

# Read Free The Language Of Composition Reading Writing Rhetoric Renee H Shea Read Pdf Free

**The Language of Composition** *The Language of Composition Writing and Rhetoric Book 1: Fable Archives of Instruction*  
**Reconnecting Reading and Writing Reading and Writing for Civic Literacy Reading, Writing, Rhetoric** *Writing & Rhetoric Book 3 The Routledge Handbook of Digital Writing and Rhetoric Crossing America Rhetorical Visions + What Every Student Should Know About Writing Across the Curriculum Critical Reading and Writing Reinventing (with) Theory in Rhetoric and Writing Studies Crossing America Everyday Use Speaking of Writing: A Brief Rhetoric Student's Book of College English Reading Rhetorically Digital Reading and Writing in Composition Studies Professional Writing and Rhetoric Studyguide for the Language of Composition Reading Empirical Research Studies Understanding Rhetoric Still Life with Rhetoric Understanding Rhetoric Circulation, Writing, and Rhetoric The Language of Composition: Student edition Professional and Public Writing A Rhetoric of Argument Writing Arguments Chinese Rhetoric and Writing Securing a Place for Reading in Composition How to Read Like a Writer Writing about Writing Rhetorical Devices Crossing America Reading, Writing, and Rhetoric The Longman Writer Everyday Use Writing, Rhetoric, and Literature*

Both a historical recovery and a critical rethinking of the functions and practices of textbooks, *Archives of Instruction: Nineteenth-Century Rhetorics, Readers, and Composition Books in the United States* argues for an alternative understanding of our rhetorical traditions. The authors describe how the pervasive influence of nineteenth-century literacy textbooks demonstrate the early emergence of substantive instruction in reading and writing. Tracing the histories of widespread educational practices, the authors treat the textbooks as an important means of cultural formation that restores a sense of their distinguished and unique contributions. At the beginning of the nineteenth century, few people in the United States had access to significant school education or to the materials of instruction. By century's end, education was a mass—though not universal—experience, and literacy textbooks were ubiquitous artifacts, used both in home and in school by a growing number of learners from diverse backgrounds. Many of the books have been forgotten, their contributions slighted or dismissed, or they are remembered through a haze of nostalgia as tokens of an idyllic form of schooling. *Archives of Instruction* suggests strategies for re-reading the texts and details the watersheds in the genre, providing a new perspective on the material conditions of schooling, book publication, and emerging practices of literacy instruction. The volume includes a substantial bibliography of primary and secondary works related to literacy instruction at all levels of education in the United States

during the nineteenth century. *Reconnecting Reading and Writing* explores the ways in which reading can and should have a strong role in the teaching of writing in college. *Reconnecting Reading and Writing* draws on broad perspectives from history and international work to show how and why reading should be reunited with writing in college and high school classrooms. It presents an overview of relevant research on reading and how it can best be used to support and enhance writing instruction. *Critical Reading and Writing: A Bedford Spotlight Rhetoric* helps students with key writing skills. It provides advice on how to read thoughtfully and analytically, with instruction on active reading and note-taking, plus help with analyzing visual and multimodal texts. It also takes students through the writing process, explaining important concepts such as purpose, invention, rhetorical thinking, prewriting, thesis development, and organization, providing support when they need it most. Advice on using sources, revising, and editing will help them enrich, re-see, edit, and format their papers. *Crossing America* is an interactive reading, writing, and grammar text that focuses on competencies that skilled readers and writers must master. The text follows a thematic approach designed to provide cultural knowledge and awareness both to native speakers of English and to the limited-English language population. With original and canonical examples, this book examines writing in professional, academic, and literary contexts. It features a variety of exercises and examples designed to help writers effectively connect with their audiences. The activities in this book prompt writers to think critically about literary analysis, specificity, audiences, rhetorical strategy, and more. This is the second edition. This handbook brings together scholars from around the globe who here contribute to our understanding of how digital rhetoric is changing the landscape of writing. Increasingly, all of us must navigate networks of information, compose not just with computers but an array of mobile devices, increase our technological literacy, and understand the changing dynamics of authoring, writing, reading, and publishing in a world of rich and complex texts. Given such changes, and given the diverse ways in which younger generations of college students are writing, communicating, and designing texts in multimediated, electronic environments, we need to consider how the very act of writing itself is undergoing potentially fundamental changes. These changes are being addressed increasingly by the emerging field of digital rhetoric, a field that attempts to understand the rhetorical possibilities and affordances of writing, broadly defined, in a wide array of digital environments. Of interest to both researchers and students, this volume provides insights about the fields of rhetoric, writing, composition, digital media, literature, and multimodal studies. Brief and accessible, this rhetoric teaches students to read closely, critically, and rhetorically, and to write effectively to achieve their

