Changing Writing

A Guide with Scenarios
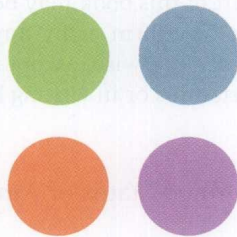
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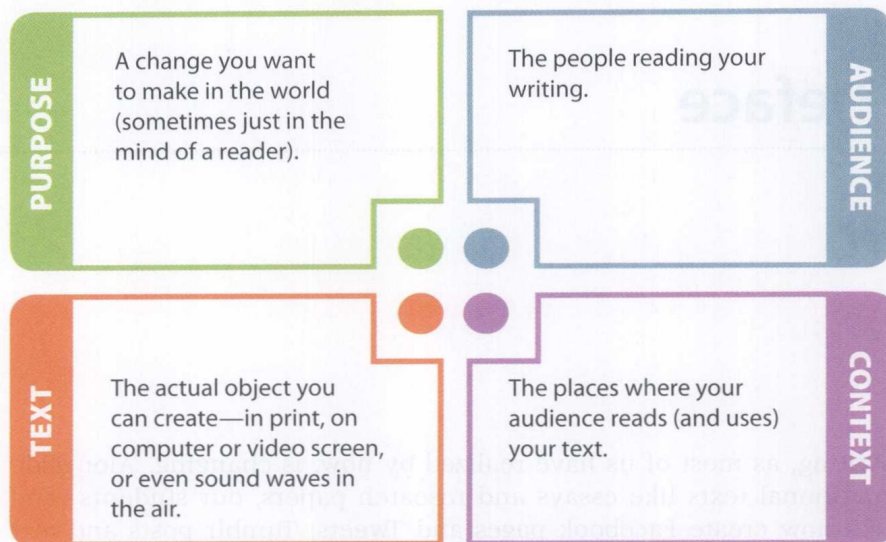f   e   d   c   b   a

Preface

Writing, as most of us have realized by now, is changing. Alongside traditional texts like essays and research papers, our students (and we) now create Facebook pages and Tweets, Tumblr posts and text messages. We are constantly adapting to emerging media and technologies. By bringing these new forms of writing into our classrooms, we make composition more relevant and our students more successful. But like older forms of writing, these new forms are also designed to create change—by inspiring action, adding to readers' and writers' knowledge, or altering their attitudes. *Changing Writing* is based on the idea that if students understand that all writing creates change, and that anything can be a text, they can learn how to approach any writing situation in ways that make their communications more successful and rewarding.

By learning to approach any situation through the simple, rhetorical framework of purpose, audience, context, and text, students will discover that the same questions that help them develop strategies for writing an academic paper can help them develop strategies for writing a weblog post, creating a video, or launching a social media campaign to create change. They'll learn how to select genres that most effectively address specific writing situations, choosing the medium most likely to support the change they want to make with their writing. And they'll learn to examine their own writing practices, including the tools they use and the spaces they work in, to develop their own flexible strategies and best practices for writing.

A Portable, Adaptable Framework for Writing

In *Changing Writing,* approaching writing situations always involves the process of working recursively across four aspects of the situation, referred to in the book as PACT: purpose, audience, context and text.

PURPOSE A change you want to make in the world (sometimes just in the mind of a reader).		**AUDIENCE** The people reading your writing.
TEXT The actual object you can create—in print, on computer or video screen, or even sound waves in the air.		**CONTEXT** The places where your audience reads (and uses) your text.

Each of these four aspects motivates questions about the situation that, as they are answered, help students construct texts that create change, using media and genres that work well for their audience and context. In important ways, the framework can be seen as both concrete and abstract depending on the writer's perspective and stage of the writing process: PACT charts throughout *Changing Writing* ask students to take up, recursively, one of four perspectives on the writing situation. Throughout this book students are also provided with suggestions about what questions to ask from those perspectives (a list of illustrative questions can be found in the PACT chart on pages 42–43).

