

MOVE	Comprehend and represent reading	Contextual and Recursive Analysis: critique, interpretation, reflection, and rhetoricizing	Critical Synthesis	Formulating, Testing and Developing Nuanced Claims Based on Inter-textual Analysis
<p>What do you do to help students accomplish this move? [ex: “reading actively,” “talking back to the readings,” “practice annotating paragraphs of readings,” etc.]</p>	<p>Students practice critical reading processes by:</p> <ul style="list-style-type: none"> • writing annotations, summaries and paraphrases • demonstrating the judicious use of quotation • producing double-entry notes • journaling • completing in-class activities • prompt writing • active discussion • passage-based freewriting • identifying and working with key terms and examples from the texts • reading logs • outlining <p>in order to understand and represent an author’s main claim, evidence, key vocabulary and concepts.</p>	<p>Students are gradually moved from summarizing and initial responding to texts into more analytical reading. They work on distinguishing fact and opinion from an <i>idea</i>, with the goal of making the implicit, explicit. They work on finding a focus and not making premature evaluations or interpretive leaps. Through recursive connecting students practice rhetorical analysis of an argument.</p> <p>They:</p> <ul style="list-style-type: none"> • develop an understanding of the processes of critical analysis of texts, practicing techniques such as rhetorical analysis, logical analysis, content analysis, and reading via a 	<p>Students work on getting beyond agree/disagree and structure-driven similarity/difference to discovery of significant relationships among the ideas, approaches, and assumptions of authors. They work on connecting their own evolving claims to a larger “conversation.”</p> <p>Students practice techniques such as:</p> <ul style="list-style-type: none"> • identifying patterns in information • grouping data together using classification schemes • using stylistic tools such as parallelism to connect ideas. 	<p>Students are guided into developing a stance related to texts and conversations, beginning with articulating an initial response and moving through analysis and synthesis to demonstrate ownership.</p> <p>Students work on developing nuanced claims by using all of the moves for Critical Synthesis, looking at multiple texts in a debate and taking a place in that debate. This involves ongoing recursive work with the other moves, as students are required to summarize and evaluate, critique, and interpret sources and establish a series of claims.</p> <p>Students may demonstrate competence</p>

		<p>critical lens.</p> <ul style="list-style-type: none"> • ask probing questions of texts. • work on critique, interpretation, reflection, and rhetoricizing through short writing, in-class essays, and longer projects. • learn to interpret and analyze key concepts and examples from assigned texts. • identify a cultural context, audience and purpose for a given text, and assess its credibility, tone, uses of sources, evidence, and examples, and its logic and coherence; • explore the basis of their own agreement and/or disagreement with a source by writing informal inventories 	<ul style="list-style-type: none"> • create grids, with key issues or questions on one axis and various writers/texts on the other • use comparison and contrast as a framework for close reading • engage in Rogerian discussion of two, competing sides • focus on integration of voices into their own. <p>in order to understand how to position themselves in a scholarly conversation and community.</p>	<p>in this move by:</p> <ul style="list-style-type: none"> • creating a proposal to investigate a question of interest and merit; • developing an understanding of the structure of arguments, including the development of research questions and thesis statements; • practicing writing arguments using chains of reasoning (logos), expert and personal testimony (ethos), and emotionally charged descriptions (pathos); • workshopping ideas and drafts with classmates and instructor; • revising thesis statements and
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		<p>of their own backgrounds, values, reading, and observation as they relate to the topic of a source.</p> <ul style="list-style-type: none"> • read profile or memoir texts and interview a subject to obtain appropriate useful information for writing, 		<p>support and their papers based on feedback from classmates and the instructor.</p>
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<p>Examples of the practice readings students use:</p>	<p>Current adopted texts are: <i>Literacies</i> (Brunk, et al) or <i>Mind Readings</i> (Colombo).</p> <p>Texts: Faigley, <u><i>Writing: A Guide for College and Beyond</i></u>. Trimbur, <u><i>The Call to Write</i></u>. Sternberg, "What should We Ask About Intelligence?"</p> <p><i>Good Reasons with Contemporary Arguments</i>, 5th edition by Faigley and Selzer and <i>A Writer's Reference</i>, 7th edition by Diana Hacker and Nancy Sommers</p> <p><i>Generation Me</i>, Twenge <i>The Culture of Fear</i>, Glassner <i>Hunger of Memory</i>, Rodriguez Other non-fiction trade books Or a reader, such as:</p>
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	<p><i>Open Questions</i> <i>The Presence of Others</i></p> <p>Writing in the Disciplines, Kennedy</p> <p>“With Readings” edition of <i>They Say/I Say</i>, ranging from the shorter and more popular selections (for example, “What’s the Matter with Kid Today,” by Amy Goldwasser”) to longer, denser, more complexly argued and more heavily footnoted essays (for example, Paul Krugman’s “Confronting Inequality”). In the next academic year, we will be moving to the readings of <i>Writing and Reading Across the Curriculum</i></p> <p><i>Readings for Analytical Writing</i> (Farris, et al.)</p>
<p>Examples of what students produce for the moves:</p>	<p>Reading annotations</p> <p>Summary assignments</p> <p>Assignments asking students to paraphrase and synthesize authors’ ideas.</p> <p>Find patterns of repetition, contrast, and significance in detail.</p> <p>Culled quotes and definitions; lists, diagrams, and grids.</p> <p>Reading logs.</p> <p>Says/does analyses.</p> <p>Oral reporting on a summary or informal response work in class to small groups and to the class as a whole.</p> <p>Collaborative writing.</p>

Meta-reflection exercises.

CRITIQUE assignment: students analyze how the author uses language, reasoning, and evidence to make an argument and achieve a purpose for a particular audience.

APPLYING A SOURCE AS A LENS assignment: students apply a claim or concept from one reading to the analysis of a “test object,” e.g., one film scene.

COMPARATIVE CRITIQUE assignment: students critique one text in terms of another by identifying and analyzing the relationship between two authors’ claims, approaches, underlying assumptions, and use of evidence.

A memoir or profile essay of 1500-2000 words.

Rhetorical analysis of a difficult non-fiction text chosen by the instructor or of a text or of media chosen by the student.

CONTEXTUAL ANALYSIS assignment: students develop a focus for inquiry in order to analyze cultural representations across multiple test objects, e.g., three photographs.

Longer papers ranging from interpreting through storytelling, to informing based on their own observations and experiences, to analyzing and responding to non-fiction texts, including visuals.

Lab exercises, 1-2 page homework assignments, building into longer drafts.

Prep for debates, including culled evidence from assigned and student-researched texts.

Peer responses.

Multiple longer papers that make a claim and are supported by clear reasons and evidence and use multiple sources.

	<p>ANNOTATED BIBLIOGRAPHY assignment: students indicate how each outside source they have found through research furthers their own analysis and evolving thesis.</p>
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	<p>RESEARCH-BASED ANALYSIS assignment: students synthesize and apply the concepts and methodology from sources to their analysis of how a moment, figure, or phenomenon is represented in a set of three photographs.</p>
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