

THESIS

GOALS IN THE DUAL CREDIT CLASSROOM: LANGUAGE AS DUAL CREDIT POWER

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ABSTRACT

GOALS IN THE DUAL CREDIT CLASSROOM: LANGUAGE AS DUAL CREDIT POWER

From pen-to-paper submission to plagiarism filters such as Turnitin.com, Composition instruction tools change, and instructors at every level must adapt to technological advances. Despite changes at all levels, students' ability to manipulate language and manipulate the means of publishing language still equates to academic power. Manipulating technology and language, students and instructors alike must raise their expectations for both Composition product and process.

In the Colorado high school classroom these raised expectations are called "21st Century Skills"¹. These skills guarantee that a student can manipulate language and acquire the necessary language-based power to thrive in the 21st Century workplace. Post-Secondary institutions also include technology and the same "21st Century skills" in their outcomes for Composition I. Pierre Bourdieu's explanation of language as power² is my basis for examining Composition expectations in College Composition I and High School Senior English in Colorado to provide dual credit³ classroom goals with college-level rigor combined with the rigid requirements of a high school setting.

Scholars and high school administrators rarely examine dual credit classrooms and their academic product. They overlook dual credit students because they represent the school's elite and adhere to rules or regulations teachers place on them. But their

¹ This term is established by the Colorado and Common Core State Standards (CCSS).

² The title of Bourdieu's 1994 work *Language as Symbolic Power* establishes language as the primary provider of power.

³ A class that provides both high school credit and college credit in the same course

learning takes second or even third place to students who don't perform as well, but who still follow the same rules and regulations.

In a Colorado high school classroom, CCSS provide content and expectations to aid students in academic growth. Nevertheless, college Composition classrooms do little more than prepare students to teach Composition or provide a base for scaffolding further Composition instruction. Neither the CCSS nor the Composition I outcomes prepare the dual credit student for their next academic step.

Several P-Post-Secondary Composition advocates, high school Composition advocates, and Post-Secondary Composition advocates outline Composition requirements and outcomes at their particular level of academia. My analysis includes the National Council of Teachers of English expectations for the teaching of writing, the Council of Writing Program Administrators, the Colorado Community College System, and the Colorado Common Core State Standards. After I analyze what these experts identify as Composition, I examine college Composition theory according to James Berlin and Kathleen Blake Yancey. Berlin provides a historical view of college Composition, and I juxtapose his view with Yancey who provides a modern, technological, communication based⁴ expectation of the Composition Classroom. Lastly, anecdotal evidence and pedagogical strategies from my own high school classroom provide first-hand credible evidence of assessment and expectation in a dual credit classroom.

Finally, I argue for Bourdieu-centered goals that provide dual credit students with meaningful instruction that provides college-level rigor with accommodated protection of a high school learning environment including but not limited to: image analysis, technology access, theme and unit study, and rigorous Composition expectations.

⁴ “21st Century Skills”

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RHETORIC⁵

Rhetoric with the “upper case” according to Wayne Booth is the piece composed by Aristotle, and the basis for persuasion and the art in which authors compose this and other works (8). Furthermore, Booth explains in 1965, that his time is the “most rhetorical age of all time,” but much has changed since that year (8). Tweets, posts, comments, and Microsoft Word; rhetorical tools we all use and take for granted, were all imaginative topics in Booth’s time. Today, we can’t go a single day without hearing about, or composing in the aforementioned formats.

Today, typewritten rhetoric influenced by the likes of Aristotle, Booth, James Berlin, and Pierre Bourdieu dominates study in the high school Composition classroom while visual rhetoric and digital rhetoric receive little study in the high school composition classroom. Bourdieu’s take on rhetoric is that words are power. To gain power, students and teachers alike must experience a, “process of investiture,” that “transforms the representations others have of him (or her) and above all the behavior they adopt towards him (or her)” (Bourdieu 119). Instructors experience this transformation when they graduate college and or receive their teaching degree. A simple piece of paper provides the kind of initiation necessary to achieve language-based power. Students gradually achieve a more powerful status as they pass English I, pass English II, and so on. However, the power gained is of no use if instructors don’t teach students about the inherent academic power of words.

This is my favorite definition of rhetoric because it is what I see in practice daily in high school hallways. Students argue and struggle to get the last word, and the student

⁵ Interestingly, the term “rhetoric” first appears in the CCSS in 7th grade. Instructors across a district must communicate to define this term, as broad as Composition, in classrooms to appropriately align their curriculum to provide power to common curriculum students as well as dual credit students.

who does get the last word gains power⁶ over their peers. The power they achieve in the hallways translates to the classroom. Typically, students' power lasts until their next argument or discussion and it shifts to the next person. On rare occasion, language based power acts as an initiation or "ritual" (Bourdieu 117). Similarly, in high school, rituals are imperative to the overall academic and social experience. For example, homecoming representatives list their accomplishments to wow crowds in hopes of initiation as homecoming royalty. The student with the most power over their peers through their accomplishments is crowned.

Academically, students wishing to participate in dual credit classes must use their power of language to pass⁷ the Accuplacer⁸ exam. Once they pass, administration initiates the students into a dual credit classroom. They use the power of language for other achievements as well: higher ACT scores, entrance essays, and scholarship applications all require students to compose as a portion of their scoring. The best essay, the one with the greatest power over their audience, has a better chance of achievement.

Language provides access to the elite classes in the high school Reading, Writing, and Communicating curriculum. The power of language is also a code of honor: "...a developed form of the expression that says of a man: he's a man's man⁹" (Bourdieu 120). This honor code in the dual credit, high school classroom leads to higher expectations of peers and instructors at the same level. It also imposes boundaries. Once a student is labeled as a member of the dual credit classroom, there is no return. The student's peers

⁶ Generally, students use the power gained for evil against instructors as opposed to good because their peer arguments rarely extend to academic subjects.

⁷ In my school district, passing the English Accuplacer exam is a score of 95.

⁸ This is a placement exam created by The College Board used at the post-secondary level to place students in academically appropriate classes.

⁹ Not to be taken in the patriarchal sense, an academic code of honor comes to boys and girls equally with the power of language.

label him or her as a “smart kid”¹⁰. Elevated expectations, unclear blend of college and high school expectations, and indistinct terms cause a cloud of uncertainty for instructors and students under a high school and a college umbrella of assessment and instruction.

¹⁰ Not good or bad, they are labeled. Perception depends on the student.

COMPOSITION

Standards formerly labeled “English” now encompass reading, writing, and communicating¹¹, putting an ever-growing weight on instructors’ shoulders. With ever-changing possibilities, Composition across curricula lacks a clear definition¹². Kathleen Blake Yancey establishes changes in “Made Not Only in Words: Composition in a New Key”¹³. She addresses assessments that define Composition as, “words on paper” (Yancey 298). These assessments, like the Transitional Colorado Assessment Program¹⁴, assess a student’s ability to write with a pen or pencil and score that work to evaluate a level of proficiency or achievement. Yancey also identifies the Composition process of “compose(ing) words and images and create(ing) audio files on web logs (blogs), in word processors, with video editors and Web editors and in e-mail and on presentation software and in instant messaging and on listservs and on bulletin boards” (298). Yancey gets it.

In a Skype¹⁵ conversation with Yancey, I asked what knowledge¹⁶ the ideal Composition I student would have coming from high school to her class. Her initial answer was, “Well, everything” (Yancey). She then listed a number of tools such as integrating and editing short video clips to support an argument, blogging software such as Blogger, Wordpress, or Tumblr, proficiency in word processing, the ability to use

¹¹ This combination is good for those making the standards, but bad for instructors straining to teach at the dual-credit level and fill in the gaps of what these students miss by not being in their common core classroom.