But students are also pushed to see the framework and process as flexible, adaptable to new writing situations and technologies. Like any useful rhetorical framework, *Changing Writing* is a portable system that can be stretched and repositioned to adapt. Will the framework help students learn to write a persuasive essay about a social topic? Of course—they can work through the four aspects, asking questions and drafting a traditional, word-based text. What about creating a weblog that persuades people to become more aware about information privacy? No problem. What happens when text messaging is replaced by a new genre for short, personal communicative texts? The framework and process can easily be applied to this new situation, this new genre, to help students create effective texts.

Scenarios for Writing

Changing Writing is a two-part resource. The first part of the book introduces the PACT framework, showing students how it can be applied to different writing situations. Chapters then move through writing processes in a sequence that will help classes start writing quickly before moving into more advanced topics including graphic design, writing from research, collaborative work, and publishing texts.

The second part of *Changing Writing,* the web-based component in LaunchPad Solo at macmillanhighered.com/changing, lays out specific writing scenarios that challenge students to draw on the chapters of the textbook in relatively complex ways as they work with a range of concrete purposes, audiences, contexts, and texts. Students engage creatively with projects as diverse as tracking and reflecting on their use of mass media, increasing voter registration on campus, podcasting campus life, creating a Facebook page for an organization, designing cover art for digital music, educating high school students about online dangers, helping senior citizens avoid phishing scams, and mapping data to create an argument about a social issue that interests them.

The scenarios live online, taking advantage of the Web to deliver raw material in digital format. A few of the scenarios ask students to draw on existing texts, organizational policies, existing e-mail messages, and other material to be used as raw content for the new text students are asked to write. Support for the scenarios is built in, with suggested strategies, questions to keep in mind, annotated models, and suggested background readings. The online scenarios also include space for students to begin work on their PACT charts and to reflect on completed assignments.

Scenarios offer instructors a resource for managing complexity in assignments: They are more complicated than chapter exercises or discussion prompts but also somewhat limited, giving students a bounded but still complex space to practice what they're learning. Both parts of *Changing Writing* link concretely to each other: the first ten chapters include Scenario Connections, briefer assignments that help students get started on smaller tasks related to the larger scenarios. And each scenario includes Chapter Connections, specific links back to chapters or sections students should refer to as they work.

Instructors can tailor the scenarios to fit their own purposes and students. The instructor's manual includes suggestions for changing the scope or focus of each scenario to suit different types of assignments.

Changing Writing includes five scenarios in its printed pages to give you a sense of how they work. The entire collection of scenarios is located in LaunchPad Solo for *Changing Writing* at macmillanhighered.com/changing. For more about LaunchPad Solo, see the inside back cover.

Special Features

Changing Writing scaffolds the more complex scenario assignments with several other types of activities.

- **Reflect & Discuss** prompts scattered throughout the chapters can be used for small-group or full-class discussions.
- **Texts for Analysis** Most chapters include one or more real-world texts, providing students with material on which to practice using the PACT framework as a tool for critical reading. The texts represent a wide range of media and genres, including articles, websites, blogs, editorials, images, posters, advertisements, and student papers.
- **Exercises** at the end of each chapter ask students to practice what they've learned in short writing assignments.
- **Scenario Connections** at the end of each chapter help students get started on small chunks of longer scenario assignments.

In addition to the scenarios, LaunchPad Solo for *Changing Writing* includes the following features to support students' learning.

- **Digital writing tutorials** help students use free and common digital tools to support their work on multimodal projects. The tutorials offer basic tips for photo editing with Gimp, audio recording with Audacity, creating presentations with PowerPoint and Prezi, tracking sources with Evernote and Zotero, and more.
- **Tutorials on critical reading and working with sources** help students develop active reading strategies and learn how to document sources in MLA and APA styles.
- **LearningCurve** activities are game-like adaptive quizzes that help students focus on what they need to learn. Topics include critical reading, topic sentences, and common grammar errors.

Acknowledgments

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PORTFOLIO KEEPING, **THIRD EDITION,** by Nedra Reynolds and Elizabeth Davis provides all the information students need to use the portfolio method successfully in a writing course. *Portfolio Teaching,* a companion guide for instructors, provides the practical information instructors and writing program administrators need to use the portfolio method successfully in a writing course. To order *Portfolio Keeping* packaged with the print book, use ISBN 1–319–01182–9 or 978–1–319–01182–6.