rhetorical goals. P & GT; The five traditional canons of rhetoric—*invention, arrangement, style, memory, and delivery*—are introduced in a particularly accessible chapter, showing students that rhetoric has roots in antiquity but essential applications in our own time (Ch 2). For the most part, those who teach writing and administer writing programs do not conduct research on writing. Perhaps more significantly, they do not often read the research done by others because effective reading of articles on empirical research requires special knowledge and abilities. By and large, those responsible for maintaining and improving writing instruction cannot—without further training—access work that could help them carry out their responsibilities more effectively. This book is designed as a text in graduate programs that offer instruction in rhetoric and composition. Its primary educational purposes are: \* to provide models and critical methods designed to improve the reading of scientific discourse \* to provide models of effective research designs and projects appropriate to those learning to do empirical research in rhetoric. Aiming to cultivate new attitudes toward empirical research, this volume encourages an appreciation of the rhetorical tradition that informs the production and critical reading of empirical studies. The book should also reinforce a slowly growing realization in English studies that empirical methods are not inherently alien to the humanities, rather that methods extend the power of humanist researchers trying to solve the problems of their discipline. The market-leading guide to arguments, "Writing Arguments" has proven highly successful in teaching readers to read arguments critically and to produce effective arguments of their own. Teaches readers to write better arguments. How to write arguments; how to do research for arguments; an anthology of argumentative readings. Anyone interested in writing better arguments. For over a decade, *The Language of Composition* has been the most successful textbook written for the AP® English Language and Composition Course. Now, its esteemed author team is back, giving practical instruction geared toward training students to read and write at the college level. The textbook is organized in two parts: opening chapters that develop key rhetoric, argument, and synthesis skills; followed by thematic chapters comprised of the finest classic and contemporary nonfiction and visual texts. With engaging readings and reliable instruction, *The Language of Composition* gives every students the opportunity for success in AP® English Language. AP® is a trademark registered and/or owned by the College Board, which was not involved in the production of, and does not endorse, this product. When you Read Like a Writer (RLW) you work to identify some of the choices the author made so that you can better understand how such choices might arise in your own writing. The idea is to carefully examine the things you read, looking at the writerly techniques in the text in order to decide if you might want to adopt

similar (or the same) techniques in your writing. You are reading to learn about writing. Instead of reading for content or to better understand the ideas in the writing (which you will automatically do to some degree anyway), you are trying to understand how the piece of writing was put together by the author and what you can learn about writing by reading a particular text. As you read in this way, you think about how the choices the author made and the techniques that he/she used are influencing your own responses as a reader. What is it about the way this text is written that makes you feel and respond the way you do? Brief and accessible, this rhetoric teaches students to read closely, critically, and rhetorically, and to write effectively to achieve their rhetorical goals. Everyday Use answers the basic question, "What is rhetoric?" It shows rhetoric as set of activities—reading, writing, speaking, listening—that all intellectually engaged people participate in every day. And it shows that a knowledge of rhetoric is essential in understanding how written and spoken texts influence thought and action every day, in private and in public forums, for good or ill. By demystifying rhetoric and rescuing it from common public misconceptions, Everyday Use equips students to be effective communicators in the academic world and in everyday life. Winner of the 2016 CCCC Advancement of Knowledge Award and the 2016 CCCC Research Impact Award In Still Life with Rhetoric, Laurie Gries forges connections among new materialism, actor network theory, and rhetoric to explore how images become rhetorically active in a digitally networked, global environment. Rather than study how an already-materialized "visual text" functions within a specific context, Gries investigates how images often circulate and transform across media, genre, and location at viral rates. A four-part case study of Shepard Fairey's now iconic Obama Hope image elucidates how images reassemble collective life as they actualize in different versions, enter into various relations, and spark a firework of activity across the globe. While intent on tracking the rhetorical life of a single, multiple image, Still Life with Rhetoric is most concerned with studying rhetoric in motion. To account for an image's widespread circulation and emergent activities, Gries introduces iconographic tracking—a digital research method for tracing an image's divergent rhetorical becomings. Yet Gries also articulates a dynamic set of theoretical principles for studying rhetoric as a distributed, generative, and unforeseeable event that is applicable beyond the study of visual rhetoric. With an eye toward futurity—the strands of time beyond a thing's initial moment of production and delivery—Still Life with Rhetoric intends to be taken up by those interested in visual rhetoric, research methods, and theory. Never HIGHLIGHT a Book Again! Includes all testable terms, concepts, persons, places, and events. Cram101 Just the FACTS101 studyguides gives all of the outlines, highlights, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanies: 9781457628276. This item is printed on demand. Crossing America is an interactive reading, writing, and grammar text that focuses on competencies that skilled readers and writers must master. The text follows a thematic approach designed to provide