¹² There are clear standards at the high school level that provide instructors a framework of what to expect at each grade level, but no clear definition of key terms or media for composing. Similarly at the college level, the standards provide vague goals for instructors and students alike.

¹³ This work, a published version of her March 22, 2004 speech accepting her role as chair of NCTE, is one of the first to identify the impact of technology on composition pedagogy.

¹⁴ TCAP

¹⁵ A face-to-face digital interaction tool provided free online.

¹⁶ Digital Composition manipulation

PowerPoint as a canvas and not a template, Photoshop or an equivalent, audio editing software, Excel, and Wordle. Listening to this list overwhelmed me. I thought the task impossible and that creating a more digital curriculum for my current high school was going to be more taxing than I had originally planned. Then she said something that made more sense: “Start small and build” (Yancey). Composition changes almost daily. In the past two years alone I have altered Composition to mirror Yancey’s initial description. When I began teaching Composition eight years ago, students wrote and typed Compositions, participated in peer editing circles, and turned in a final product to be graded. Now, in addition to typewritten Composition, students post on blogs, record sound to PowerPoint presentations, and create movies to recorded voice. These all encompass the definition of Composition that Yancey describes above.

Since 2004, Facebook’s rise to fame led to the fall of MySpace and with Facebook’s rise came the growth in “posts,” “responses,” “pokes,” “status updates,” and posting photos from smart phones. While these Facebook Compositions are far from academic, they are a part of my students’ every day lives. Cellular phone technology also changes daily to the point of not having a mere phone in a pocket or purse anymore, but having a portable computer. These technologies also add to the definition of Composition. With voice-activated memos, voice-to-text technology, the accessibility of Facebook through an application, and text messaging, personal Composition changed drastically from pen-to-paper diaries and phone calls from girlfriends lasting into the early hours of the morning.

So what is Composition? Yancey’s article is unique to its time. It uses images to support the messages of the text, it uses additional information in the margins to support

her main idea, it asks questions of the reader for individual clarification, but it is presented in print form, in proper MLA format, and provides an extensive works cited page and endnotes as any scholar would expect from a publication of *College Composition and Communication*. Dual credit Composition is all of these combined possibly in a PowerPoint, or a Word document, or individually as created in design software, Photoshop, or an interview. Composition is anything – printed, doodled, computerized, hand-written – created¹⁷ by a student for individual viewing or created for an audience.

¹⁷ Composition and creation are more similar than a writer would think. The definition of creation is “making a universe start to exist” which must involve many parts, while the definition of composition is “something formed from separate parts” (MacMillan Dictionary). Never once did either definition mention writing, paper, pens, or computers.

GOVERNING BODIES OF COMPOSITION

The National Council of Teachers of English's¹⁸ "Beliefs about the Teaching of Writing," composed in November 2004, mirrors the Colorado Safe Schools Act¹⁹ revised the same year. It is a comprehensive look at the changing Composition platform due to, "technological developments, from pen and paper to typewriter, to word processor, to networked computer, to design software capable of composing words, images, and sounds", and it addresses what students should learn about Composition and what instructors can do to teach students to compose in a digital age ("NCTE Beliefs" 1).

Contrary to Objective theories outlined by James Berlin, and on par with Subjective theory established in the same work²⁰, NCTE believes first and foremost that, "everyone has the capacity to write" ("NCTE Beliefs" 1). Subjective theorists, strive for a Platonic Composition where the audience or the speaker can only feel truth, not communicate truth. This rhetoric seeks Composition instruction for all.

From this rhetorical theory come three pedagogical techniques designed to show students truth through writing. The first of these is a search for an original metaphor because only through a unique metaphor can a student express a unique vision. Even today making connections between students' writing and the writing of others is a strength that few master. In my dual credit class I assign literary device compositions that require students to make connections between the author's use of a particular device and the author's purpose. Making those connections in literature, writing the connections, and

¹⁸ (NCTE) addresses high school composition and aims this work at all levels of composition.

¹⁹ The act declares each school district in Colorado must have a framework for what safety precautions to take in a technology rich era. The Act has a specific focus on bullying which I address later.

²⁰ From Berlin's work *Rhetoric in Reality*, I further divulge into this work when I outline college expectations.

creating that comparison²¹ opens students' writing possibilities further and create more sound Compositions.

The second pedagogical tool is keeping a journal. In my dual credit Literature classroom, I make students keep Dialectical Journals with the novels we read. In these journals, I direct what the students write, but generally ask them to keep a conversation with the text. Instead of writing in the margins²², they write in their journals, cite the page number and ask questions, analyze words, answer the questions they ask, and write rather sly²³ comments about the text. This tool guides discussion, composes thoughts, and in the end, provides support for Compositions. Students who keep journals in all classes benefit because they compare responses to others in the class; formulate opinions and a compositional voice; and they have an opportunity to work on their creativity in response to prompts.

The third and final pedagogical technique that stems from Subjective theory is the peer-editing group. There are many ways to establish an editing group²⁴. There are times when I use the entire class as a group and post phrases, paragraphs, or entire essays on the board and have the students edit and discuss the strengths and weaknesses of the work as a whole. Other times, during dual credit timed writing exercises, I have students read samples and grade their own work according to the sample essays. These groups, if used correctly, provide students an opportunity to see peers' strengths and weaknesses, and

²¹ MyBigCampus, Blogging, and Peer Response work great for this now as well. As long as students understand how to respond to a work in an academic fashion, these tools lend to Subjective Theory and work tremendously.

²² Some schools only have one copy of the text and require that text be used for years and years.

²³ One great example came from Chinua Achebe's *Things Fall Apart* in a line that described birds circling the settlement, one student wrote, "The original Angry Birds!"

²⁴ At all levels, I combine a student whose composition skills are strong with two students of medium strength and one of lower strength. This allows a variety of students to learn from one another.

recognize their own strengths and weaknesses. All of which are truths within their own writing.

In order for students to learn how to write, the NCTE document also states that Composition instructors should understand Composition theory and research²⁵, and be able to turn theory into practice in their classrooms. In doing so, students will learn to write and learn by writing. This second NCTE belief explains that Composition instruction includes opportunities to compose both in and out of the classroom for a variety of purposes. Likewise, the CCSS provides standards with many opportunities to write to a variety of audiences and to a variety of genre.

NCTE believes is that writing itself is a process, and the focus should not be on the final product, but the “conventions of finished and edited texts are important to readers and therefore writers” (“NCTE Beliefs” 4). Instructors should, then, provide students time to write, time to revise, and time to create a polished, sound, final product while providing opportunities for students to read final polished products to guide their own work. Reading final products provides students opportunities to develop their own voice and writing style and great examples of models. Furthermore, reading a variety of texts influences writing because, “People who read a lot have a much easier time getting better at writing” (“NCTE Beliefs” 5). Instructors who model the connection between reading and writing teach that writers read differently because they pay attention to how an author composes the text, how writers anticipate audience response and write to that particular response (“NCTE Beliefs” 5). In my classroom, providing students with ample resources and time to read and research a variety resources modifies their style and voice

²⁵ NCTE provides members *Research in the Teaching of English*, a quarterly journal of pedagogical study, at a relatively low cost.

far more than revising and providing suggestions in grading. Aristotle calls this “imitation” in *Poetics*. The purpose of imitating is not a mere cut and paste of another person’s work, but learning from successful works in the past. From Aristotle, students learn that imitation makes the author; the words do not make the author (Aristotle). This standard gives students the opportunity to evaluate other authors and their ability to gain power over their audience to further their own skill and imitate the format and framework of professionals.