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You have a lot to do in your course. Bedford/St. Martin's wants to make it easy for you to find the support you need—and to get it quickly.

INSTRUCTOR'S MANUAL FOR *CHANGING WRITING: A GUIDE WITH SCENARIOS* is available as a PDF that can be downloaded from the Bedford/St. Martin's online catalog. The Instructor's Manual, written by Johndan Johnson-Eilola, includes sample syllabi and assignment sequences, tips for adapting the book's scenarios into assignments to suit your particular pedagogical goals, rubrics for evaluating student work, and an index of scenarios that makes it easy for you to find assignments that relate to particular topics, genres, or outcomes.

Sample Syllabi from the Instructor's Manual are available separately for download. The sample syllabi suggest three different ways to combine the readings, exercises, and scenarios in *Changing Writing* during a 15-week course.

TEACHING CENTRAL offers the entire list of Bedford/St. Martin's print and online professional resources in one place. You'll find landmark reference works, sourcebooks on pedagogical issues, award-winning collections, and practical advice for the classroom—all free for instructors.

BITS collects creative ideas for teaching a range of composition topics in an easily searchable blog format. A community of teachers—leading scholars, authors, and editors—discuss revision, research, grammar and style, technology, peer review, and much more. Take, use, adapt, and pass the ideas around. Then, come back to the site to comment or share your own suggestion.

PREFACE

THE BEDFORD COURSEPACK FOR COMPOSITION is available for the most common course management systems—Blackboard, Angel, Desire-2Learn, Web CT, Moodle, and Sakai—and allows you to easily download digital materials from Bedford/St. Martin's for your course. To see what's available in the Bedford Coursepack for Composition, visit bedfordstmartins.com/coursepacks.

How *Changing Writing: A Guide with Scenarios* Supports WPA Outcomes for First-Year Composition

WPA Outcomes	Relevant Features of *Changing Writing*
Rhetorical Knowledge	
Learn & use key rhetorical concepts through analyzing & composing a variety of texts	• The **rhetorical concepts** of **purpose** and **audience** are essential components of the book's PACT (**Purpose, Audience, Context, Text**) framework. • Chapter 1 explains PACT (see above) as a tool for reading, thinking, and writing, with **purpose** as a starting point for writers and an end point for readers. • Chapter 2 shows students how to **analyze** any text and writing situation, discover **purposes,** and recognize **audiences'** motivators and barriers to change. See also the chapter's PACT chart for sample questions for analyzing purpose and audience. • Scenarios (in Pt. II; all are online, and 5 are in print) give students opportunities to **analyze**, practice, and **compose different kinds of texts** for a range of audiences including peers, high school students, senior citizens, instructors, researchers, and general readers.
Gain experience reading & composing in several genres to understand how genre conventions shape and are shaped by readers' & writers' practices & purposes	• The PACT framework (see above) supports students as **readers and composers** of various texts representing **various genres**. As composers, students choose to work in genres that are best for their purposes, audiences, and contexts, and learn that **genres and audiences shape each other**. • The Introduction explains the range of genres that students will read and compose in. • Chapter 1 covers aspects of texts and their genres. • **Examples**, **Texts for Analysis**, and **Background Texts** give students practice in reading and composing in a variety of genres aimed at different audiences.

Note: This chart aligns with the latest WPA Outcomes Statement, ratified in July 2014.

