



Second Edition

Becoming Rhetorical

Analyzing and Composing in a Multimedia World



Jodie Nicotra

2nd Edition

Becoming Rhetorical

**Analyzing and Composing
in a Multimedia World**

Jodie Nicotra

University of Idaho



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

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WYSIWYG on *Wix* (website), 16c



Multimodal Selections

University of Idaho (website), Introduction
Elite Daily (website), 2c
Chocolate Chip Recipe from *Delish* website
(video still), 2d
The Raw Story (website), 4b
BBC News (website), 5
“Waiting for You to Notice” (screenshot), 5b
Shared Hope International (website), 5b
Different Kinds of Websites, (websites), 5c
Navigation for Different Sites: Folder Tabs vs. the “Hamburger” Menu, 5c
Microsoft “Bob” (screen capture), 5c
Morgan Stanley (website), 5c
iPad Calendar App (screen capture), 5c
Wikipedia (website), 6a
Pinterest Board (website), 6c
Biddle, “The Problem with Little White Girls (and Boys): Why I Stopped Being a Voluntourist”
(article), 6d
Stand Up 4 Public Schools (website), 6e
“The Marijuana Divide” (video still), 7e
Google Search: “mental health issues college students”, 13a
Top Academic Search Premier results for “mental health issues college students”, 13a
Top EBSCOhost results for “mental health issues college students”, 13a
Library Database with DOI number (website), 13b
“Intellectual Property” *Wikipedia* Page, 13b
“Blogging and Intellectual Property Law” (website), 13b
Wellspring, “Steel Cut Oats, a Non-Fancy Superfood” (blog excerpt), 13b
USDA, “Protect Your Baby and Yourself from Listeriosis” (fact sheet), 14c

Readings by Modality

ChurchMedia (website), 15b

Discover Los Angeles (website), 15b

Folk Couture (website), 15b

Somersby Cider (web advertisement), 15b

Digital Public Library of America (website), 15b

Inadequate Lighting (video still), 16a

Silhouette (video still), 16a

WYSIWYG on *Wix* (website), 16c

“Should We Eliminate Tobacco on Campus?” (storyboard), 16a

Assignments by Modality



Textual

Uncover Your Rhetorical Self (Chapter 1)	Write an Explanation of Something New to the Audience (Chapter 8)
Analyze an Op-Ed Piece (Chapter 3)	Explain the Same Thing to a Different Audience (Chapter 8)
Analyze Political Communications (Chapter 3)	Write a Definition Argument (Chapter 9)
Write a Comparative Ad Analysis (Chapter 4)	Evaluate a Policy or Decision (Chapter 10)
Write a Rhetorical Analysis of a Controversial Website (Chapter 5)	Write a Review of a Local Business, Event, or Attraction (Chapter 10)
Write a Comparative Analysis of Competing Websites (Chapter 5)	Review a Film for Common Sense Media (Chapter 10)
Evaluate the Rhetorical Effectiveness of a Website or App (Chapter 5)	Compose an Appreciation or Critique of a Public Figure (Chapter 10)
Tune into Event-Based Problems (Chapter 6)	Write an Evaluation of a Policy or Decision (Chapter 10)
Keep a Research Scrapbook (Chapter 6)	Write a Proposal to Address a Local Problem (Chapter 11)
Write an Initial Position Statement on an Issue, Then Question It (Chapter 7)	Write a Research Proposal (Chapter 11)
Write an Academic Response Essay (Chapter 7)	Narrative Argument (Chapter 12)
Write a Letter to the Editor (Chapter 7)	Write a “Critical Conversation” Essay (Chapter 13)
Write an Open Letter (Chapter 7)	
Entering the Discussion (Chapter 7)	

Assignments by Modality cont.