The most difficult of NCTE’s beliefs is showing, modeling, telling, and teaching students, “Writing has a complex relationship to talk” (“NCTE Beliefs” 6). I still receive works composed in student-talk language²⁶. I typically use these examples for students to revise and show the difference between the revised version of the text and the poorly written version. Furthermore, I explain that speaking and writing are two very different media and when combining the two, the written portion must be academically constructed. Students, oddly enough, know their writing is poorly constructed, know how to fix their errors, but still turn in the informal work²⁷. The relationship between talking and writing is a fine one in high school Composition particularly in my position. There are students that I teach, coach, or sponsor for four straight years. They communicate informally with me in a variety of contexts, but on paper, I draw the line of formal communication. A few classroom expectations help my cause. One rule is eliminating the words “things” and “stuff”. Students who use these words receive zeros on assignments.

²⁶ “It was like, all crazy and stuff...” These examples are not specific to the common core class. I have had examples of student-speak in my dual credit, elite classes as well.

²⁷ Laziness

In NCTE's 2004 revision of their beliefs statement, the most important²⁸ belief is the recognition that "Composing occurs in different modalities and technologies" ("NCTE Beliefs" 7). The modalities that the text mentions are, "print, still images, video, and sound" ("NCTE Beliefs" 7). Computers combine these modalities and allow students to compose videos with sound and still images to amplify their message. As the CCSS states that students should, "Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest," NCTE recognizes the plethora of opportunities computers give students to compose and amplify their text with technology ("Twelfth Grade" 13). Opposed to the CCSS, however, NCTE recognizes that all students and teachers do not have, "adequate access to computing, recording, and video equipment to take advantage of the most up-to-date technologies" ("NCTE Beliefs" 7). It offers alternatives, however, by recommending the use of picture books to teach the connection between text and image. Other ideas that I have used come in the form of posters, dioramas, performing scenes of plays, and recreating text to other media such as a comic book, graphic novel, or video.

Far less specific than NCTE and CCSS, The Council of Writing Program Administrators²⁹ provides an outcomes statement for those teaching first-year Composition. The statement, "describes the common knowledge, skills, and attitudes sought by first-year Composition programs in American postsecondary education" ("WPA Outcomes" 1). The first of these outcomes is rhetorical knowledge. For this outcome, students should be able to focus on a purpose, respond to different audiences, respond to different rhetorical situations, format text appropriate to a situation, adopt an

²⁸ Important to my argument about dual credit goals and requirements.

²⁹ WPA: The WPA provides a listing of student outcomes as opposed to standards. The term "outcomes" is more directed to what tasks students will be able to perform at the end of the course.

appropriate voice, and write in several genres while understanding how genre shapes reading and writing (“WPA Outcomes” 1). These outcomes, much like the CCSS, outline several guidelines for first year Composition instructors. The WPA has faith that those instructors in first year Composition classes will produce a student who can competently compose not only for Composition I, but also for a variety of purposes in whichever degree track they may choose.

Other outcomes on the WPA statement include “Processes” where students should become aware that it takes “multiple drafts to create a complete and successful text” and “Composing in Electronic Environments” where students use “electronic environments for drafting [etc.]” (“WPA Outcomes “2). WPA recognizes the need for technology, but assumes students have access to computers and will complete those assignments requiring technology³⁰. The final piece in WPA expectations requires students to, “exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts” (“WPA Outcomes” 2). Continuing the discussion of a degree track, exploiting differences in rhetorical strategies aids college students in their pursuit of a degree. Recognizing the rhetorical triangle³¹ and exploiting the different approaches to rhetoric and Composition, students are likely to succeed at writing lab reports, business documents, memos, lesson plans, and further research because they recognize the importance of adapting to audience, and use their knowledge of an audience to drive their work and eventually gain power over that group.

³⁰ I fall in to possible assumicide here, but I make the point because at the university level, instructors have far more freedom to assign a variety of composition because the resources are more readily available.

³¹ The rhetorical triangle recognizes that three elements drive every work: Author, Audience, and Purpose/Genre.

The third and final governing body for Colorado postsecondary education is the Colorado Community College System³². I teach under this system as an adjunct professor/dual credit Composition teacher. These standard competencies, as opposed to the CCSS and the WPA, are a list of five tasks students should be able to complete on exiting ENG 121 at the community college level. The competencies themselves address the same topics as NCTE and WPA, but withhold the narration or bullet lists of tasks to help students achieve the competency. These competencies state students should, “apply contemporary forms of technology to solve problems or compile information,” “practice critical/logical thinking and reading skills,” “use accurate grammar, mechanics, and spelling and will choose diction and usage appropriate to their writing purposes and audiences,” and “plan, write, and revise multi-paragraph Compositions” (“ENG 121”). The difference in this set of competencies is that the CCCS lists audience analysis under the grammar, mechanics, and spelling competency where it falls under rhetorical knowledge in the WPA standards, and would better work in the critical/logical thinking and reading competency.

The emphasis on technology is twenty percent of the postsecondary competencies while rhetoric and application dominates the rest of the expectations. The high school level differs greatly from postsecondary and while NCTE drives both levels, the CCSS could avoid weaknesses at the high school level by thoroughly addressing the NCTE beliefs.

³² CCCS

COLORADO COMMON CORE STATE STANDARDS

The Colorado Standards³³ for the Reading, Writing, and Communicating classroom separate into Oral Expression and Listening, Reading for All Purposes, Writing and Composition, and Research and Reasoning. While Composition and reading are two separate content areas in the dual credit classroom³⁴, due to lack of funds and theoretical differences, 9-12 teachers must lump them together. Berlin cites the cause of this combination as the Great Depression. Between 1940 and 1960 begins the growth of the general education movement where all students would, ideally, be taught the same level of education³⁵. The solution, according to many universities, was creating a general communications course designed to teach writing instruction as well as speaking, reading, and even listening. This holistic approach has a common goal of, “teaching writing, speaking, reading, and often, listening as a unified set of activities” (Berlin 96). This movement eventually leads to the establishment of the current K-12 holistic English curriculum echoed by the CCSS. High School Composition instructors don’t merely teach Composition, they teach the entire RWC curriculum.

CCSS are broken into Standards, Expectations, Evidenced Outcomes, and 21st Century Skills. While the term Standards is the broadest, the Expectations are what students are supposed to know³⁶. The Evidenced Outcomes provide instructors activities to indicate specific knowledge, and 21st Century skills have three sections of their own.

³³ A 95% alignment to the Common Core State Standards, heretofore referred to as CCSS (“Twelfth Grade” 2).

³⁴ Post-secondary classroom as well

³⁵ While history proves this is not the case i.e. Brown v. Board of Education, it strays from the idea of educating only the elite in composition, and emphasizes composition education for all.

³⁶ Not really know, but demonstrate knowledge of knowing.

These sections are: “Inquiry Questions” which promote higher level thinking skills³⁷; Relevance and Application to help instructors answer the all-too-familiar question, “Why are we doing this?”; and Nature of the Discipline explaining a particular “viewpoint” that students who master the particular expectation ought to achieve (“Twelfth Grade” 5).