cultural knowledge and awareness both to native speakers of English and to the limited-English language population. After shaking up writing classrooms at more than 550 colleges, universities, and high schools, Understanding Rhetoric, the comic-style guide to writing, has returned for a third edition! Understanding Rhetoric encourages deep engagement with core concepts of writing and rhetoric. With brand-new coverage of fake news, sourcing the source, podcasting as publishing, and support for common writing assignments, the new edition of the one and only composition comic covers what students need to know—and does so with fun and flair. Offering concise yet thorough treatment of academic reading and writing in college, Reading Rhetorically, Brief Editions shows readers how to analyze texts by recognizing rhetorical strategies and genre conventions, and how to incorporate other writers' texts into their own research-based papers. Teaches readers how to read and write for academic purposes. Anyone interested in academic writing. The Writing & Rhetoric series method employs fluent reading, careful listening, models for imitation, and progressive steps. It assumes that students learn the best by reading excellent, whole-story examples of literature and by growing their skills through imitation. Each exercise is intended to impart a skill (or tool) that can be employed in all kinds of writing and speaking. The exercises are arranged from simple to more complex. What's more, the exercises are cumulative, meaning that later exercises incorporate the skills acquired preceding exercises. This series is a step-by-step apprenticeship in the art of writing and rhetoric. Fable, the first book in the Writing & Rhetoric series, teaches students the practice of close reading and comprehension, summarizing a story aloud and in writing, and amplification of a story through description and dialogue. Students learn how to identify different kinds of stories; determine the beginning, middle, and end of stories; recognize point of view; and see analogous situations, among other essential tools. The Writing & Rhetoric series recovers a proven method of teaching writing, using fables to teach beginning writers the craft of writing well. The Language of Composition is the first textbook built from the ground up to help students succeed in the AP English Language course. Written by a team of experts with experience in both high school and college, this text focuses on teaching students the skills they need to read, write, and think at the college level. With practical advice and an extensive selection of readings—including essays, poetry, fiction, and visual texts—The Language of Composition helps students develop the key skills they must master to pass the course, to succeed on the AP Exam, and to prepare for a successful college career. Revised based on feedback from teachers across the country, the second edition promises to be an even better resource for the AP Language classroom. While it has long been understood that the circulation of discourse, bodies, artifacts, and ideas plays an important constitutive force in our cultures and communities, circulation, as a concept and a phenomenon, has been underexamined in studies of rhetoric and writing. In an effort to give circulation its rhetorical due, Circulation, Writing, and Rhetoric introduces a wide range of studies that

