

CHAPTER 2.

USING STRUCTURAL EXAMPLES TO PROMOTE CREATIVITY AND ENGAGEMENT

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In this chapter, the authors describe structural examples, or templates, used in online, any time learning and in-person, real-time learning. In describing their “better practice,” the authors innovate on how writing templates can be reimaged to prompt student engagement and creativity. In describing their “better practice,” this chapter addresses the themes of Accessibility and Inclusivity and Practices Adapted from Classic Composition Strategies.

FRAMEWORKS AND PRINCIPLES IN THIS CHAPTER

- **CCCC Principles for the Postsecondary Teaching of Writing, 3:** Recognizes writing as a social act.
- **CCCC Principles for the Postsecondary Teaching of Writing, 5:** Recognizes writing processes as iterative and complex.
- **CCCC Principles for the Postsecondary Teaching of Writing, 6:** Depends upon frequent, timely, and context-specific feedback from an experienced postsecondary instructor.
- **PARS Online Writing Instruction, Personal:** Building community and fostering connections.
- **PARS Online Writing Instruction, Accessible:** Content needs to be accessible to students.
- **PARS Online Writing Instruction, Responsive:** Instructors should be responsive and anticipate students’ queries, needs, and requests.

GUIDING QUESTIONS BEFORE YOU BEGIN READING

- What are some of your own, already-developed resources which can be further refined into templates for student learning?

- Which content from your class do you feel needs examples to help supplement further discussion or expand student understanding?
- If teaching in an online setting, what are some tools you can use to distribute templates to the class?
- Why might templates be an accessible learning tool in both an in-person and online settings?

INTRODUCTION

CANDIE MOONSHOWER

Unlike many adjuncts or GTAs, I never taught college under the watchful eye of a mentor. The college hired me, they gave me books, they gave me sample syllabi, and off I went. The syllabi were helpful for planning a schedule but figuring out how to teach specific writing skills and rhetorical moves involved a lot of research and practice on my part. I asked kind colleagues a lot of questions. I kept wishing there were concrete examples I could learn from.

Early on in my first semester of teaching, I received my first set of essays from students. Many of them began the same way. It wasn't plagiarism—just a basic similarity between structures and rhetorical moves. I asked several of my students about their introductions. They admitted—separately—that they'd Googled “How to Write an Introduction.” They'd been looking for examples.

My first instinct? “If they want examples, I'd rather they learn from *my* examples.” Thus began my teaching with templates. Since many students bewailed the fact that getting started is the hardest part, introductions were first on my list.

First, I used the project we were working on, an advertising analysis paper, for which I had already devised guidelines, and I wrote the essay I was assigning. This changed how I saw my assignment, so I rewrote the guidelines so that they made more sense to the non-academic writer—the first-year student whom I'd asked to write the project.

Second, I wrote the “how to” aspect of writing a good introduction, meaning the step-by-step directions explaining the moving parts: what a hook does and the types of hooks; how to then transition from the general hook to the thesis and what information might be necessary in that transition; and the thesis, stating their claim or stance. I did the same for body paragraphs and topic sentences (taken from the thesis points). Finally, I wrote instructions for how to conclude a short paper without simply regurgitating the thesis with different types of conclusions they could attempt, such as calls to action or a statement of the subject's broader implications.

I used my own essay as a template for my students. I color-coded each section of the essay and, using the “track changes” feature, added comment boxes in the margins explaining what I was doing—the rhetorical moves I'd made. “This

will do the trick!” I told myself. And it did, to a certain extent. The students followed my templates in much the same way they had followed the instructions when they’d Googled “How to Write an Introduction.” This was a good start, but I knew that the next step would be encouraging students to try different rhetorical moves to get beyond the template as a formula for their writing.