The first of the CCSS RWC standards is “Oral Expression and Listening.” In Composition, students need to be able to manipulate written symbol systems because, according to the standard, it “concretize(s) the way a student communicates” (“Twelfth Grade” 12). At the twelfth grade level, students should be able to organize and present arguments effectively, but the standards provide two expectations.

In the first of these skills, “Effective speaking in formal and informal settings requires appropriate use of methods and audience awareness,” audience awareness plays a huge role (“Twelfth Grade” 13). The role of *pathos* or audience in the rhetorical triangle could mean the difference between composing a humorous speech or a serious speech, or the difference between composing a poetic work or a prosaic work. In this first skill, there are six evidenced outcomes. All of which apply to Composition in every genre. The first outcome is, “Present information, finding, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience and a range of formal and informal tasks” (“Twelfth Grade” 13). This outcome alone applies to not just the spoken word, but also the written, typed, or any other genre of high school Composition³⁸.

³⁷ According to Bloom’s Taxonomy there are six levels of learning. From lowest to highest these are: Knowledge, Comprehension, Application, Synthesis, Analysis, and Evaluation.

³⁸ CCSS repeat often, but the repetition echoes the changes in interpretation for each standard and expectation.

Having a clear presentation, a clear topic that evidence clearly supports a thesis generates the most power over audience regardless of the genre. If the author presents logical evidence and recognizes other points of view, then listeners, “can follow the line of reasoning” (“Twelfth Grade” 13). The first outcome sets up the following outcomes that range from using digital media to enhance a presentation³⁹, adapting to a variety of tasks, and identifying a central idea. A student’s rhetorical power, in any format, increases with the mastery of this skill.

The second part of Oral Expression and Listening requires, “Effective collaborative groups (to) accomplish goals” (“Twelfth Grade” 14). Effective group accomplishment is the aim of many paid consultants seeking to increase growth⁴⁰ in school districts across the state. Group work is a good tool, but not, according to consultants groups such as Success for All⁴¹ and Kagan⁴², the only curricular tool in an instructor’s tool belt. This style of curriculum lends to a horizontal teacher-student relationship, and high school students require a vertically aligned relationship that places the teacher at the head and students subordinate to the teachers and administrators. Regardless of the source and how relevant the arguments, teachers still administer grades which immediately lends itself to a vertically aligned teacher-student collaboration. Before they enter the workplace, students must understand a vertical teacher-student

³⁹ This is a pertinent subject, but in the case of addressing two levels of composition to identify a third, using digital media requires its own section.

⁴⁰ CDE now measures the growth of students to gauge school and teacher effectiveness. A Student Growth Model accounts for 50% of teacher effectiveness according to Colorado’s SB 191.

⁴¹ This organization’s philosophy is that cooperative learning must take place at all times in all classrooms expecting all classrooms to adhere to the groups of four, pairing, sharing, moving, and shaking curriculum they sell.

⁴² The Kagan group provides a plethora of effective cooperative learning strategies. Less invasive than Success for All, Kagan provides tools for instruction as opposed to a cooperative learning curriculum.

hierarchy, so they will treat their bosses, even though they may be side-by-side in an employee-employer setting, with his or her due respect.

Student relationships continue to be hierarchical at all levels of high school instruction. This lends to one group not wanting to work with another, one student thinking he or she is better than the other, providing to poor group relationships and poor collaborative situations. Students do need to overcome differences to complete tasks, and this particular situation is where the second part of Oral Expression and Listening comes in to play. This sub-standard breaks in to seven particular Evidenced Outcomes, the first of which is, “Work with peers to promote civil, democratic discussions and decision-making, set clear goals, and deadlines, and establish individual roles as needed” (“Twelfth Grade” 14). Other outcomes establish that students will assume leadership roles within groups. If each student masters these tasks at the P-12 level, their post-secondary careers will thrive because they understand that students lead and follow, recognize diverse opinions, and use all skills to create a solution to a problem.

How, then, does this particular standard lend to Composition? Groups create and compose answers. Groups create and compose projects. Groups cannot create or compose unless members work together. Teamwork lends to Composition at the post-secondary level because students will be a part of a committee in the workplace, a group in their Composition I classroom, and must solve problems in their jobs if they choose that route after high school.

The next standard is Reading for All Purposes. This standard address textual complexity and required text types before accessing any particular standard. CDE provides an example of ranges of text types for students 6-12. The chart breaks literature

down to Stories, Drama, Poetry, and Literary Nonfiction. In my experience, the most pertinent of these is nonfiction as most excerpts on TCAP are nonfiction pieces⁴³. This genre also provides a greater sample of what students will write in the 9-12 classroom and allows instructors to model appropriate writing style and format several times throughout the school year.

The first expectation of Reading for All Purposes is “Literary criticism of complex texts requires the use of analysis, interpretative, and evaluative” (“Twelfth Grade” 17). Much like understanding eras and movements of rhetoric to better organize and support an argument, this standard scaffolds historical knowledge, and requires students to understand the historical implications of texts. Showing students the differences in texts between literary movements allows for a much more thorough teaching of a text and forces teachers to dig deeper to show the differences in fragmented thoughts in the Modern movement juxtaposed with the frivolous word choice of the Romantic movement. This is just one example of many where historical knowledge allows students to amplify their writing in genres other than expository research. Composing works other than expository and using genres such as narrative allow students to gain the power over their audience needed in persuasive and research based works when writing for scholarships and entrance to post-secondary education.

The second expectation is “Interpreting and evaluating complex informational texts require the understanding of rhetoric, critical reading, and analysis skills” (“Twelfth Grade” 18). Performing a rhetorical analysis of a text requires students to understand when rhetoric is effective – more importantly understanding the author’s purpose and

⁴³ Non-fiction is also the best source of analysis for dual-credit candidates because it is the basis of composition evidence.

how that purpose shapes his or her argument or work. This expectation also addresses the integration and evaluation of various media⁴⁴.

The third standard is Writing and Composition. In the introduction to the standard, CCSS states, “writing can be used as a medium, for reasoning and making intellectual connections” which is one main goal of the previous two standards – articulating a stance and creating connections (“Twelfth Grade” 19). Implementing this standard teaches students to refine this skill. This skill is Colorado’s response to Aristotle’s “imitation” described earlier with NCTE’s “Beliefs”.

The first expectation is the mastery of “Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose” (“Twelfth Grade” 20). It is clear by the evidenced outcomes that students must make logical⁴⁵ connections among appropriate genre. CCSS provides, “biographical account, short story, personal narrative, narrative poem or song, parody of particular narrative style, or play script⁴⁶” that students write in order prove they understand the skill of creating a statement directed at a particular audience (“Twelfth Grade” 20). This differs greatly from the similarly constructed expectation in Oral Expression and Listening. The preparedness an oral presentation requires is much different than typing an essay for the same audience. It teaches high school students this skill and the tremendous difference between a writer’s craft and a speaker’s craft. While a writer may craft an essay, defend it with sources that support his or her argument, and show both sides of an argument,

⁴⁴ Media, in this case, includes film, image, paper, and digital.

⁴⁵ CDE never defines this term. While not as broad as “Composition” or “Rhetoric,” “Logic” is another term that deems a clear definition because, if unclear, instructors could accept fallacy-filled logic from students that would ill-equip those students for the next level. For this study, the term “logical” is equal to “comprehensive” or “thorough”.

