suggest ways that they can make connections between classes, but it will be up to them to elect to follow your advice, so make it convincing.

In order to make your advice convincing and helpful, you will need to interview your colleague to gather information and consider the connections you can help them make. They may be more inclined to use your advice if the class you suggest they apply their English skills in is one they especially enjoy or perhaps is one in which they struggle. Here are some questions you might ask to get you started. You will probably need to ask more to get all of the information you need. Make sure you take careful notes of your interview.

- What classes are you taking other than English?
- Which subject do you find the most interesting and enjoyable?
- In which class do you struggle the most?
- What kinds of reading do you do in your class?
- What kinds of writing do you do in your class?
- What other kinds of activities do you do?

Because you want to be helpful to your colleague, try to use your imagination to look for unexpected ways they might use English skills to deepen their learning in whichever class you choose to advise them about.

- a. Students interview their classmates and write a persuasive letter suggesting how they can transfer what they learn in English to other settings.
- b. Written letter
- c. Students will learn to synthesize what they have learned about transfer and apply it to a classmate's own situation by writing a letter of advice. They will learn to analyze their rhetorical situation (audience, purpose, occasion) to write the most effective letter, using classroom technology, such as Google classroom, as appropriate.

### **Sample assignment from “Three Ways to Persuade”:**

#### **Activity 8: Considering Your Task and Your Rhetorical Situation**

Consider the following quotations from Aristotle in defense of rhetoric:

1. Rhetoric is useful because the true and the just are by nature stronger than their opposites and if judgments are not made in the right way, the true and the just will be defeated by their opposites.
2. Even if we were to have the most exact knowledge, it would not be easy for us in speaking to use it to persuade some audiences. Speech based on knowledge is teaching, but teaching is impossible with some audiences; rather it is necessary for . . . speeches as a whole to be formed on the basis of common beliefs.
3. It would be strange if an inability to defend oneself by means of the body [such as by learning boxing] is shameful, while there is no shame in an inability to use speech.
4. If it is argued that great harm can be done by unjustly using such power of words, this objection applies to all good things except virtue, and most of all useful things like strength, health, wealth, and military strategy; for by using these justly one would do the greatest good, and unjustly, the greatest harm. (Kennedy 34-35)

We have a saying, “The facts speak for themselves.” In quotation number 1, Aristotle is saying that sometimes the facts need a little help from rhetoric. Taking this quote and the other three into account, does Aristotle make a good case that we should study and use rhetoric? Or is the use of rhetoric, especially ethos and pathos, deceptive and bad? Write a short essay in which you take a position on the use of rhetoric and analyze the four quotations from Aristotle.

- a. Students reflect on classroom discussions and other activities to write an essay taking a position on the use of rhetoric.
- b. Written essay
- c. Students will learn to synthesize what they have learned about Aristotelian appeals and consider Aristotle's view in writing a short argumentative essay, using classroom technology, such as Google classroom, as appropriate.

### Course Materials

#### Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
The Crucible: A Play in Four Acts	Arthur Miller	Penguin	2003	[ empty ]	Yes
The Distance Between Us: A Memoir	Reyna Grande	Washington Square Press	2013	[ empty ]	Yes
Claudette Colvin: Twice Toward Justice	Phillip Hoose	Farrar Straus Giroux	2009	[ empty ]	Yes
"Barbie-Q" from Woman Hollering Creek	Sandra Cisneros	Random House	1992	[ empty ]	Yes
"The Lesson" from Gorilla, My Love (JIGSAW TEXT)	Toni Cade Bambara	Vintage Books, Random House	1992	[ empty ]	Yes
"The Big One, Serialized" (JIGSAW TEXT)	Tom Banse	KNKX	2018	<a href="http://knkx.org/post/big-one-serialized">knkx.org/post/big-one-serialized</a>	Yes
"Cathedral" from Cathedral (JIGSAW TEXT)	Raymond Carver	Alfred A. Knopf	1983	[ empty ]	Yes

<b>Title</b>	<b>Author</b>	<b>Publisher</b>	<b>Edition</b>	<b>Website</b>	<b>Read in entirety</b>
"The First Day" from Lost in the City (JIGSAW TEXT)	Edward Jones	William Morrow	1992	[ empty ]	Yes
"Mrs. Sen's" from Interpreter of Maladies (JIGSAW TEXT)	Jhumpa Lahiri	Houghton Mifflin Harcourt	1999	[ empty ]	Yes
"I Stand Here Ironing" from Tell Me a Riddle (JIGSAW TEXT)	Tillie Olsen	Dell	1961	[ empty ]	Yes
"The State" (JIGSAW TEXT)	Tommy Orange	The New Yorker	26 Mar. 2018	www.newyorker.com/magazine/2018/03/26/the-state	Yes

## **Periodicals**

<b>Article title</b>	<b>Periodical title</b>	<b>Authors</b>	<b>Date</b>	<b>Website</b>
America is Not a Normal Country	Washington Post	Michael Gerson	3 July 2017	www.washingtonpost.com/opinions/america-isnt-a-normal-country/2017/07/03/5e6b82a0-6024-11e7-a4f7-af34fc1d9d39_story.html?noredirect=on&utm_term=.ad2c8cf756ec
Some Trump Supporters Thought NPR Tweeted 'Propaganda.' It Was the Declaration of Independence	Washington Post	Amy B. Wang	5 July 2017	www.washingtonpost.com/news/the-fix/wp/2017/07/05/some-trump-supporters-thought-npr-tweeted-propaganda-it-was-the-declaration-of-independence/?utm_term=.8368e929ef7