Visual & Multimodal

Uncover Your Rhetorical Self (Chapter 1)
Compare Compositions That Have Similar Purposes
but Different Formats (Chapter 2)
Map an Issue through Images (Chapter 4)
Keep a Research Scrapbook (Chapter 6)
Visualize a Problem (Chapter 6)
Create a Public Awareness Campaign
(Chapter 6)
Use Stasis Theory to Map an Issue (Chapter 7)
Create Public Awareness Campaign Posters
(Chapter 7)
Create an Op-Doc (Chapter 7)
Create an Infographic (Chapter 8)
Develop a Concept for an Explanatory Video Series
(Chapter 8)

Make Your Definition Argument Visual or
Multimodal (Chapter 9)
Create a Video Review of a Consumer Product
(Chapter 10)
Appreciation or Critique of a Public Figure
(Chapter 10)
Create a Proposal Using a Non-Print Modality
(Chapter 11)
Create a Job Application Video (Chapter 11)
Multimodal Memoir (Chapter 12)
Create a Personal Brand (Chapter 12)
Design a Poster Announcing an Event
(Chapter 15)

Preface to Second Edition

Becoming Rhetorical aims to give composition students the tools to become more dynamic, powerful communicators who are attuned to the energy and spark of rhetoric and able to direct it skillfully. This project was inspired in part by recent scholarly interest in the classical tradition of *paideia*, or cradle-to-grave rhetorical training. Such a tradition has been compellingly described in David Fleming’s article “Rhetoric as a Course of Study,” which imagines a revival of *paideia* in which students actively work to make the art of rhetoric “resident” within themselves—or, as he terms it, to become rhetorical. While such a goal may be ambitious for a 16- or even 32-week course, it is my hope that once students read this book and practice applying the concepts, they will be better attuned to how rhetoric works in all aspects of their communicating life.

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

As writers know, sometimes when you revise, the work is so extensive and far-reaching that you end up with an entirely new piece. And sometimes revising ends up more on the level of tinkering, treating the superficial aspects of a work. My revising process for this second edition of *Becoming Rhetorical* looks more like the second type of revision than the first. I began with a rereading of the entire book. For each section, I’d ask myself, “Is this still true?” And in large part it was, perhaps because so much of the first type of revising characterized my work on the first edition. In substance, the book still provides a rich and nuanced concept of rhetoric and gives students a robust set of tools to analyze and produce all types of communication. With this set of tools, I aim to prepare students for communication situations that don’t yet exist. Thus, while new social media platforms or forms of communication may still be only distant glimmers on the horizon, students will be equipped with the rhetorical understanding and practice to be able to quickly and gracefully adapt to these new opportunities.

However, this is not to say that the book remains unchanged. Here are some primary differences you’ll notice:

- **Diverse and inclusive examples.** Textbooks aim to appeal to the interests and values of students with a range of demographic characteristics in a variety of geographical and cultural contexts. Aided by Cengage’s rigorous diversity, equity, and inclusion guidelines and review process, in the second edition of *Becoming Rhetorical*, I’ve aimed to accomplish this goal by

making the language more reader-friendly, adding more diverse and inclusive images and examples, and adding sample readings on topics relevant to college-aged students (on beauty, identity, food insecurity, race, and mental health, for instance).

- **New chapter on narrating.** Narrative is a powerful rhetorical tool—maybe one of the most powerful in its ability to sweep an audience up in a story. Since research suggests that our brains are “wired” for narrative, learning to use this tool skillfully can help with everything from making persuasive arguments that are grounded in experience to mobilizing narrative techniques in the interest of creating an effective personal brand. Students who work with this chapter will become better at recognizing when narrative is at work in communication situations, and they’ll be able to look more deeply at how narrative informs even situations that seem initially straightforward.
- **More attention to information literacy.** Chapter 13 (Research: Composing with Multiple Sources) already aims to keep moving students away from the pervasive idea that “research” is limited to finding sources that support what you already think. The chapter now has a more overt focus on the idea of information literacy, or teaching students what it means to navigate the information landscape.
- **More videos.** The other major addition isn’t to the textbook itself, but to the video library, which you’ll find on Cengage MindTap. We’ve created 20 new videos to accompany *Becoming Rhetorical 2e*, aimed at boosting important material from the chapters. While they won’t replace the chapters, they do summarize the major concepts and provide students with these ideas in a different modality. The videos aim to complement and supplement students’ reading and what the instructor highlights, all in a different voice than the one they’re accustomed to hearing.