⁴⁶ In my experience, these genres are rarely accessed after high school unless the student majors in English or Journalism. Otherwise, this teaching will go unused until these students apply for a post-graduate program or a job that requires a personal essay. Then the expository narrative gets some use.

writers have the ability to show change in thought by using page breaks, chapters, or paragraph shifts. Speakers do not have this luxury. A writer also has the ability to change his or her message and tailor it to a specific audience. One mistake in speech is impossible to take back, proofreading or a reading by a committee member catches mistakes in writing before an audience assesses⁴⁷ the work. This standard, “Writing and Composition,” gives students the opportunity to learn and refine these skills so they can fix mistakes before submitting a Composition. This expectation’s evidenced outcomes target critique and evaluation within the student’s writing. In the first of five outcomes, CCSS expects students to, “use a range of elaboration techniques to establish and express point of view and theme” (“Twelfth Grade” 20). Using Reading for All Purposes, students should be able to identify and recognize the role of a particular theme within a work. This outcome expects students to use that knowledge to create his or her own theme with a purpose in mind. Furthermore, the second through fourth outcomes expect students to create clearly structured works with appropriate context for characters, and to manipulate the elements of fiction and non-fiction to create a work directed at an audience.

The last outcome states that students will, “critique (their) own writing and the writing of others from the perspective of the intended audience to guide revisions...” (“Twelfth Grade” 20). In collaboration with the previous two standards, reading and writing, students evaluate their own work based on the works of their masters and of their peers. This evaluation tool is appropriate to student growth because of the connections made between the works and the students’ own strengths and weaknesses, then with the

⁴⁷ Instructors must also increase the rigor of assessing this standard to adequately prepare students to compose the spoken word.

appropriate guidance and correction students will show tremendous growth in Composition.

The second expectation in Writing and Composition centers itself around more academically based writing. “Ideas, evidence, structure, and style create persuasive, academic, and technical texts for particular audiences and specific purposes,” lends itself to the creation of thesis based research and persuasion, support from various sources, and effective analysis and use of information (“Twelfth Grade” 21). This expectation breaks into far more evidenced outcomes than the previous narrative-based sub-standard. It begins by asking students to, “articulate a position with a...thesis statement” and moves swiftly to asking students to select, “appropriate and relevant”⁴⁸ information to support a thesis (“Twelfth Grade” 21). In my classroom, students are not allowed to cite sources such as Wikipedia, ESPN, CNN, FOX News, and must critically examine a website ending in .org. I teach my students, using this outcome, that these sources have inherent bias because of their organization’s mission or the well-known reputation of the product. I urge my students to choose objective sources, preferably from government-based resources or education-based resources such as academic journals. In choosing academic journals for reference, students often ask about the website of the journal because it often comes from a .org, and this provides another teaching opportunity to show a works cited page and the objective source choice of the journal article. After this lesson, students become self-reliant and self-guided in source selection as they look for references to guide their research. From there, students should focus on flow, appropriate MLA usage of sources, and coming to a logical, sound, research-based conclusion.

⁴⁸ CDE does not define this term either. While scholars have their ideas of what is credible and what is not, it is up to each twelfth grade teacher to decide what is relevant for student use.

The final outcome focuses on feedback. It states that students will, “Revise writing using feedback to maximize effect on audience and to calibrate purpose” (Twelfth Grade 21). While the feedback in this case is drastically different than using others’ work to modify students’ voice, it still has the same effect. This feedback is teacher-based. To ensure students utilize this feedback and improve their writing, students should have several opportunities to revise their final, returned product⁴⁹. Another practice that I use is retyping examples from returned texts. With this exercise, as mentioned earlier, I post the examples of both poor and exemplary writing on the board and students revise. An activity such as this allows students anonymity in revision, examples of correct and incorrect writing, and despite their skill level, an opportunity to revise incorrect formatting, grammar⁵⁰, and organization.

The final standard is Research and Reasoning. This standard has two sub-standards and requires a firm grasp on rhetoric and evaluation of text. This standard, if teachers teach it appropriately, uses every bit of the RWC curriculum to produce solid evidenced outcomes. There are six outcomes given for the first expectation: “Independent research designs articulate and defend information, conclusions, and solutions that address specific contexts and purposes” (“Twelfth Grade” 24). Each outcome requires thinking skills from the evaluation of topics, recognizing bias, individual as opposed to group, peer, or teacher critique, and the use of a style guide such as MLA or APA.

Using this standard to drive instruction in the others has the possibility of creating a tremendous final product for twelfth graders in their last year of high school instruction.

⁴⁹ This also allows students to see that writing is fluid, always changes, and when they look back on this writing and this experience in twenty years; they realize how much they have grown.

⁵⁰ Grammar conventions at this level are a low-order concern for me as a dual-credit instructor because my classroom focuses heavily on the college-level skills addressed in the previous standards.

Teaching students how to be independent thinkers, evaluators, and composers should be a major goal of educators district-wide. The ability to defend thoughts and be open to other ideas is a skill that many people lack. Harnessing that skill for the twelfth grade student allows for more growth in the workplace and confidence at the post-secondary level.

The final expectation within Research and Reasoning addresses understanding resources and requires students to formulate logical arguments. It states that students provide, “Logical arguments (that) distinguish facts from opinions and evidence defines reasoned judgment” (“Twelfth Grade” 25). The expectation, like others, is a summary of evidenced outcomes from the previous standards. It requires that students, “synthesize information”, “distinguish between evidence and inferences”, “identify false premise or assumption”, perform rhetorical analysis, and “summarize ideas...” (“Twelfth Grade” 25).

Requiring rhetorical skills provides a link and a sense of application for students as they perform skills across various tasks throughout a school year. This said, according to CCSS, if a student proves they can perform these tasks, that student is ready for either post-secondary education in the 21st Century or the 21st Century work force.

TECHNOLOGY IN HIGH SCHOOL COMPOSITION

The necessity for technology⁵¹ in education often eclipses the need for education in education. Students utilize technology in the classroom and the roadblocks and loop holes that teachers, students, and administrators face provides a worthwhile study itself. Bourdieu inadvertently addresses this, stating that people, “ act on the social world by acting on their knowledge of this world” (127). Students know social media and understand their social media based relationships better than they understand television, XBOX, or other accessible video based media. Their cellular phones act as pocket computers allowing access to social media at all times as long as there is 3G, 4G, or Wi-Fi Internet access. Students have this access even when it isn’t appropriate for them to access social media. The effect of the boom in out-of-class technology use and abuse by some leads to the unreliability of certain technologies in the classroom. As an instructor, I have an *in loco parentis*⁵² responsibility, and while my classroom management is on or above par with my peers, I cannot manage every move my students make in a computer lab. The availability, accessibility, and dangers posed by technologies lead to limitations in the high school and dual credit Composition classroom.

If each student were ideal, my job would be boring. I relish in the fact that students test and teach me every day, and I would guess that my colleagues feel the same way. However, because of these differences, education officials state wide and nationwide have requirements for all schools in all socio-economic areas to ensure that each school provides ample learning opportunity for each student. These requirements hamper the ability to compose in a variety of formats because student access to some of

⁵¹ Computer based systems outlined by Yancey

⁵² Latin for “In the place of parents”

these formats provide bullies, predators, and other deviants a venue to harass, manipulate, and talk to students. School districts cannot tolerate these behaviors, so districts ban sites such as Facebook, YouTube, and Twitter for school safety.

SAFE SCHOOLS

Acting on social media combined with conversation and “one-upsmanship” in the hallways leads to potentially dangerous situations in a high school setting. Bullying⁵³ is a problem that teachers and administration encounter daily and have encountered daily since the advent of the one room schoolhouse. Students don’t just, “impose schemes of classification” amongst one another in the hallways anymore (Bourdieu 127). Their hierarchies extend beyond the hallways to social media making social media a topic of discussion for administrators and technology coordinators.