This prompted me to redevelop my methods for teaching rhetorical moves. Guidelines and templates are great, but I needed to show how to take the template examples and help students make them their own. The process of teaching each new skill became a deeper, more immersive activity. Students’ writing projects showed that learning each new skill had become a deeper, more immersive activity for them as well. Group activities and full-class workshops during which students helped each other (with my guidance) take their individual topics and think up appropriate hooks, for example, moved us from following instructions and examples to making the ideas our own.

Not only did students find this new approach helpful, but they were also more animated in class, more invested in the projects, and expressed that they felt the writing was now their own—instead of simply creating something they thought the teacher might want.

When I began designing completely online courses in my two courses in the first-year sequence in Middle Tennessee State University’s English department, expository writing first and then research and argumentation, I realized that the use of the templates for teaching writing skills transferred well to the online, any time classroom. The templates serve as meta-lectures for the students, telling them what their options are, as per different assignments, and how they can easily get started, but still provide every student room for creativity and voice.

BRIE CAMPOS

My entry into education came in a unique way. Before my master’s degree, before I started college, I was a martial arts instructor. The benefit of teaching martial arts was that I came in contact with a wide variety of people, from all different age groups. While the children’s classes were easiest and most fun, it was the adult classes which pushed me as an instructor. Unlike children, who rarely ask why we move a certain way or how a particular movement is executed, adults wanted to know every detail of my motion, from start to finish. At first this was frustrating; I had always learned things quickly, having great control over my body and mind. It wasn’t until I started teaching my mother, who wasn’t as agile as I was, that I started to see the need for the how’s and why’s. Since her body couldn’t do what mine could, she had to understand why I was moving in a certain way so she could find a way to adapt that to her capability.

When I started teaching college, I found a similar need in my students; many of the students I taught at Youngstown State University (YSU) were coming in from lower income communities and had not been taught to write the way I had. Whereas it made sense to me, and I didn't question the need for thesis statements or citations, many students I encountered didn't even know what a thesis statement was nor why citations mattered. I found myself searching for a way to explain what to me was natural (or, at the very least, what I had internalized from years of playing the game of school).

Another experience which helped with this was my work in the reading and study skills department at YSU, a lower division university studies course. There I learned of a few different techniques made to improve reading and comprehension skills, but I immediately found other uses for them. By making a few modifications, I found myself finally having a vocabulary to discuss key elements of writing with my students. For example, in the R&SSC we taught a method of reading called SQ4R (Survey, Question, Read, Record, Recite, Review) (Becker, 2013). When teaching research, I would teach this same method, but would adapt parts of it. When students were in the surveying mode, they would look over the authors' works cited as well to check for interesting resources. After recording their notes, they would "recite" or review their notes often to see what could be used in their final papers. Through these efforts, we were able to create a common ground to discuss writing, and I was able to use these techniques on class readings or example texts to demonstrate their effectiveness.

I have never felt it beneficial to allow students to copy a prescribed template, and even found myself scoffing at things like the five-paragraph essay for its limiting nature. What I have come to realize in teaching is that there is a place for providing bones, a starting line for students, so they can develop not only their critical thinking skills, but also their writer's vocabulary and creative style. This may be looked at as a template, but I strive to make sure students understand how fluid these structures are based on their tone, purpose, and audience. It is for this reason, coupled with her extensive experience teaching online courses—which due to the pandemic I was now scheduled to teach—I gravitated to Candie and her teaching style, which also uses detailed meta-examples (or templates) to demonstrate key writing concepts in the online classroom.

SCHOLARSHIP, THEORIES, AND PRINCIPLES THAT GUIDE OUR APPROACH

Templates often get a bad rap. People see them as easy shortcuts and a way to avoid thinking creatively. However, a carefully crafted template can allay students' fears of starting the writing process, and students have often told us that

templates spur their creativity by freeing them to think less about the requirements of an essay or project and more about what they want to say. This was something I learned while teaching with Gerald Graff and colleagues' (2012) textbook, *They Say, I Say: The Moves that Matter in Academic Writing*. While other composition instructors may use terms like “guide” (Lunsford & Ruszkiewicz, 2019), we will continue to use the term “template” for our process in this essay, with the understanding that what we mean is a set of meta-examples and activities which encourage exploration and creativity.