What’s New to This Edition

Part 1 What “Becoming Rhetorical” Means

Part 1 first introduces students to the reasons that rhetorical analysis and rhetorical production are important and how these complementary activities will help them in their other courses and communicative contexts.

Introduction What It Means to Become Rhetorical

The introduction provides a brief overview of rhetorical concepts. This chapter prepares students for the topics they will encounter in the text.

Chapter 1 The Basic Rhetorical Situation

Chapters 1 and 2 describe for students what I call the “basic” and “expanded” rhetorical situations. Chapter 1 walks students through the interactions among communicator, audience, and message. Subsequent chapters of the book refer back to this foundational chapter.

Chapter 2 The Expanded Rhetorical Situation

Chapter 2 further describes for students the “basic” and “expanded” rhetorical situations. Chapter 2 layers in the other dynamic building blocks that serve as the foundations of all communicative acts: purpose, exigence, and the means of communication (genre, medium, modality, and circulation). Subsequent chapters of the book refer back to this foundational chapter.

Part 2 Rhetorical Analysis

Part 2 teaches students to use these foundational concepts to become more attentive analysts of existing instances of rhetoric, whether written, visual, or multimodal.

Chapter 3 Analyzing Textual Rhetoric

Chapter 3 focuses on distinguishing what is said from how it is said. After instruction on how to write a summary and questions to ask when researching the rhetorical situation of a text, students write a rhetorical analysis. Two annotated texts—an article about definitions of beauty and a rhetorical analysis of it—share with students commentary on rhetorical decisions both writers made.

Chapter 4 Analyzing Visual Rhetoric

Chapter 4 illustrates with numerous photos and advertisements the concepts of the formal and social layers of images.

Chapter 5 Analyzing Multimodal Rhetoric

Chapter 5 focuses on video, including textual, auditory, and visual modalities, and on the interplay of modalities on websites and in apps.

Part 3 Rhetorical Production

Part 3 teaches students to become effective producers of rhetoric.

Chapter 6 The Invitation to Rhetoric: Formulating Rhetorical Problems

In Chapter 6 students learn to identify rhetorical problems and respond to them with arguments. This chapter defines two types of rhetorical problems and shares with students the activities that lead to identifying them. Students write a rhetorical problem statement to focus their efforts.

Chapter 7 Responding to Rhetorical Problems with Arguments

Chapter 7 defines argument as a form of inquiry and has students use stasis theory to clarify the most important question they want to address. Chapter 7 includes sections on written, visual, and multimodal argument assignments. Written argument examples about students' ability to learn math and the #ownvoices movement have replaced previous texts about fake news and student phone bills.

Chapter 8 Explaining

Chapter 8 explores the rhetorical practice of explaining. Like Chapter 7, this chapter ends with assignments in a range of modalities, including Questions to Ask and creative and reflection assignments. An explaining example about pandemic psychology has replaced previous texts about fat-free foods.

Chapter 9 Defining

Chapter 9 explores the rhetorical practice of defining. Like Chapter 8, this chapter ends with assignments in a range of modalities, including Questions to Ask and creative and reflection assignments. A criteria example about pandemic psychology has replaced previous texts about fat-free foods.

Chapter 10 Evaluating

Chapter 10 explores the rhetorical practice of evaluating. Like Chapter 9, this chapter ends with assignments in a range of modalities, including Questions to Ask and creative and reflection assignments. A criteria example about Steven Spielberg's *West Side Story* has replaced the previous text about the film *Frozen*.

Chapter 11 Proposing

Chapter 11 explores the rhetorical practice of proposing. Like Chapter 10, this chapter ends with assignments in a range of modalities, including Questions to Ask and creative and reflection assignments.