foreground circulation in both theory and practice. Contributors to the volume specifically explore the connections between circulation and public rhetorics, urban studies, feminist rhetorics, digital communication, new materialism, and digital research. Circulation is a cultural-rhetorical process that impacts various ecologies, communities, and subjectivities in an ever-increasing globally networked environment. As made evident in this collection, circulation occurs in all forms of discursive production, from academic arguments to neoliberal policies to graffiti to tweets and bitcoins. Even in the case of tombstones, borrowed text achieves only partial stability before it is recirculated and transformed again. This communicative process is even more evident in the digital realm, the underlying infrastructures of which we have yet to fully understand. As public spaces become more and more saturated with circulating texts and images and as networked relations come to the center of rhetorical focus, Circulation, Writing, and Rhetoric will be a vital interdisciplinary resource for approaching the contemporary dynamics of rhetoric and writing. Contributors: Aaron Beveridge, Casey Boyle, Jim Brown, Naomi Clark, Dànielle Nicole DeVoss, Rebecca Dingo, Sidney I. Dobrin, Jay Dolmage, Dustin Edwards, Jessica Enoch, Tarez Samra Graban, Byron Hawk, Gerald Jackson, Gesa E. Kirsch, Heather Lang, Sean Morey, Jenny Rice, Thomas Rickert, Jim Ridolfo, Nathaniel A. Rivers, Jacqueline Jones Royster, Donnie Johnson Sackey, Michele Simmons, Dale M. Smith, Patricia Sullivan, John Tinnell, Kathleen Blake Yancey Understanding Rhetoric: A Guide to Critical Reading and Argumentation is a composition textbook that outlines three essential skills—rhetoric, argument, and source-based writing—geared towards newcomers and advanced students alike. Though comprehensive in its coverage, the book's focus is a simple one: how to move beyond a "gut reaction" while reading to an articulation of what is effective and what is not, while explicitly answering the most important question of "Why?" This text gets at this central concern in two fundamental ways. First, the text teaches composition as a cumulative process, coaching you how to question, challenge, and expand on not just the readings you hold in your hands, but also how to interrogate the internal processes of writing and thinking. The book's blend of composition methods detail the cross-point of product and process to turn reading and writing from a matter of coming up with answers to questions to learning what type of questions need to be asked in the first place. The "right" questions, the text argues, are fundamentally rhetorical in nature. Second, the content of the practice-based chapters is framed into a larger mesh of intellectual history to show how the writing and thinking you are doing today is continuous with a long history of writing instruction that goes back to the ancient world. This book provides equal representation from classical and contemporary theory with the recognition that theory cannot be fully grasped without practice, and practice cannot be fully understood without its theoretical antecedent. After all, you can't write "outside the box" until you know where the box is and what it looks like. This is the eBook of the printed book and may not include any media, website access codes, or print supplements that may come packaged with the bound

book. This classic rhetoric/ reader/ research guide/ handbook offers the reader a complete course in writing in the rhetorical modes in one comprehensive volume. Includes critical reading/writing; research, readings that serve as models for good writing. "Rhetorical Visions" is the visual reader with the most support for analytical writing. This thematic, visual reader uses rhetoric as the frame for investigating the verbal and visual texts of our culture. Rhetorical Visions is designed to help tap into the considerable rhetorical awareness that students already possess, in order to help them put their insights into words in well-crafted academic papers and projects. In order to exercise their analytical reading and writing skills, "Rhetorical Visions" provides occasions for students to explore and apply key rhetorical concepts such as narrative, description, interpretation, genre, context, rhetorical appeals ("ethos, logos, pathos"), and memory to the analysis of print and non-print texts. Reinventing (with) Theory in Rhetoric and Writing Studies collects original scholarship that takes up and extends the practices of inventive theorizing that characterize Sharon Crowley's body of work. Including sixteen chapters by established and emerging scholars and an interview with Crowley, the book shows that doing theory is a contingent and continual rhetorical process that is indispensable for understanding situations and their potential significance—and for discovering the available means of persuasion. For Crowley, theory is a basic building block of rhetoric "produced by and within specific times and locations as a means of opening other ways of believing or acting." Doing theory, in this sense, is the practice of surveying the common sense of the community (doxa) and discovering the available means of persuasion (invention). The ultimate goal of doing theory is not to prescribe certain actions but to ascertain what options exist for rhetors to see the world differently, to discover new possibilities for thought and action, and thereby to effect change in the world. The scholarship collected in Reinventing (with) Theory in Rhetoric and Writing Studies takes Crowley's notion of theory as an invitation to develop new avenues for believing and acting. By reinventing the understanding of theory and its role in the field, this collection makes an important contribution to scholarship in rhetorical studies and writing studies. It will be valuable to scholars, teachers, and students interested in diverse theoretical directions in rhetoric and writing studies as well as in race, gender, and disability theories, religious rhetorics, digital rhetoric, and the history of rhetoric. Publication supported in part by the Texas Tech University Humanities Center. Contributors: Jason Barrett-Fox, Geoffrey Clegg, Kirsti Cole, Joshua Daniel-Wariya, Diane Davis, Rebecca Disrud, Bre Garrett, Catherine C. Gouge, Debra Hawhee, Matthew Heard, Joshua C. Hilst, David G. Holmes, Bruce Horner, William B. Lalicker, Jennifer Lin LeMesurier, James C. McDonald, Timothy Oleksiak, Dawn Penich-Thacker, J. Blake Scott, Victor J. Vitanza, Susan Wyche This book introduces readers and writers to the techniques of discourse analysis, genre theory, and primary (including ethnographic) and secondary research. It also engages learners in extensive practice and a sequence of increasingly complex and comprehensive "Writer's Profiles," ending with a researched literature review and argument.