Each state has a “Safe Schools Act.” Colorado’s, revised in 2004⁵⁴, states that each school must, “provide a learning environment that is safe, conducive to the learning process, and free from unnecessary disruption...” (“Safe Schools Act”). A big component of this revision is bullying. Bullying is a problem that doesn’t simply occur at bus stops and hallways. It occurs in social media outlets outside of school. This plan requires that all school incorporate a bullying prevention plan and a policy that addresses bullying not only in the hallways, but online as well.

In 2004, bullying became digital in the eyes of CDE through the increase of text messaging. Bullying continues to expand with increasing access to technology, and students suffer its effects not only at school, but also in their own homes. On venues such as Facebook, YouTube, and Twitter where students, bullies or not, can hide behind the façade of a user name, the opportunities⁵⁵ are endless. The collaboration that social media provides allows teachers many opportunities for great group projects and Composition,

⁵³ “The written or verbal expression, or physical act or gesture, or pattern thereof, that is intended to cause distress upon one or more students in the school, on school grounds, in school vehicles, at a designated school bus stop, or at school activities or sanctioned events” (Safe Schools Act 2)

⁵⁴ 2004 seems long ago, but these plans leave no holes for newer technology to create school safety issues.

⁵⁵ Opportunities both academic and socially deviant

however, high school students don't generally think this way. Instead, many go to social media sites to make fun of other students, brag about their exploits⁵⁶, connect with friends, and enjoy other activities that school districts simply cannot promote⁵⁷.

For this reason, and for many others, CDE requires each school district to have an Internet Safety Plan. This plan states that:

Each school district is encouraged to provide a comprehensive, age-appropriate curriculum that teaches safety in working and interacting on the Internet in grades kindergarten through twelve ("Safe Schools" 4).

This plan addresses cyber community interaction, safety, avoiding online bullying, avoiding viruses, identifying predators, avoiding plagiarism and recognizing "intellectual property," online literacy, and "homeland security issues related to the internet" ("Safe Schools" 5-6). Las Animas Secondary School has such a plan. It is called an Education Technology and Information Literacy⁵⁸ plan. This plan, created by the technology director, principal, superintendent, and a panel of teachers, designates technology spending, technology integration, and technology education plans over a three-year span for the district.

The plan's first priority is to realign its goals in comparison to the previous ET-IL plan. These goals include computer replacement and rotation throughout the district, creating teacher web sites, creating/revising a district technology curriculum to address

⁵⁶ Sexual, athletic, academic, etc.

⁵⁷ With the current rise in drug use among students, my district has suspended students who have posed social and physical threats to others on Facebook and Twitter.

⁵⁸ ET-IL

the needs stated in the revisions of the Safe Schools Act, and adding new technology in the classroom, including Promethean⁵⁹ boards for instruction and training (*ET-IL*). The plan also provides the process through which the goals are identified. One observation by the technology coordinator is that there are several “digital immigrants”⁶⁰ in the district who do not use the technology provided, so one key component that drives goal setting is helping, “district employees recognize the need for continued technical training to increase competency” (*ET-IL*).

Digital Immigrants teach content that students feel is outdated because their teachers are using strategies that are outdated according to the school’s ET-IL plan. In these “Immigrant” classrooms, teachers ignore Yancey’s calling, and students learn to compose on the basic, technology-deprived level of pencil-to-paper. While students do need to compose this way to begin to understand the basic rules of Composition, at the secondary level, digital immigrants do not provide students with required Internet, technological, and social learning. The last statement of the ET-IL plan states, “Internet safety is taught at all levels. With the acceptable use, form, and the student handbook, students are aware of infraction levels in violating the district acceptable use policy in relation to the Safe Schools Act” (*ET-IL* 6). If teachers refuse to use technology in the classroom, they refuse students this act of Composition and learning, but the lack of availability of learning tools still exists. While the school sets forth a plan to handle Internet use infractions, it also doesn’t provide students the opportunity to break the rules.

⁵⁹ These boards allow teachers and students to manipulate a computer’s screen from a 72” board with a magnetic pen.

⁶⁰ These teachers who refuse technology and, “speak an outdated language (that of the pre-digital age)” are “Digital Immigrants” (Bennett and Maton 322). This term is not used in the ET-IL plan, but is an academic interpretation.

Firewalls on all district computers prevent students and faculty from accessing social media and YouTube. Firewalls set by technology coordinators block a variety of sources. In the early 2000s, when the Internet became a prime research resource in schools, the school firewalls set up to block students from looking at sites deemed inappropriate⁶¹ by banning certain words from search engines and eliminating student access to inappropriate material. By the end of 2001, the number of news stories about students running away with people met in chat rooms led coordinators to block Single Message Systems (SMS) such as chat rooms and instant messaging systems as well. All security measures are taken for the sake of student safety according to safe school laws, but these firewalls prevent students from accessing necessary photos, videos, and research materials.

As I stated earlier, both Oral Expression and Listening⁶² and Writing and Composition⁶³ ask for the use of various sources, and in one case, expressly asks for digital media. While Las Animas School District provided teachers and students with the availability of YouTube recording software explicitly managed by the Technology coordinator, the district limits access to YouTube in particular. Students could search the site and find a video, then ask the coordinator to record it, but they could not proof the video themselves. Up until the 2012-2013 school year, teachers had to do the same. At the beginning of 2012-2013, however, a new server allowed access for all teachers to YouTube.

⁶¹ Pornography and YouTube for content's sake; streaming audio, and other streaming media for content and bandwidth's sake.

⁶² Expectation 1, Evidenced Outcome b: "Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest" ("Twelfth Grade" 13).

⁶³ Expectation 2, Evidenced Outcome b: "Select appropriate and relevant information to set context" ("Twelfth Grade" 21).

TECHNOLOGY SOLUTIONS IN 2012

Each new school year, teachers experience advances such as the implementation of MyBigCampus (MBC), an academic social-networking site teachers use to collaborate with students, and students use to collaborate with one another. This takes the guesswork out of YouTube videos, because students have full access to any videos posted by the teacher. This means students complete projects that may require video integration with ease by posting the link the teacher provides on the MBC page.

MBC is transparent⁶⁴ to the interface of Facebook. It provides each student with an e-mail address, a wall that other students may write or post on, and groups created by teachers. The benefits of MBC and the group setting are tremendous. Students who may be absent can easily catch up via MBC if the class watches a video during the students' absence, teachers can create discussions on works of literature or chapters in the text and have students respond accordingly, and students can comment on student responses much like blogs. The technology coordinator has control of the settings to MBC and accesses the site regularly. The software itself also scans student responses, so if a student posts something inappropriate or bullies another student, the teacher receives an email from MBC, the Technology Coordinator receives an email from MBC and the administration appropriately punishes the student according to the student handbook.

Integrating MBC offers several opportunities to address a variety of RWC standards through technology. Blogging software available through MBC gives students opportunities to compose and comment, revise, and turn in work. The Facebook format is accessible and gives students another arena for Composition: wall posts. Finally, using

⁶⁴ Transparency in technology means that it is easily accessible because it looks like something that the audience is readily familiar with. In this case, because MBC looks like Facebook, students understand the format with very little instruction.

the available resources such as video posting, teachers have the available technology for video analysis and rhetorical study. But, with the number of digital immigrants and the amount of instruction RWC instructors face, the number of students using this resource is limited.