PARS

One of the current better practices in online writing instruction is the Personal, Accessible, Responsive, Strategic (PARS) framework, created by Jessie Borgman and Casey McArdle (2019). While we believe these principles relate to all classroom instruction, it is clear that especially in an online setting these are vital to strong course design and delivery. When employed by online writing instructors in strategic ways, these principles—Personal, Accessible, Responsive, and Strategic—help students feel connected to their peers and to us as instructors. Our templating method relates to the first three aspects of the PARS method, Personal, Accessible, and Responsive.

Each student is unique and comes from a personal writing background (**Personal**). These templates create a level playing field; for those who do not know what a thesis statement is, for instance, we can introduce the concept and provide chances to develop strong writing skills. In contrast, a student who already knows about thesis statements will be asked to identify what makes a strong statement and will be pushed to demonstrate improved skills. Because we offer the templates for students as opportunities, instead of demanding them in assignment expectations, we are able to personalize instruction, as well as share our experiences and make ourselves as instructors more personal to students.

These templates make learning more **accessible**, as they provide alternative ways of comprehending difficult concepts, and can be distributed as PDFs, videos, or other types of accessible media in the digital classroom environment (**Accessible**). Templating also makes us more accessible to students. We both teach templates to students as examples of how we learned about writing generally, and academic writing specifically, using these experiences as chances to connect with writers lacking confidence. Our templates serve this dual purpose; they first make writing less of a nebulous talent and more of an acquirable skill, and the second it makes us as instructors seem less like gatekeepers and more like relatable guides.

These templates give us material to **respond** to when used in low-stakes assignments, and they create a clear dialogue with students about their work in

longer projects (**Responsive**). We invest a large chunk of time both in and out of class providing feedback to students. We want them to know that we value their work, and that our main objective is to help them communicate their ideas to others. By providing constant and consistent feedback, we can make sure that students understand concepts, are using templates correctly, and we have a chance to either compliment their efforts at experimentation; as an added benefit, employing the templates is an effective manner to help them avoid plagiarism.

While the PARS methodology has been developed for the online classroom, we believe that PARS is not limited to the online classroom—instructors should still be accessible to their students and build personal relationships with the class—but we do find that our teaching style in an online setting is well suited to the PARS methodology. Considering the lack of personal, face-to-face interaction in online classes, where students can take cues from our body language and tone, and where teaching—and learning—can sometimes be derailed, our template structures give us a chance to be extra responsive to students while they learn. We have the ability to teach them rhetorical choices, and then respond to their efforts asynchronously. Our templates, in conjunction with the PARS method, allow instructors to help students develop a universal classroom jargon (**Accessible**) about writing and teaches them how to scaffold their own writing projects (**Strategic**). Our templates cut through the noise of a traditional classroom environment, so the students experience the feeling of one-on-one instruction even in asynchronous classrooms (**Personal and Responsive**).

CCCC'S PRINCIPLES FOR THE POSTSECONDARY TEACHING OF WRITING (2018)

The second set of best practices for online writing instruction is CCCC's *Principles for the Postsecondary Teaching of Writing* (2015). Specifically, there are three areas we see aligning with our work: having students recognize writing as a social act, recognizing the writing process as iterative and complex, and to understand that writing depends upon frequent, timely, and context-specific feedback from an experienced post-secondary instructor.

First, we align our structures with recognizing how iterative and complex writing can be. Writing these templates is not just a way to ensure that students, in turn, follow proper composition structures; it is also a chance to demonstrate, in real time, the writing process. We both use these templates as a chance to show students how complex the writing process is by making sudden changes or decisions while using the template in class. The templates become a foundation, a starting point so that students can easily identify what we are doing in

the writing process, and then we demonstrate how our writing might change. Students see how important it is that being flexible with their writing will lead to generating an effective piece.