Chapter 12 Narrating

New to this edition, Chapter 12 explores the rhetorical practice of narrating, or persuasive storytelling, as well as the building of brands and brand stories. Like Chapter 11, this chapter ends with assignments in a range of modalities, including Questions to Ask and creative and reflection assignments.

Part 4 Tools for Composing

Part 4 serves as a toolbox for various forms of academic and public composition.

Chapter 13 Research: Composing with Multiple Sources

Chapter 13 (formerly Chapter 12) on research identifies composing with multiple sources as a recursive process, provides examples of search strategies, discusses methods for tracking research, and describes how to incorporate sources, as well as how to use MLA and APA styles of documentation. The updated chapter stresses the importance of information literacy.

Chapter 14 Creating Written Compositions

Chapter 14 (formerly Chapter 13) outlines the principles and practices of creating textual or written compositions.

In this edition, Chapters 3 and 14 can be paired in a focus on textual analysis and production.

Chapter 15 Creating Visual Compositions

Chapter 15 (formerly Chapter 14) examines the principles and practices of creating textual, visual, and multimodal compositions. In this edition, Chapters 4 and 15 discuss rhetorical analysis and production of visuals,

Chapter 16 Creating Multimodal Compositions

Chapter 16 (formerly Chapter 15) explores the principles and practices of creating multimodal compositions. In this edition, Chapters 5 and 16 can be paired to focus on analysis and production of multimodal texts.

Organization of the Text

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

Part 1, What “Becoming Rhetorical” Means, introduces students to the importance of rhetorical analysis and rhetorical production, focusing on how these complementary activities will help them not only in other courses, but in their lives beyond college. Chapters 1 and 2 then describe for students what I call the “basic” and “expanded” rhetorical situations. Chapter 1 walks students through the interactions among communicator, audience, and message. Chapter 2 layers in the other dynamic building blocks that serve as the foundations of all communicative acts: purpose, exigence, and the means of communication (genre, medium, modality, and circulation). Each subsequent chapter of the book refers back to these two foundational chapters.

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

Part 3, Rhetorical Production, teaches students to become effective producers of rhetoric. Chapters 6 and 7 focus on identifying rhetorical problems and responding to them with arguments. Chapter 6 defines two types of rhetorical problems and shares with students the activities that lead to identifying them. Students write a rhetorical problem statement to focus their efforts. Chapter 7 defines argument as a form of inquiry and demonstrates how to use stasis theory to clarify the most important question to address. Chapter 7 includes sections on written, visual, and multimodal argument assignments. In Chapters 8 to 12, students practice common types of rhetorical actions: explaining, defining, evaluating, proposing, and narrating. Like Chapter 7, these chapters end with assignments in a range of modalities.

Part 4, Tools for Composing, serves as a toolbox for various forms of academic and public composition. Chapter 13 on research identifies composing with multiple sources as a recursive process, provides examples of search strategies, discusses methods for tracking research, and describes how to incorporate sources, as well as how to use MLA and APA styles of documentation. Chapters 14, 15, and 16 outline the principles and practices of creating textual, visual, and multimodal compositions.

Special Features and Pedagogical Aids

A Nuanced Model of Rhetorical Analysis

Becoming Rhetorical moves beyond overly simplified conceptions of the rhetorical situation as communicator, audience, and message (or ethos, pathos, and logos). While the “rhetorical triangle” is a helpful place to begin, especially for students without previous rhetorical instruction, it frequently leads to rather rote analyses of rhetorical activity and overlooks the rhetorical effects of modalities other than text. After practicing with the analytical tools specific to writing, images, and multimodal forms of composition, students will be able to better identify the rhetorical effects of communicative activity in many different forms.

Diverse Assignments in Multiple Modalities

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

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

Major assignments are listed by modality on page xxiii.