A yet-to-be addressed solution is access for dual-credit students. These students, the elite of the high school, pass tests and jump through hoops to claim this title. Therefore, access to academic tools such as YouTube and streaming media must be provided to them. The elevated requirements, rigor, and content of the dual-credit class require access to further media. This access allows instructors to elevate their content and requirements to match their Composition I colleagues.

COLLEGE COMPOSITION

The focus of this piece is on the Composition I⁶⁵ product in post-secondary education. James Berlin writes the history of Composition in the college classroom in his 1987 publication, *Rhetoric in Reality: Writing Instruction in American Colleges 1900-1985*. This piece outlines the change and influence external factors have had on the Composition classroom, and in effect, how the Composition classroom changes throughout the roughly 100-year history of the program. His goal is to, “vindicate the position of writing instruction in the college curriculum – particularly the freshman course, a primary concern of this study” (Berlin 1).

The advent of Composition instruction takes place at Harvard University when president, Charles William Eliot, considers writing to be “so central to the new elective curriculum” that he fashions a Composition course that becomes the “only required course in the curriculum consisting of a two-semester sequence” (Berlin 20). Since that time, Composition’s impact has expanded to include Journalism, Music⁶⁶, Education, Rhetoric, and Creative Writing, to name a few.

Berlin addresses the initial conflict in Composition systems across the United States when he says, “*rhetoric* refers to a diverse discipline that historically has included a variety of incompatible systems” (Berlin 3). In the case of high school and college Composition this is true. As I stated earlier, I have my own aim of rhetoric in the high school classroom, but Berlin addresses three different schools of theory across the nearly 100 year history of college Composition. One theory, the subjective I incorporate into

⁶⁵ ENG 121

⁶⁶ In researching different Composition degrees at Indiana University’s website, I choose composition only to be led to their esteemed music department. Another way the meaning of one word can change research choices.

discussion of the CCSS. Here I highlight objective theory because it is the theory of the elite Composition classroom. Dual credit students are the academically elite. They will bring the expected skills to postsecondary classrooms, and this is why I categorize dual credit classrooms, with some modifications, as results of Objective Theory.

OBJECTIVE THEORIES

High school Composition instructors who collaborate with college Composition instructors often hear the arguments of what a college student should bring to the classroom insofar as skills in the Composition classroom. This stems from Objective theories. In this school of theories, instructors believe that Composition instruction is reserved for the elite, and in the 1970s, instructors believed, “Students should learn to write in high schools, and not much could be done in college for those who had not” (Berlin 125). The Objective theories of rhetoric first and foremost believe the “real⁶⁷ is located in the material world” (Berlin 7). Also called current-traditional rhetoric, the school also “was designed to provide the new middle-class professionals with the tools to avoid embarrassing themselves in print” (Berlin 35). In short, this school of thought is reserved for the elite and aristocratic and firmly believes that true writing instruction is reserved for the few who possessed “genius”⁶⁸. Reality is exact, according to objective theorists, and that reality must be recorded exactly so the reader can experience the same reality the writer does. Language, then, is no more than a “simple transcribing device for recording that which exists apart from the verbal” (Berlin 7). This school of thought is direct for Composition instructors as they teach modes of discourse but focus specifically on expository writing. The language must not be arbitrary, but precise, because it must not distort what the reader interprets.

By 1915, large state universities adapted this elitist scheme for Composition instruction. Those students taking the Rhetoric/Composition courses, therefore, used their knowledge of rhetoric to “justify their privileged status in society” (Berlin 37). To

⁶⁷ “In the material objects of experience,” so real, according to Objective Theory is a final product (Berlin 6). What can be touched, seen, manipulated after an “experience” (6).

⁶⁸ Again, undefined.

continue the theme of power in this work, the term “privilege” itself is a term of power. Whether endowed by parents, peers, or society as a whole, those of “privilege” have more power over their peers of lower esteem. Proving Bourdieu’s theory further. The purpose of taking a Rhetoric/Composition course at this time was to further justify the power given to these students by another source. Even through the 1940s, current-traditional rhetoric still claimed the common approach in the college Composition classroom, but lost some power in the 1930s with the transactional⁶⁹ approach’s emphasis of social nature on the human experience.

In the 1930s, an increasing number of these programs also integrated Literature into their programs because combining Literature and Composition into one text book saved students, whose families suffered from the Great Depression, a great deal of money. Along the same line, rhetoric texts sales nearly ceased by 1938, meaning the importance of creation, poetics, and writings, other than merely expository, nearly ceased as well. Today this shift in pedagogy reverberates in high school Composition. The CCSS, incorporates all expectations and standards of the “English” classroom into one, instead of splitting Reading, Writing, and Communicating into three separate classes.

Another focal point for Objective theory is invention. Objective theorists believe that invention should not be taught because writers are no more than careful observers (Berlin). This view changes as the world changes, however, and there are three different rhetorical theories that branch from Objectivism. The first comes from Skinner’s psychology of learning which states “teaching and learning ought to be conceived of as observable, empirically verifiable behavior” (Berlin 10). Teachers still use this today as

⁶⁹ This school of theory is, “based on an epistemology that sees truth as arising out of the interaction of the elements of the rhetorical situation” (Berlin x)

they give positive and negative reinforcement based on the writing they receive from a student. The second of these is Semanticist rhetoric, which becomes affluent in the 1930s because it focuses on communication distortions and reading through misused language. This becomes very important during the World Wars because it serves as a “device for propaganda analysis” (Berlin 10). Lastly, structural linguists begin playing a role in Composition instruction in the 1950s and 1960s. These theorists want Composition to have its own subject matter and want Composition instructors to focus on language’s structure or syntax alone. Each of these strategies eventually leads to revision, which is the antithesis of objectivist theory. Fixing what was meant to be perfect in the first place is a flaw in Objectivist pedagogy. These flaws, however, lead to the revision we teach students to use today.

Unfortunately, while high schools strove to improve their writing instruction, nothing was done at the post-secondary level to improve writing. According to Albert R. Kitzhaber, college Composition was perceived as a “‘service’ course” that only existed to, “‘remedy deficiencies of earlier instruction, to help students write well enough so that they can pursue their other college studies without making gross errors in usage and expression’” (Kitzhaber 481). Kitzhaber responds to this analysis by proposing a return to classic rhetoric, supported by Wayne C. Booth’s “The Revival of Rhetoric” when Booth says, “to engage with one’s fellow men in acts of mutual persuasion, that is of mutual inquiry” (Booth 10).

The movement of Objectivist rhetoric from 1960-1975 continued to produce pedagogical theory that placed product higher than process under a behavioral approach, but it did benefit pedagogy in a number of ways. One of these includes encouraging the

development of a unique voice and a unique expression of the self while emphasizing the social nature of writing by teaching Composition within a social environment while Composition teachers compose with students simultaneously (Berlin 144).

THE COLD WAR AND INVENTION

During this time, the Conference on College Composition and Communication⁷⁰ forms because of the discussion caused by a paper generated by George S. Wykoff, director of English I at Purdue University. Among many other goals, this organization seeks to improve status of freshman Composition teachers as well as provide guidelines for the teaching of freshman Composition.

Seeking individuality⁷¹ became increasingly important during the Cold War when those accused of Communist affiliation suffered dire consequences. As Berlin explains, “this call for literature in the writing class was, at least in part, an obvious response to the political climate of the Cold War period, a time when those who called for collective solutions to social problems could be charged with a softness on communism” (109-10). Benefitting the political system, the close examination of literature provided the government with an educational brainwash forcing individual interpretation of literature in lieu of collective teaching of one or more specific studies.