Two casebooks offer illustrative and thematically-linked readings from a wide variety of public and professional sources. The book contains a broad-based sampling of academic writing, and professional and public genres—journal essays, fact sheets, newsletters, Web sites, and proposals. For individuals taking stock of their acquired personal skills and those required of professionals in the writing careers to which they aspire. Designed for instructors who prefer to teach composition with a separate handbook or some other combination of texts, this brief edition of *The Longman Writer, Fifth Edition*, contains everything from the very popular full edition except the Handbook. Students get a rhetoric, reader, and research guide as well as plentiful exercises all in a shorter and more economical volume. Created by the authors of the best-selling *The Macmillan Reader*, the text draws on more than 60 years of combined teaching experience to integrate the best of the "product" and "process" approaches to writing. Its particular strengths include an emphasis on the reading-writing connection, a focus on invention and revision, more attention to the fact that patterns blend in actual writing, and an abundance of class-tested activities and assignments more than 300 in all. *Professional Writing and Rhetoric* is a disciplinary reader that introduces students to professional writing by inviting them into conversations about the field by people in the field. Intended for undergraduates and entry-level masters students who are majoring, minoring, or getting certificates in professional writing studies, *Professional Writing and Rhetoric* is an edited reader that makes the field's theoretical discussions accessible to these students. Addressing a growing need as the field expands "up" from service-oriented courses and "down" from advanced graduate programs, it fills an important gap in the books currently available within professional writing studies. This text guides students into the discussions that continue to form this relatively young field by (1) organizing readings rhetorically, (2) including several readings that are regularly cited in the field's literatures, (3) selecting readings that are accessible to students, and (4) offering pedagogical devices that aid comprehension and encourage critical reflection. The aim is not to present a "greatest hits of the field," nor to direct students' thinking and practice toward the hottest new theories, nor to challenge the thinking of those already comfortably in the field. Instead, older and newer selections are intermixed within a rhetorical framework to encourage students to make connections across readings, promote reflective rhetorical practice, stimulate discussion, and encourage students to become co-inquirers within the discipline. *Securing a Place for Reading in Composition* addresses the dissonance between the need to prepare students to read, not just write, complex texts and the lack of recent scholarship on reading-writing connections. Author Ellen C. Carillo argues that including attention-to-reading practices is crucial for developing more comprehensive literacy pedagogies. Students who can read actively and reflectively will be able to work successfully with the range of complex texts they will encounter throughout their post-secondary academic careers and beyond. Considering the role of reading within composition from both historical and contemporary