Emphasis on the Nitty-Gritty of Composing

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

- Annotated readings provide a window into the rhetorical choices composers make. The book includes annotated samples of rhetorical analyses of textual and multimodal works; summary; writing that defines a rhetorical problem; academic response essays; and other genres to help students become aware of the many decisions a composer makes to respond to the rhetorical situation.
- “How to” directions guide students in the steps or tasks involved in specific analysis or composing processes.
- “Questions to Ask” help students investigate rhetorical situations, problems, and issues.
- “For Discussion” and “For Homework” questions ask for individual, group, and whole-class responses to ideas and, sometimes, to readings. A list of all the readings in the book appears on pages xvii–xxii.
- “Assignments” ask for major compositions in a variety of modalities and genres.

Reflections on Transferring Skills and Concepts to Other Contexts

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

A Flexible Organization

The book is organized to allow for courses that focus on particular modalities or that treat analysis and production in separate parts of the course (or over two courses). To organize the course by modality, Chapters 3 and 14 can be paired in a focus on textual analysis and production, Chapters 4 and 15 discuss rhetorical analysis and production of visuals, and Chapters 5 and 16 examine analysis and production of multimodal texts. Or the chapters of Part 2 can be used to practice analysis in a variety of modalities and those in Part 3 to compose.

Video Program

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

- Tiny Lectures are live-action videos that explain a major concept.
- How-To videos are animated examples of important processes students need to master.

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

Online Program

MindTap® English for Nicotra, Becoming Rhetorical is the digital learning solution that powers students from memorization to mastery. It gives you complete control of your course—to provide engaging content, to challenge every individual, and to build their confidence. Empower students to accelerate their progress with MindTap. MindTap: Powered by You.

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

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

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

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

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

An Instructor's Guide

By Shevaun E. Watson
University of Wisconsin-Milwaukee

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

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

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

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

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

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

Suggestions for Assessing Rhetorical Knowledge

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

Rhetorical Knowledge	<i>Becoming Rhetorical</i>
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 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.	Introduction ✓ Three foundational points ground students’ learning. First, rhetoric is all around us. Anything that is intentionally crafted to evoke response is rhetorical. Rhetoric is not merely an academic pursuit in first-year composition but something that affects us all. ✓ Second, rhetoric is like a two-sided coin: It is both analysis and action, dissection and creation, examination and production. Students often struggle to make this connection, typically going through the motions of rhetorical analysis without seeing how this kind of critical thinking lays the groundwork for their own rhetorical decision-making as communicators. To “become rhetorical” is to work across analysis and production, transferring insights from one to the other, and applying rhetorical thinking to an array of texts and contexts in and out of class. “For Reflection: Transferable Skills and Concepts” appears at the end of every chapter in Parts 1 through 3 to facilitate this learning.

	✓ Third, becoming rhetorical takes practice. It's not something that can be learned once, understood, and applied. Instead, developing rhetorical knowledge is like building a muscle. Students have to keep working at it with increasingly complex texts and situations.
	Chapters 1–2 ✓ Rhetorical situation is the most fundamental concept of rhetoric. The basic elements of any rhetorical situation—the communicator, the message, and the audience—are often referred to as the “rhetorical triangle.” These chapters establish the basics and then layer on complexity to move students toward deeper understanding and greater facility. Most other texts just skim the surface of rhetoric, limiting students’ practice of these outcomes. The layered approach to rhetorical situation prepares students to engage the outcomes fully, understanding that genres, technologies, and writing environments both create and function within specific contexts that drive communicative choices. ✓ The concepts referenced in these outcomes are usefully expanded in Chapter 2 as component parts of the “means of communication,” which include modality, medium, genre, and circulation (see 2d). These terms serve as additional tools to give students more interpretive leverage with texts and reflect the complexity of rhetoric in the digital world. ✓ Detailed examples of all concepts are provided throughout. These can be discussed with students in class, and they can generate their own examples as well.