WPA Outcomes	Relevant Features of *Changing Writing*
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	• **Contexts,** and responding to various **reading and composing situations**, are central to the book's PACT framework. • Chapter 2 focuses on analyzing and approaching different **writing situations**. See also the PACT chart for sample questions for considering texts and contexts. • Scenarios (see earlier description) provide diverse settings in which students respond as readers and writers; the scenarios prompt students to be purposeful in their choices of **tone** and level of **formality** when they compose. Chapter 10 gives advice for revising for rhetorical features before publication. • Chapter 4 focuses on **structuring texts** in ways that are appropriate for a writer's purpose, audience, and context.
Understand and use a variety of technologies to address a range of audiences	• Screenshots throughout the book support student composers with a variety of **digital tools** for drafting, designing, researching, revising, sharing, and publishing texts for **different audiences**. • Scenarios require students to **use digital spaces and digital tools** for composing for **diverse viewers/readers**. • **Digital Writing Tutorials** in LaunchPad Solo (see macmillanhighered .com/changing) help students use free and common tools for tasks such as photo editing, audio recording and editing, and creating presentations. • Chapter 10 offers advice for **choosing media** that will work best for the audience and purpose.
Match the capacities of different environments (e.g., print & electronic) to varying rhetorical situations	• **Examples, Texts for Analysis,** and **Background Texts** demonstrate a variety of **rhetorical strategies** in different **formats, media,** and **genres**. Specifically, the Texts for Analysis (in the chapters) provide samples of various formats, while annotated Background Texts (in the scenarios) show conventions at work. • The **Scenarios** help students practice composing **print and digital** texts, and are supported by best practices for working in electronic environments (in the chapters). • Chapter 5 focuses on designing visual texts in ways that are appropriate for the audience and context and that support writers' purposes, in any format.
Critical Thinking, Reading, & Composing	
Use composing & reading for inquiry, learning, thinking, & communicating in various rhetorical contexts	• The PACT framework—especially the PACT charts—make clear the importance of **reading and composing for inquiry**, analysis, critical thinking, idea generation, and communication—in **various rhetorical situations.** • *Changing Writing* emphasizes texts as tools for changing readers' and writers' **knowledge, opinions, feelings**, and **actions**.

WPA Outcomes	Relevant Features of *Changing Writing*
Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to interplay between verbal and nonverbal elements, and how these features function for different audiences and situations	• The Introduction suggests the evolving nature of texts and the **range of genres** that students will be asked to read and compose in. • Chapter 1 explores the connections among texts, reading, and writing. **Texts**, including aspects of genre, are foundational to the PACT framework—a structure designed to help students read and compose in genres and media that are best for their purposes, audiences, and contexts. • **Texts for Analysis** (in the chapters) and annotated **Background Texts** (online in **Scenarios**) give students lots of examples. These texts represent a range of **purposes, audiences, genres, media, organization,** and a variety of visual, **verbal,** and **multimodal elements.**
Locate & evaluate primary & secondary research materials, including journal articles, essays, books, databases, & informal Internet sources.	• Chapter 7 helps students **develop a research plan**, prioritize research activities, conduct **primary research**, and **find, evaluate,** and use **secondary sources.** • Chapter 7 gives advice on conducting informal and formal research, including searching the **Web** and working with **scholarly databases.** Students learn how to evaluate sources for their credibility and track and organize them.
Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.	• See also the "Rhetorical Knowledge" section above and the "Processes" section below. • Chapter 1 provides coverage of texts that **integrate** other texts. • Ch. 7 gives advice on **writing with sources**, showing students how to write with sources: how to quote, paraphrase, summarize, and cite them.
Processes	
Develop a writing project through multiple drafts	• The Introduction sets up writing as a **messy, non-linear process.** PACT charts emphasize the recursive nature of writing processes and encourage **continual reevaluation** of texts. • Chapters 3, 4, and 5 look at writing as a **series of drafts** that involve generating, structuring, and designing ideas. • Chapter 6 helps students **manage their composing projects**, e.g. by breaking large writing projects into smaller tasks, using timelines, and managing information. • Chapter 9 presents revision as a process involving multiple rounds of review.