Second, we both feel that these templates improve our communication skills with students. While introducing a template, we develop a vocabulary with students, giving them clear direction, for instance, about what a thesis statement is and does. Once the template is introduced, students immediately move into low-stakes assignments where they put that template to use. We grade both the content and attempted use of the structure, or, as is often the case, successful deviation from the structure when seeking to improve the appeal of the argument.

For example, in a research and argumentation class, we might introduce a template for introductions where students create a hook, a transitioning sentence, and finish with a thesis statement. As a first assignment, Candie teaches them a summary and response essay, where she allows freedom with the hook but the transition must introduce the author, title, and thesis of the article they are responding to, and the thesis must state their explicit agreement or disagreement with the author's stance. In contrast, when writing their final argumentative papers, students have control over all three aspects of the introduction, since they have by the end of the semester mastered using hooks, transitions, and theses to convey their intended topics. Templates give us a shared vocabulary that we can use with students to improve their writing skills, terms we can reference when providing feedback, and immediate low stakes writing assignments we can have students engage in and then receive feedback on.

Beyond the communication between students and instructors that our templates generate, they also provide vocabulary and context for virtual peer review sessions. Traditionally, students tend not to trust peers when engaging in peer review because of a fear that peers may know and understand the process better than they do and that they will have nothing to contribute. However, with these templates, they have the ability to communicate in a way which develops a writing community. We have found that because of the work we have done teaching vocabulary and scaffolding, students approach the peer review on equal footing without the worry of having a reviewer who is significantly above or below their editorial abilities. Students also feel they have something to comment about on their peers' work; they can use their knowledge of the templates to provide useful feedback. Students feel empowered to critique peers' work with constructive criticism. Writers feel encouraged to listen to peer advice. Even in virtual spaces where students do not often meet face-to-face, they at least feel a sense that peers are willing to help their writing grow, and they engage in more communication.

As instructors, we believe in empowering students by teaching them methods of self-discovery. We value communication and understand the importance

of things like rhetorical appeals, citation styles, and kairos. Since these are important to us as instructors, we seek to impart their importance to students by focusing on methods of creation, which, in turn, ask students to determine how best to use rhetoric to their advantage in communication. That being said, we also value a student's voice, their unique perspective on the world, and how they best learn material. It would be in conflict with this value if we taught students to only generate essays in a certain way, or to only use one rhetorical technique. Our template strategy walks the line between imparting the wisdom of essay construction, on the one hand, with encouraging student participation and autonomy, on the other. These templates demonstrate how a well-constructed thesis statement guides readers and makes clear the purpose of the work, but we never expect students to create the thesis statement they believe we would for their essay—our goal is to encourage them to state their own claims. Every time we use a template to teach a concept, we are not asking students to simply copy an existing paragraph or generate something that aligns with our verbiage; we are asking them to critically analyze the works of others and then learn how to generate their own work from it. We would liken this to the process of drawing, another challenging skill to learn.

In particular, there has always been some tension in art communities, especially so in recent years, about budding artists who trace masters works for learning purposes. This is not the same as plagiarizing an artist's work; young artists do not do this to make a profit. They copy another's work to learn brush strokes, to learn construction and layout. Practice pieces such as this are meant to help them learn technique, and learn they do, as budding artists learn how to break down shapes, shade in a particular way, or how to choose colors. Despite the contentions in the art community, the practice remains in pedagogical play, as we are all likely to have walked through a museum and to see a single student, or an entire group, sitting in front of a painting with their sketchbooks open, pencils in motion.