	Chapters 3–5 ✓ Even though the outcomes explicitly address nonprint texts, rhetorical analysis explanations and assignments typically focus on the presentation of written arguments. Yet we know that various communicative modes and media entail different kinds of rhetorical considerations. These chapters bring the rhetoric outcomes alive, giving students the opportunity to learn and use a wider range of rhetorical terminology and to analyze a variety of texts across genres and media. Students’ examinations of diverse texts through a rhetorical lens early in the term will help them produce their own effective, situated texts later on. ✓ The “For Discussion,” “How To,” and “Questions to Ask” sections, in addition to the detailed and annotated examples, provide explicit guidance for tackling in-depth and sophisticated rhetorical analyses.
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Individual Assessment: Early on, help students understand how broad rhetoric is and how much our culture is saturated with rhetorical texts. A fun way to do this is to invite students to bring a “rhetorical artifact” to class. A rhetorical artifact can be any kind of item or text: buttons, coasters, clothing tags, grocery bags, bookmarks, water bottles, postcards, key chains, magnets, business cards, etc. Encourage students to avoid magazine ads since part of the point is to get them to see how a lot of material beyond ads is rhetorical. Students can work individually or in groups to apply the terms and concepts presented in Chapters 1 and 2 to their artifacts. This could take the form of a short, low-stakes out-of-class writing assignment to prepare for class discussion or an informal in-class writing activity where students brainstorm ideas about the rhetorical situation of an artifact. If working in small groups, students could select one artifact from each group to present to the class, giving you the opportunity to explain and clarify key points. This informal, on-the-go kind of assessment is a valuable way for you to see what students are understanding and where they are getting stuck so that you can prepare the next class(es) accordingly. This activity/assessment can be recycled to use with Chapters 3, 4, or 5 to provide students ways to practice rhetorical analysis together in class.

For more formal assessments of student learning, each chapter provides engaging writing project prompts. The writing assignment in Chapter 1, “Uncover Your Rhetorical Self,” offers an excellent way to help students understand that they are already rhetorically active and proficient in some areas of their lives. The rhetorical analysis projects in Chapters 3, 4, and 5 give students opportunities to flex their new rhetorical muscles and

demonstrate some progress toward these outcomes. Keep in mind that building rhetorical knowledge takes quite a bit of repetition, so be sure to scaffold these bigger, graded assignments with lots of low-stakes writing and thinking activities that allow students to get ample practice with all of the new terms and concepts.

Course Level Assessment: Students can assemble a “unit 1” or preliminary portfolio of their formal (and informal) writing based on Chapters 1 through 5. Have students write a brief writer’s memo or reflective essay in which they assess their own learning for each rhetorical knowledge outcome and identify areas they need to work on to gain greater proficiency over the rest of the term. This activity offers an additional kind of course level assessment that complements paper grades, as those do not always accurately reflect students’ progress on outcomes. It also gives you a better snapshot of the class’s learning as a whole. In addition, since rhetorical knowledge comes full circle throughout the book, where students shift from analysis to rhetorical action, these outcomes can be reassessed at the end of the term. Have students reconsider these outcomes in relation to the projects they create based on Chapters 6 through 12.

Suggestions for Assessing Critical Thinking, Reading, and Composing

Critical Thinking, Reading, and Composing	<i>Becoming Rhetorical</i>
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 how these features function for different audiences and situations.	Chapter 6 ✓ Rhetoric is carried through as a means to critical thinking, reading, and writing, specifically in relation to defining problems that can be effectively researched and written about. ✓ Students are guided through ways to define different kinds of rhetorical problems (instead of just picking a current hot topic), as well as how to do preliminary research on them by reading a range of texts and keeping a “research scrapbook.” These, plus the work of identifying stakeholders for a problem, defining one’s ethos in relation to it, and crafting problem statements, help students use reading and writing as tools for learning and critical thinking.

■ Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias, etc.) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and Internet sources. ■ Use strategies—such as interpretations, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources.	Chapter 7 ✓ Argument is presented as a thoughtful, audience-centered response to a rhetorical problem rather than a rote exercise in advocating for one’s own views. ✓ Arguments can be written, visual, or multimodal, and students should consider their options of modality, medium, genre, and circulation based on their intended audience and purpose. This approach facilitates critical thinking as students use rhetorical knowledge to move away from standard templates of classical arguments to constructing situated, audience-oriented texts. ✓ Claims, reasons, and evidence are considered rhetorically, helping students see that “what counts” or “what’s good” is not based on universal, checklist-type qualities but on highly contextual ones. Chapter 8–12 ✓ Argument, along with explaining, defining, evaluating, proposing, and narrating, give students multiple opportunities to read widely, synthesize and interpret information, and design texts that address real-world problems and audiences.
	Chapter 13 ✓ Research is a rhetorical and recursive process. Students gain experience in finding and using diverse source materials. Summary, paraphrasing, quoting, and avoiding plagiarism are less about rules than context and purpose, pushing students to think critically and independently about how to use others’ ideas.

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

Course Level Assessment: The “Critical Conversation” assignment in Chapter 13 highlights the rhetorical nature of research and gets away from “cookie-cutter” research projects, which often don’t yield as much practice or insight into various strategies of inquiry as this kind of exploratory writing does. Moreover, this particular assignment invites students to consider the “public dimensions” of their topics, which facilitates deeper critical thinking for various rhetorical contexts. In addition to grading these essays in a traditional way (letter grades or point values), you could also use these outcomes to create a non-graded, qualitative assessment rubric for students’ learning (meets, exceeds, developing, etc.).

Suggestions for Assessing Processes

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

Processes	<i>Becoming Rhetorical</i>
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 act on productive feedback to works in progress. ■ Adapt composing processes for a variety of technological modalities. ■ Reflect on the development of composing practices and how those practices influence their work.	Chapter 14 ✓ Written communication has certain affordances and constraints that students need to consider as they work through various writing processes. Print words need voice and presence, for example, in a way that other modalities do not, so students can develop editing strategies to meet that need, among others. ✓ Writing is necessarily a messy and recursive process, leading writers to as many dead-ends as insights. Students are presented with, and need to try, many different strategies to generate ideas and refine their presentation of them so they develop a broad repertoire of composing practices to deal with any writing situation. Chapter 15 ✓ It can be difficult to determine the circumstances or rhetorical contexts that call for visual communication. Students are invited to work through these important considerations as part of the larger composing process. ✓ The basics of visual design need to be integrated into students' overall composing strategies. They can practice and reflect on these design principles through the major project assignments of infographics, presentations, posters, or brochures. Chapter 16 ✓ The detailed guidance on producing common multimodal texts, videos, podcasts, and websites helps students use different processes to discover new ideas and find new ways to present them. The explicit invention, drafting, and editing stages for these projects reinforces the importance of these processes for other modes of communication.

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

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

Suggestions for Assessing Knowledge of Conventions

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

Knowledge of Conventions	<i>Becoming Rhetorical</i>
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.	Chapters 7–12 ✓ Part 3 of this book teaches students the conventions of written, visual, and multimodal arguments, as well as explaining, defining, evaluating, and proposing genres. Importantly, these guidelines are not presented as hard-and-fast rules but as key considerations for writers to work effectively within genre constraints. Students need to understand how audience, purpose, context, etc. shape readers' expectations and writers' choices.

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

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

Chapter 13

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

Chapters 14–16

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

Individual Assessment: For a homework assignment or in-class writing activity, have students reflect upon earlier learning experiences (such as high school English classes) in terms of what was taught about conventions and correctness. How were they graded on these? How important did these issues seem? What was the main message conveyed? Then invite students to consider how differently these issues are presented in *Becoming Rhetorical*. What does knowledge about conventions and correctness have to do with becoming a rhetorical reader and writer? The point is not to castigate former teachers or

suggest that the information they learned was wrong, but that now in college they need to move beyond right-or-wrong thinking about conventions toward rhetorical awareness of every aspect of their reading and writing practices.