During this era, the canon also experiences a revival of rhetoric through topoi, or topics. An essay in *College English* by Manuel Bilsky, McCrea Hazlett, Robert E. Streeter, and Richard M. Weaver at the University of Chicago reestablished the argument of “what traditional rhetoricians called *invention*...the discovery of content – of relevant supporting material” (Bilsky 211). The essay makes a strong argument for bringing classical rhetoric into the Composition classroom. Henry W. Sams, also from the University of Chicago, responded to the essay in his own work by listing, “four contemporary areas of rhetorical activity worth considering: practical research in

⁷⁰ CCCC

⁷¹ Individual voice

communications using quantitative procedures; studies of international relations studies of mass media; and finally, studies in contemporary rhetorical theory” (Berlin 116).

Through these essays, classical rhetoric begins to see a rise in higher education as it is elevated to something like its previous popularity.

THE MODERN COMPOSITION CLASSROOM

Since the mid 1980s, the boom in Composition technology has expanded greatly from typewritten work, to computer generated text, and the integration of digital media with the typed text to emphasize student's message. Much of what Berlin wrote upon had to do with pen to paper Composition. This does not detract from the great changes that alter what Composition instructors teach today. Instructors of Composition still practice the pedagogical techniques based on the social and political impacts on education from the Great Depression and World War II all the way to the Cold War and Vietnam.

Diana George outlines the change in Composition definition from the 1940s to the mid 2000s in her 2002 *CCC* article "From Analysis to Design: Visual Communication in the Teaching of Writing." She begins her piece by providing three examples of students who, having recently read *King Leopold's Ghost* and completed a visual assignment expressing Leopold's impact on post-colonial Africa. One student used maps of Africa on transparencies to show the change of Africa's landscape and decimation of native tribes; and another chose to provide a place setting with plastics, Coca Cola, and a map of Africa on the placemat. George makes it clear that her purpose in the piece is not to define any visual rhetoric or communication, but to clarify what can happen, "when the visual is very consciously brought into the Composition classroom as a form of communication worth both examining *and* producing" (George 1431). The impact of visual technology on Composition and education continues to grow as students have more access to software and tools to manipulate images, words, and videos. Understandably, as students roam the World Wide Web, teachers watch to make sure their searches produce academic material, but as they teach, they can show students that, "Literacy means more than

words, and visual literacy means more than play” (George 1433). Much like the students making the visual representations in response to King Leopold, students must understand that composing pictures, and using pictures to enhance their own texts is equally a part of Composition just as much as this essay is a part of Composition⁷².

Visual literacy means analyzing commercials, television, blogs, websites, and movies, to name a few. Now, teaching literacy through design⁷³, “means to ask writers to draw on available knowledge and, at the same time, transform that knowledge/those forms as we redesign. ‘Design,’ according to the New London Group, ‘will never simply reproduce Available Designs. Designing transforms knowledge in producing new constructions and representations of reality” (George 1440). Teaching design, or Composition by looking at past designs as models is exactly what the CCSS asks instructors to do. Mimicking the masters of technology in order to better define and create a voice and creation of a student’s own is one main goal of Composition instructors.

Unfortunately, instructors have not been trained in visual rhetoric, nor do they have the ability to design on computers. I certainly lack much beyond Photoshop and iMovie. But beginning small is what Kathleen Blake Yancey wants high school instructors to do in preparing students for the Composition I classroom. If students come to Composition I ready to use basic Photoshop software, some basic moviemaking software, are able to use visual media to enhance their print Composition, and able to manipulate blogging software, they will be ready to compose in the 21st Century college Composition classroom.

⁷² CCSS does not address using images as composition, but using images to support composition.

⁷³ *Poetics of technology*

CONCLUSION

One organization already seeks the blend of standards between high school and college. The College Board's Advanced Placement program is a gateway to college entrance for students who are either perceived to be beyond the K-12 Curriculum or who test beyond the K-12 curriculum. Students in Las Animas School District must score at least an 18 on the English ACT, a 95 on the Composition section of the Accuplacer Exam, or a 440 on the English portion of the SAT, and be recommended by faculty to be admitted to the dual credit RWC program. The goal of AP Composition⁷⁴, according to the College Board is to "provide students with a basis for analyzing and responding to works' rhetorical value while recognizing the qualities inherent in a work of Composition" ("AP English").

The College Board outlines the necessity for rhetorical analysis in dual credit Composition, but a standardized test can only gauge so much. A dual credit class must provide students with opportunities to do more than regurgitate rhetorical facts and identify rhetorical strategies. It needs to blend both rigorous college expectations and rigid high school standards. The students in these classes are cognitively mature enough to handle a college class load, but some of the content may be more mature than their core classes prepare them for. Each class needs to provide students with a base in visual rhetoric as well as rhetoric of the written word. Analyzing properties of visual elements as classic as Breugel's *Landscape of the Fall of Icarus* and as modern as Andy Warhol's *Shoes* provide a much broader scope of analysis.

⁷⁴ In all reality, the final goal of this course is a 5/5 on the AP exam consisting of 55 multiple-choice questions and three essays.

Not only analyzing the visual work, but also composing the work needs to be integral to the assessment of the students' progress. Planning, drafting, and revising are necessary parts of instruction, but instructors must require at least one piece that has very little written language, and much more visual to allow the pictures to speak for the words⁷⁵. This piece may be graded similarly to the written work as it must persuade the reader to a certain end, but the use of a visual piece forces students to think outside the linear, text-based Composition of their high school peers, and prepares them for a postsecondary world that requires more than typewritten Composition.

The high school impediments provide hurdles for students composing such works, but they also provide a lesson in problem solving. Districts deny students access to some images, even ancient Greek sculptures, through Firewalls, so students are forced to either compose an argument to the Technology Coordinator to allow the site to be unblocked, or find another picture to do the same work. These students, however, are elite, have passed the appropriate exams, and have been initiated into the dual credit system. Administrators need extended access to Internet resources to adequately fulfill course requirements. Technology coordinators and administration need to take the guess-work out of internet searches for the mature, rigorous content required by a dual credit Composition course.

⁷⁵ One inherent flaw that I cannot solve is funding. Each software license costs money that many smaller districts like my own have very little of. Providing access to Photoshop, iMovie, or other software becomes difficult not because of lacking computers, but because of lacking software.

The written text produced by a concurrent student is probably the most common work submitted in the classroom. This work needs to prove or support a thesis statement. The thesis statement must be strong and definite in preparation for the next level of Composition. The student's sources must be sound, educationally written pieces that leave no room for bias. To do this, each school's dual credit program must provide access to the coordinating university's online journals or a digital library for equal access to all students both satellite and on campus. Students must begin to imitate their masters and find an academic voice. While their text may be over-quoted, and have more evidence from their resources than their own analysis, it is ok. These students, though technically in a college class, will make high school mistakes. They must be allowed to make them and correct their mistakes from essay to essay.

Above all, dual credit instructors need to remember that their classroom is a place to learn. While some instructors relish in Socratic seminars that force students to interact in a symposium style environment from day to day, others enjoy straight lines of desks so they can be a talking head instructor, and yet others prefer groups of desks that cater to small-group style learning, each dual credit instructor must prepare students for their next level of Composition. For some it may be an Excel Spreadsheet for Accounting I, for others it may be a Prezi for Microeconomics, and for most in the dual credit setting, it will be a PowerPoint for someone other than their dual credit instructor. Every path requires Composition, and instructors who help their students learn strategies to compose in any environment, will be successful.

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