Our templates for writing work in the same way. For instance, Candie often asks students to identify thesis statements or hooks from established authors and their writings. This is not so that students will copy these writers as if they were simply plagiarizing, but so they can identify the building blocks and then try their own hand at them. How much or little a student relates their work to that of the example will depend on their own rhetorical choices and how they wish to convey meaning. The subject matter of the works of the "masters" is never fully related to the students; we may select an author who is writing an opinion piece on a restaurant, while students will be asked to write a movie review. Just like art students, writing students are being asked to practice copying the fundamentals, practice learning through doing, before creating their own original compositions

with the knowledge they have gained. This practice, in general, reflects good composition practice, but can also easily translate to the online writing classroom, where we use best online writing practices.

COURSE CONTEXT AND LESSON

In our experience teaching first-year composition (FYC), we feel that students most fear the act of starting their essays. Even when they have researched and feel confident about their purpose and the information they wish to share, getting started is often a stumbling block that results in essays that are, eventually, written on the fly and at the last moment. Sharing templates and encouraging drafting based on the templates give students something to work with—a place to start. Drafting and redrafting increases confidence and the willingness to try different rhetorical techniques. You can tell a student multiple times how to write an effective introduction, orally and via written guidelines, and it still might not “click.” Show them an example, and you’re a step closer. Show them a template—a student example with the parts broken down—and your student can see how another student has done it. Allow the student to play with the template using their own topic and words. Provide feedback to the student and allow them to practice again. Provide feedback again—as is necessary—until there is mastery of the skill. This process is a bit like a written version of a YouTube tutorial video, but the student can refer to it more quickly and easily, selecting the elements of the process that they need, and more often, because it is posted in your LMS shell.

INTRODUCTION BREAKDOWN

An effective way for students to think of introductions is to break an introduction into parts:

- **Hook:** Using one of the many possible rhetorical moves, or combinations of moves, to engage the reader, such as rhetorical questions, anecdotes, “setting the scene,” appropriate quotes, or humor.
- **Transition:** Moving from the general hook to the more specific thesis by introducing the topic or the literature the student is working with specific transitional words or phrases.
- **Thesis:** A statement of the student’s argument that is debatable and defensible.

This kind of breakdown works no matter the topic—an expository or argumentative essay, or a literary analysis.

LESSON

For the purposes of illustrating the use of templates, we will use an essay, the Advertising Analysis, that we teach in the first semester of the first-year college writing sequence, expository writing. While these courses are delivered fully on-line in an any time format, in hybrid classes (both face-to-face and online), and in the on-campus real-time classroom and we use the templates in all modalities, we are focusing here on the courses taught online in an any time format. The following is our guidelines for the assignment.

Advertising Analysis Assignment Overview

Most of us are very familiar with advertising, but we tend to view advertisements from our position as consumers. In this project, you will step out of the role of consumer and provide a close analysis of two advertisements for the same product, from two different decades, by noting some of the rhetorical techniques and subliminal appeals the ads use to influence consumers. In the essay “Advertising’s Fifteen Basic Appeals,” Jib Fowles (1982) defines some of the common emotional/psychological appeals employed by advertisers in their efforts to sell products. This essay is the research you will use for your own analysis. You will provide a close comparison of your two advertisements by noting and analyzing some of these ads’ emotional appeals, at least two or three emotional appeals per ad. You will use the Fowles’ article and what he says as evidence for your own analysis and interpretation of the ads you choose.

Purpose

During this assignment, students will learn to critically look at both text and art and how they work together to deliver a message. Students will understand how ethos, pathos, and logos work both explicitly and subliminally. Students will engage in texts in more than a superficial fashion, learning to think deep about the messages they receive daily.

Tasks

1. Read Jib Fowles’ “Advertising’s Fifteen Basic Appeals” (1982).
2. Discuss through the LMS’s forum. Activities will include working in online groups with ads, via the discussion board function, to identify appeals and practice describing how those appeals work, as well as choosing ads you like and dislike and explaining to the class why. You will have 24 to 48 hours to respond to discussion board activities.
3. The instructor will schedule the posting of an online lesson with the embedded librarian, so that students can learn about how to use the

Periodicals Room, as well as the differences between commercially sold magazines and scholarly journals. After you complete the online library instruction, please take the quiz posted under Quizzes in your LMS. (An embedded librarian at MTSU is a librarian instructors can request to join the online course, giving students immediate access to them when needed for research purposes. The LMS provides students an email address, which the librarian responds to.)