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

Adopting WPA Outcomes for Assessing Your First-Year Writing Course

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

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

Taking Action: Using Outcomes as Pedagogy for Lesson Plans

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

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

- A) Segment 1: Introduction to Rhetoric (3 weeks: *Becoming Rhetorical* Part 1)
[See Sample A for a full segment plan, pp. xlvii–lv.]
Segment 2: Analyzing Texts (5 weeks: *Becoming Rhetorical* Part 2)
Segment 3: Producing Texts (7 weeks: *Becoming Rhetorical* Parts 3, 4)
- B) Segment 1: Thinking Rhetorically (2 weeks: *Becoming Rhetorical* Part 1)
Segment 2: Written Compositions (4 weeks: analysis and production from Parts 2, 3, 4)
Segment 3: Visual Compositions (4 weeks: analysis and production from Parts 2, 3, 4)
Segment 4: Multimodal Compositions (5 weeks: analysis and production from Parts 2, 3, 4)
- C) Segment 1: Introduction to Rhetoric (3 weeks: *Becoming Rhetorical* Part 1)
Segment 2: Rhetorical Problems & Doing Research (3 weeks: Chapters 6, 13)
Segment 3: Rhetorical Action in Writing (4 weeks: Chapters 3, 7–12, 14)
Segment 4: Remix: Rhetorical Action in Multimodality (3 weeks: Chapters 5, 7–12, 17)
[See Sample B for a full segment plan, pp. lv–lix.]
Segment 5: Reflections (2 weeks: "For Reflection" sections throughout book)

2. **Talk about the course outcomes explicitly with students.** Too often, we think of assessment as something we do outside of class without the students, like grading papers over the weekend or reviewing final portfolios at the end of the term. However, we need to keep in mind that our assessment processes directly affect students, not only in terms of their grades, but more importantly, in terms of their learning. Therefore, students should be well informed about the course outcomes, the assessments you'll use, and how those assessments support the outcomes. This is not information just to trudge through on the first day of class; this is crucial information to talk with your students about explicitly and repeatedly. Too often, students don't see or understand the trajectory of the course, experiencing it instead as a series

of random assignments or hoops to jump through to get the grade. To counter this, you'll need to explain and refer to the bigger trajectory of the course throughout the term by clearly tying daily or weekly components of the class to the main goals. For example, if you break your course into segments, you can introduce each new unit by highlighting which outcomes the segment will have students working on. Or when you present a major assignment, be sure to identify the learning objectives it is intended to help students achieve. Or when you introduce a class activity, clarify how it connects to the work of previous or upcoming classes and how it helps students practice specific skills. Being consistent and explicit with students about the outcomes, assessments, and supporting work will go a long way toward making your class seem more objective and relevant to students. Doing so will also force you to be more intentional in your day-to-day teaching, which will only help your students.

3. **Use a variety of methods to deliver content and foster learning.** You don't want to use the exact same teaching format every class period. Not only does the repetition get stale for you and your students, it doesn't account for the ways in which different kinds of content are suited for different kinds of instructional delivery (not to mention that different students learn material in different ways). As you use backwards design to break the learning outcomes into smaller chunks of teaching material, consider (and experiment with) various instructional methods, including mini lectures, free-writes, videos, handouts, Prezis, podcasts, small groups, partners, large group discussions, and so on. The *Becoming Rhetorical* MindTap, and all of the "For Discussion," "How To," "Questions to Ask," and "For Reflection" sections throughout the book, will help you devise diverse and engaging ways to teach concepts, practice skills, and foster students' learning.

Sample A: Segment Plan and Assignment Sequence

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

Segment One: Introduction to Rhetoric

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

Rhetorical Knowledge

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

Segment Project/Main Assessment of Learning Outcomes:

Compare Compositions That Have Similar Purposes but Different Formats (p. 44)
Due: Day 10

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

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