<b>Article title</b>	<b>Periodical title</b>	<b>Authors</b>	<b>Date</b>	<b>Website</b>
My Family Immigrated Here Legally. I Used to Think that Made Us Special	Washington Post	Amanda Madhado	13 Oct. 2017	<a href="http://www.washingtonpost.com/outlook/my-family-immigrated-here-legally-i-used-to-think-that-made-us-special/2017/10/13/ee08b130-aec6-11e7-be94-fabb0f1e9ffb_story.html?utm_term=.3105d8b60a8f">www.washingtonpost.com/outlook/my-family-immigrated-here-legally-i-used-to-think-that-made-us-special/2017/10/13/ee08b130-aec6-11e7-be94-fabb0f1e9ffb_story.html?utm_term=.3105d8b60a8f</a>
The Secret Media Lives of Teenagers	New York Times	Ana Homayoun	7 June 2017	<a href="http://www.nytimes.com/2017/06/07/well/family/the-secret-social-media-lives-of-teenagers.html">www.nytimes.com/2017/06/07/well/family/the-secret-social-media-lives-of-teenagers.html</a>

### Scholarly Articles

<b>Article title</b>	<b>Journal</b>	<b>Authors</b>	<b>Volume/Issue/Date</b>	<b>Website</b>
Why Changing Somebody's Mind, or Yours, Is Hard to Do	Psychology Today	David Ropeik	13 July 2010	<a href="http://www.psychologytoday.com/us/blog/how-risky-is-it-really/201007/why-changing-somebody-s-mind-or-yours-is-hard-do">www.psychologytoday.com/us/blog/how-risky-is-it-really/201007/why-changing-somebody-s-mind-or-yours-is-hard-do</a>

### Websites

<b>Title</b>	<b>Author(s)/Editor(s)/Compiler(s)</b>	<b>Affiliated Institution or Organization</b>	<b>URL</b>
French and Raven's Five Forms of Power: Understanding Where Power Comes From in the Workplace (adapted)	Mind Tools Team	Mind Tools	<a href="http://www.mindtools.com/pages/article/newLDR_56.htm">www.mindtools.com/pages/article/newLDR_56.htm</a>
Rh Incompatibility (JIGSAW TEXT)	[ empty ]	Kids Health from Nemours	<a href="http://kidshealth.org/en/parents/rh.html#">kidshealth.org/en/parents/rh.html#</a>
Blood Types (JIGSAW TEXT)	[ empty ]	Teens Health from Nemours	<a href="http://kidshealth.org/en/teens/blood-types.html#kha_21">kidshealth.org/en/teens/blood-types.html#kha_21</a>
Myths and Facts About Immigration	[ empty ]	Anti-Defamation League	<a href="http://www.adl.org/resources/fact-sheets/myths-and-">www.adl.org/resources/fact-sheets/myths-and-</a>

<b>Title</b>	<b>Author(s)/Editor(s)/Compiler(s)</b>	<b>Affiliated Institution or Organization</b>	<b>URL</b>
			facts-about-immigrants-and-immigration

### Primary Documents

<b>Title</b>	<b>Authors</b>	<b>Date</b>	<b>URL</b>
The Declaration of Independence	Founders of the United States	1776	[ empty ]
The Gettsburg Address	Abraham Lincoln	19 Nov. 1863	etc.usf.edu/lit2go/184/a-lincoln-anthology/4822/the-gettysburg-address/
Inaugural Address	John F. Kennedy	20 Jan. 1961	www.nps.gov/jofi/learn/education/upload/inaugural-address.pdf

### Multimedia

<b>Title</b>	<b>Author</b>	<b>Director</b>	<b>Name of video series</b>	<b>Date</b>	<b>Website</b>	<b>Medium of Publication</b>
The Danger of a Single Story	Chimamanda Ngozi Adichie	[ empty ]	TEDGlobal 2009	July 2009	www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story	Online video and transcript
A July 4th Tradition: The Declaration Of Independence , Read Aloud	National Public Radio Staff	[ empty ]	National Public Radio	4 July 2017	www.npr.org/2017/07/04/534096579/a-july-4th-tradition-the-declaration-of-independence-read-aloud	Online audio and transcript

### Other

<b>Title</b>	<b>Authors</b>	<b>Date</b>	<b>Course material type</b>	<b>Website</b>
Three Ways to Persuade: Integrating the Three Appeals	John R. Edlund	2017	Article written to accompany course module	writing.csusuccess.org
Transfer - A User's Guide	Nelson Graff	2017	Article written to accompany course module	writing.csusuccess.org

<b>Title</b>	<b>Authors</b>	<b>Date</b>	<b>Course material type</b>	<b>Website</b>
The Classical Pattern of Persuasion	John R. Edlund	2018	Article written to accompany course module	writing.csusuccess.org
Introduction to the Toulmin Model of Argumentation	Dutch Henry	2018	Article written to accompany course module	writing.csusuccess.org

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