perspectives, Carillo makes recommendations for the productive integration of reading instruction into first-year writing courses. She details a "mindful reading" framework wherein instructors help students cultivate a repertoire of approaches upon which they consistently reflect as they apply them to various texts. This metacognitive frame allows students to become knowledgeable and deliberate about how they read and gives them the opportunity to develop the skills useful for moving among reading approaches in mindful ways, thus preparing them to actively and productively read in courses and contexts outside first-year composition. *Securing a Place for Reading in Composition* also explores how the field of composition might begin to effectively address reading, including conducting research on reading, revising outcome statements, and revisiting the core courses in graduate programs. It will be of great interest to writing program administrators and other compositionists and their graduate students. This brief edition of a groundbreaking textbook addresses the need for college students to develop critical reading, writing, and thinking skills for self-defense in the contentious arena of American civic rhetoric. Designed for first-year or more advanced composition and critical thinking courses, it is one-third shorter than the original edition, more affordable for students, and easier for teachers to cover in a semester or quarter. It incorporates up-to-date new readings and analysis of controversies like the growing inequality of wealth in America and the debates in the 2008 presidential campaign, expressed in opposing viewpoints from the political left and right. Exercises help students understand the ideological positions and rhetorical patterns that underlie such opposing views. Widely debated issues of whether objectivity is possible and whether there is a liberal or conservative bias in news and entertainment media, as well as in education itself, are foregrounded as topics for rhetorical analysis. As digital reading has become more productive and active, the lines between reading and writing become more blurred. This book offers both an exploration of collaborative reading and pedagogical strategies for teaching reading and writing that reflect the realities of digital literacies. This edited scholarly collection offers strategies for teaching reading and writing that highlight the possibilities, opportunities, and complexities of digital literacies. Part 1 explores reading and writing that happen digitally and offers frameworks for thinking about this process. Part 2 focuses on strategies for the classroom by applying reading theories, design principles, and rhetorical concepts to instruction. Part 3 introduces various disciplinary implications for this blended approach to writing instruction. What is emerging is new theories and practices of reading in both print and digital spaces—theories that account for how diverse student readers encounter and engage digital texts. This collection contributes to this work by offering strategies for sustaining reading and cultivating writing in this landscape of changing digital literacies. The book is essential for the professional development of beginning teachers, who will appreciate the historical and bibliographic overview as well as classroom strategies, and for busy veteran teachers, who will gain updated knowledge and a renewed commitment to teaching

an array of literacy skills. It will be ideal for graduate seminars in composition theory and pedagogy, both undergraduate and graduate; and teacher education courses, and will be key reading for scholars in rhetoric and composition interested in composition history, assessment, communication studies, and literature pedagogy. Andy Kirkpatrick and Zhichang Xu offer a response to the argument that Chinese students' academic writing in English is influenced by "culturally nuanced rhetorical baggage that is uniquely Chinese and hard to eradicate." Noting that this argument draws from "an essentially monolingual and Anglo-centric view of writing," they point out that the rapid growth in the use of English worldwide calls for "a radical reassessment of what English is in today's world." The result is a book that provides teachers of writing, and in particular those involved in the teaching of English academic writing to Chinese students, an introduction to key stages in the development of Chinese rhetoric, a wide-ranging field with a history of several thousand years. Understanding this important rhetorical tradition provides a strong foundation for assessing and responding to the writing of this growing group of students. Can a writing textbook inform and entertain? Can a

very brief rhetoric also function as a stand-alone guide to college writing? Yes and yes. *Speaking of Writing* is a concise yet comprehensive rhetoric with readings. Informed by scholarship in Writing Studies, this book follows four college students from diverse backgrounds as they face the challenges of reading, writing, and critical thinking in first-year writing and across the disciplines. Each chapter engages students in relatable, often humorous scenarios that focus on key challenges. Through its story-based approach, *Speaking of Writing* enacts student-centered and process-based pedagogy, showing students learning to address fundamental questions: How can I apply my own strategies for success to new assignments? How can I maintain my own voice when asked to compose in an academic style? What do college professors mean by a "thesis," and how is this different from what my high-school teachers meant? Why is this argument weak, and how can I make it stronger? The book's narrative vividly dramatizes a draft-and-revision process that includes instructor feedback, peer review, and careful research. Based on Wardle and Downs' research, the first edition of *Writing about Writing* marked a milestone in the field of composition. By showing students how to draw

on what they know in order to contribute to ongoing conversations about writing and literacy, it helped them transfer their writing-related skills from first-year composition to other courses and contexts. Now used by tens of thousands of students, *Writing about Writing* presents accessible writing studies research by authors such as Mike Rose, Deborah Brandt, John Swales, and Nancy Sommers, together with popular texts by authors such as Malcolm X and Anne Lamott, and texts from student writers. Throughout the book, friendly explanations and scaffolded activities and questions help students connect to readings and develop knowledge about writing that they can use at work, in their everyday lives, and in college. The new edition builds on this success and refines the approach to make it even more teachable. The second edition includes more help for understanding the rhetorical situation and an exciting new chapter on multimodal composing. The print text is now integrated with e-Pages for *Writing about Writing*, designed to take advantage of what the Web can do. The conversation on writing about writing continues on the authors' blog, *Write On: Notes on Writing about Writing* (a channel on Bedford Bits, the Bedford/St. Martin's blog for teachers of writing).