4. Using commercial magazines, choose two ads of the same product (e.g., Maybelline mascara) or the same type of product (e.g., Maybelline mascara from 1930 and Cover Girl mascara from 1970) from two different decades. Scan or photograph and save your ads in color as you will be required to upload the ads in with your final draft. Choose advertisements that are complex and that you clearly understand. You must be able to identify some emotional appeals that are being targeted (as defined in “Advertising’s Fifteen Basic Appeals,” by Jib Fowles). Take your time in choosing these ads. A successful essay begins with the right advertisements.
5. Describe the ads in your own words. In this initial step, don’t worry about perfect grammar and mechanics. Focus on describing the images and the textual messages in the ads into your own writing. A person who hasn’t seen the ads before should be able to picture them. It might be easiest to begin with the thing/image that dominates the page. You’ll need to use directional words to help guide your readers: above, below, behind, to the right, and so forth. Use your descriptive writing skills.
6. Fill out the Advertisement Analysis Worksheet on each ad and then carefully review all your answers. Start trying to figure out what you want to say about these ads in your essay. Make sure you know what the ads are trying to do and who they’re trying to reach. You won’t use every element of the Worksheet in your essay, but this process should help you focus your analysis. Try to find appeals that are similar and different. (Instructors might consider using the Center for Media Literacy’s 5 Key Questions¹ as part of this step; we have our own questions we pose for students.)
7. Now try to write your introduction. Start with an interesting hook. Then introduce the topic of advertising, broadly, and figure out a way to catch your readers’ interest as it relates to the specific product you are exploring. Mention the Fowles article and summarize the ideas in it that are

¹ Download a copy of CML’s 5 key questions at <https://www.medialit.org/five-key-questions-can-change-world>

important to your essay. State a clear thesis. Your thesis should explicitly state the appeals in each ad that you will analyze and discuss. Upload your intro for instructor feedback.

8. Describe some of the emotional appeals that Fowles defines to the ad you have chosen. Analyze the advertisement's use of these appeals to entice and influence consumers.
9. Determine how to organize the description and analysis. You can present the body of the essay in two parts: description of the ad, 2) analysis of the ad. However, you might choose to analyze the ad as you describe it.
10. Decide how to organize the essay as a whole: Subject by subject (ad by ad) or point by point (appeal by appeal).

Success Criteria

These are the success criteria the student is given with the assignment sheet, but students will also receive a rubric, which further details the point values based on these criteria and other writing elements (grammar, punctuation, completion, etc.). The rubric is available from the beginning of the assignment on the LMS.

1. The student will learn to use the Periodicals Room and understand the difference between types of periodicals.
2. The student will learn to recognize and articulate how rhetorical appeals are used in text and graphics.
3. The student will learn to recognize and articulate how subliminal appeals, as described by Jib Fowles, are used in advertising.
4. The student will learn how to use descriptive language to write about graphics.
5. The student will learn how to organize a compare and contrast essay.

USE OF INSTRUCTOR AND STUDENT TEMPLATES

For the Advertisement Analysis project, templates are used to illustrate how to think about introductions. Once we are ready for step 7 (above) of the tasks, we share two ads we've chosen and the introduction we've written. We share our own introduction first, broken down into the parts (hook, transition, and thesis), then an example of a student-written introduction, also broken down into parts.

Instructor Template

Here's my HOOK: I set the scene about our love for cars and how our car needs change over time, and advertisers' responses to those changing needs. These

templates are also provided in the format of an annotated PDF at <https://bit.ly/CamposMoonshowerTemplates>.