WPA Outcomes	Relevant Features of *Changing Writing*
Develop flexible strategies for reading, drafting, reviewing, collaboration, revising, rewriting, rereading, and editing.	• Chapter 3 offers strategies for generating ideas and moving from ideas to a first draft. • Chapter 8 gives advice on **collaborative writing**. **Reflect & Discuss** prompts encourage students to share ideas and listen to others' ideas in class. • Chapter 9 covers strategies for **reviewing** texts, getting **feedback**, creating a revision plan, and developing revision strategies. • **Revision strategies** for publishing are covered in Chapter 10.
Use composing processes and tools as a means to discover and reconsider ideas.	• The PACT framework and charts urge students to continually re-evaluate their own ideas, processes, and texts as they read and compose.
Experience the collaborative and social aspects of writing processes	• **Reflect & Discuss** prompts encourage sharing ideas and listening to others' ideas in class. • Chapter 7 offers strategies for **involving others** through primary research. • Chapter 8 offers advice for **writing with others, building teams,** managing collaborative projects, and sharing materials. • Chapter 9 explains how to give, get, and interpret **useful feedback**.
Learn to give and act on productive feedback to works in progress	• Chapter 8 offers advice on **giving feedback**, while Chapter 9 helps students **incorporate** what's useful and create revision plans.
Adapt composing processes for a variety of technologies and modalities.	• Chapter 6 offers strategies for **managing composing** projects, with an emphasis on how to organize tasks, texts, and information, including **multimodal** materials. • Chapter 8 helps students **manage collaborative projects** and share materials. • Chapter 10 offers advice for **involving technical experts** and volunteers in publishing texts.
Reflect on the development of composing practices and how those practices influence their work.	• The PACT framework supports the relationship between composing practices and writing. This relationship is central to *Changing Writing*: Writing itself (what we do, what our students do) is changing; and, writing creates change. (See the Preface; also, "Processes" above.) • **Scenarios** provide opportunities to practice choosing media and genres that work best for a specific audience and purpose. Chapter 10 supports that practice with advice to help students choose media that will work best for their purposes and audiences.

WPA Outcomes	Relevant Features of *Changing Writing*
Knowledge of Conventions	
Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising.	• Chapter 9 includes strategies for **surface-level revising**. • LearningCurve activities in LaunchPad Solo provide extra help and **practice with common errors**. • *Changing Writing* can be packaged at a discount with a Bedford **handbook** (such as the interactive *Writer's Help*). Such a resource will complement the book's coverage of composing and revising and provide help with **grammar, punctuation, spelling,** and more.
Understand why genre conventions for structure, paragraphing, tone, and mechanics vary.	• See discussion of **texts** and **genres** in "Critical Thinking, Reading, & Composing" section above. • Annotated **Background Texts** in the **Scenarios** (online) point out the conventions of specific genres. • **Texts for Analysis** (in the chapters) represent many genres, including blog posts, articles, editorials, policy statements, advertisements, posters, research papers, and essays. • Chapter 4 offers advice for structuring texts in different genres.
Gain experience negotiating variations in genre conventions.	See above
Learn common formats and/or design features for different kinds of texts.	• **Examples, Texts for Analysis,** and **Background Texts** demonstrate a variety of **rhetorical strategies** in different **formats, media,** and **genres**. Specifically, the Texts for Analysis (in the chapters) provide samples of various formats, while annotated Background Texts (in the Scenarios) show conventions at work. • The **Scenarios** help students practice composing **print and digital** texts, and are supported by best practices for working in electronic environments (in the chapters).
Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.	• Chapter 7 gives advice for paraphrasing, quoting, and **citing sources**. • **Documentation tutorials** in LaunchPad Solo demonstrate how to determine what needs to be cited and **how to cite sources** in MLA and APA styles.
Practice applying citation conventions systematically in their own work.	See above.

Missing something? To access the online material that accompanies this text, visit **bedfordstmartins.com/changing**. Students who do not buy a new book can purchase access at this site.

Inside LaunchPad Solo for *Changing Writing*

Scenarios

1. Advocating Voter Registration on Campus
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18. Creating a Facebook Page for an Organization
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20. Revising a Campus File-Sharing Policy

Digital Writing Tutorials

Photo Editing Basics with GIMP

Audio Recording and Editing with Audacity

Creating Presentations with PowerPoint and Prezi

Tracking Sources with Evernote and Zotero

Building Your Professional Brand with LinkedIn, Twitter, and More

Cross-Platform Word Processing with CloudOn, Quip, and More

Contents in Brief

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