Since the first Ford Model-T rolled off the production line in 1908, Americans have been obsessed with cars. We love to drive. When we're young, we want speedy, sexy cars. After we marry, we want more sensible vehicles, but still somewhat young and sexy. After the children arrive, safety is the watchword. But with all the car companies, makes and models out there, how do we decide? Advertisers want to help us—and automobile advertisements abound in magazines as diverse as *Better Homes & Gardens* and *Motor Trend*.

I then TRANSITION: I move from the general discussion of car ads to talk about my two particular ads.

Interestingly, the more ads have changed, the more they have remained the same. In examining two automobile ads from 1938 and 1960, there are some subtle commonalities and some vivid differences. But both advertisements use “sub-rational” appeals, as described by Jib Fowles in his article “Advertising’s Fifteen Basic Appeals,” (1982) to establish their marketing message and sell their products.

And finally, I write my THESIS: I lay out what is similar (aesthetics and autonomy), and then I lay out what is different about each ad (1938: curiosity and nurture, and 1960: sex and escape). These are the points I will discuss in my paper.

Despite the passage of 22 years between the two automobile advertisements, the advertisers continue to use the appeals to the need for aesthetics and autonomy in their ads. Different, however, are the audiences; thus, the 1938 ad appeals to the customer’s need to satisfy curiosity and the need to nurture, and the 1960 ad appeals to the customer’s need for sex and the need to escape.

Student Application of Template

Even though the student is discussing an entirely different product—a philanthropic clothing line produced by a television star—she can use the template to make a start. This student example is also displayed in the format of an annotated PDF at <https://bit.ly/CamposMoonshowerExample>. Here’s her HOOK:

In 1985, the word “period” was finally uttered in a Tampax commercial for the first time in television history. This was a new and shocking departure from euphemisms such as “Aunt Flo” and “that time of the month.” But it was well past time to stop tiptoeing around the subject, and Tampax led the charge. From their founding in 1936 to today, the Tampax Tampons company has helped reach many such milestones in the fight to destigmatize menstruation.

She then TRANSITIONS by introducing Fowles:

One approach they took to do so was advertising, specifically using various appeals to draw in audiences to sell and educate about the use of tampons. In Jib Fowles’ article “Advertising’s Fifteen Basic Appeals,” he explains the different ways in which advertisers use emotional appeals to convince customers into buying their products. Now nearly 100 years old, Tampax continues to use our need for achievement and autonomy to prove why their product is essential to improving the lives of those who have periods. However, as times have changed, so too have their methods.

Finally, she lays out her THESIS:

While a Tampax ad from 1967 primarily uses the appeals to the customer’s need for curiosity and guidance, an advertisement from 2014 instead uses appeals directed more towards the need for autonomy and to satisfy our need for aesthetic sensations.

Other Applications

These templates are not confined to simply teaching introductions. We use them for drafting conclusions, teaching proper quoting techniques, and teaching how to develop topic sentences from a thesis. Key to this theory is that the materials used as examples should not be the same materials or readings as the students are using in their projects. We provide templates with examples we have written—or that other students have written and allowed us to use—and always using different readings that the current students are assigned. This helps keep the possibilities for plagiarizing low and brings some variety to our teaching each semester. In addition, we teach students how to draft their own templates for skills such as citations.

To draft their own templates for citations, students work in online groups with their source materials and their handbooks to come up with examples for

various source types (i.e., books, essays, articles from databases, and digital resources). They divide the labor and then share their templates with each other through the Discussions widget. We offer a few appendices at the end of this chapter that show this and other skills, the templates, and how to use them in the classroom.

REFLECTION ON PRACTICE: PARS

In our summary and response assignment, PARS guides our pedagogical practice. First, in the assignment design and assessment, students are being asked to take an argument, summarize it, and then agree or disagree with it. While teaching summary, Candie also teaches interesting hook ideas to draw readers into the work. First, students are given the choice to select an article which reflects their personal interest. At the same time, Candie has selected a text to use as an example which is reflective of her own interest. Students are told they will be judged on their summary, but also on all aspects of writing which have led up to this assignment.

Since Candie is teaching them interesting hooks, students can expect that Candie's response to their work will involve some discussion of the hook they use for this paper. This makes the assignment more accessible; students have access to the assignment, the grading criteria, the lessons, as well as practice assignments before being judged. Candie has several smaller assignments which are low stakes for the students to get feedback with, as well as a peer review session. For online peer review, Candie assigns them peer review partners, they share their work via email, and they are given a set amount of time to respond and submit their reviews both to their peer through email and through the Dropbox widget in our LMS.

CONCLUSION

We argue that using templates applies good PARS practices and does not stifle student creativity. Through our examples, we've demonstrated that students take our instruction and examples and apply them to the development of their own rhetorical situations. Students fill their writing tool boxes with rhetorical moves they can use again and again, not only in composition or English classes, but across the curriculum. These practices transcend the classroom and work extremely well in online spaces, where lecturing is minimized or non-existent. We have formulated this process using the CCCC's *Principles for the Postsecondary Teaching of Writing* (2015):

Recognizing writing as a social act:

We share our knowledge and processes and encourage students to share their work with us and each other as they learn and practice new skills.

Recognizing writing processes as iterative and complex:

We create the templates, show them the process as we and other students have practiced it, then allow them to practice again and again until they master the skills.

Depends upon frequent, timely, and context-specific feedback from an experienced post-secondary instructor:

We provide feedback on all drafts, as well as encouraging and facilitating peer feedback, until then students develop confidence to use the templates to practice the skills on their own.

At this point we feel it is necessary to respond to possible questions about this practice: the labor which is involved with developing these templates and the material ability to transfer between instructional modalities. There is inevitably some labor which is involved with creating new course materials. These template practices do not have to be implemented all at once, or generally across an entire course.

To generate our examples for these templates, we first completed our own projects as we expected them to be assigned. This gave us some insight into any potential problems students might face and any templates students might need. When grading our assignments, we ask students whose writing is either exemplary or shows growth in the process if we could use their work as examples for future classes (respecting student privacy along the way). In this way, we build a repository of materials to use. Once this repository is created, the materials in it can constantly be used or added to each semester (our LMS system allows us access to previous courses and student submissions, which we can use if we need to prepare or amend student examples).

In terms of the modality, these template assignments work in all learning spaces, though they will have to be adjusted based on whether the class is synchronous or asynchronous. As we have discussed here, the online class relies heavily on discussion boards, cloud sharing, emails, and other asynchronous spaces for students to engage, while a synchronous class or the traditional classroom can handle these activities in real time. Students in class may be asked to swap papers, use their textbooks and cell phones, or have discussions.

Regardless of their age, education, status as English Language Learners, or level of writing skills, examples such as our templates are useful to the learning

process. We have developed these templates as a way of demonstrating good writing practices, especially for ease of learning in an online environment. We are pleased with how enthusiastically our online students respond to this method of instruction and benefit from these practices. Rather than boxing us into a corner, we find that templates open up the writing process for our students, and they continue to be a vital part of our teaching.

MOVING BETTER PRACTICES ACROSS MODALITIES

- **In-Person, Real-Time Learning:** Instructors can supply handouts with worksheets or direct students to the documents already uploaded on their particular LMS platforms.
- **Online, Real-Time Learning:** Instructors can use a combination of breakout rooms, screen-sharing, and file-sharing.
- **Online, Any Time Learning:** Instructors supply handouts and worksheets through their particular LMS platforms, and they supply links to important information via the Discussion, Dropbox, or News Flash apps.
- **Hybrid Learning:** Instructors should provide examples and instructions ahead of time, through the apps on the LMS platforms, and when meeting synchronously instruct students to perform the activities in real time.

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