

**Moving beyond product, process, or genre:
A Design orientation to L2 writing instruction**

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I. Design writing principles

- A. Expand the scope of writing instruction to include non-linguistic Available Designs
- B. Use intertextuality to sensitize learners to discourse norms in written genres
- C. Integrate multimodality to raise awareness of inter-relationships among Available Designs and to the affordances of mode-shifting
- D. Include perspective-taking to give learners opportunities for play and creative invention
- E. Incorporate collaboration throughout the writing process

II. Design writing implementation example

Context: First semester French; a module on work, leisure activities, and seasons during the second half of the course. Activities described below in Stages 1-3 and 5 require approximately 150 minutes of in-class instruction. The instructional sequence described below begins after students have spent several class sessions building new Available Designs on module themes and communicative functions and reading/viewing texts such as written surveys, video weather reports, and short journalistic texts.

Stage 1 (multimodality, Available Designs): Learners are introduced during class to a blog site entitled “Let’s Travel With” and brainstorm, both individually and then in small groups, the site’s potential aims and audience based on its linguistic, schematic, and visual Available Designs.

Stage 2 (intertextuality, Available Designs): Writing workshop activities begin by introducing [a model text describing Gatineau, Canada](#), the hometown of a young Canadian named Mathilde, and making recommendations for visiting there. A sequence of reading-to-write activities occurs as learners are guided to establish initial comprehension of major textual events (e.g., Who is being interviewed? What are her favorite places to relax in her town?) and awareness of genre-specific elements such as formatting conventions and recurrent linguistic Available Designs in the model text (these include repeated uses of the expressions “il y a,” “À (+ city), il faut (+ verb),” and “Si vous voulez (+ verb), je vous conseille (+ action/place)” [there is/are, In ____, you must ____, If you want ____, I recommend ____].)

Stage 3 (intertextuality, perspective taking, Available Designs): Textual borrowing activities follow, in which learners work together to identify model text resources at the word, sentence, and discourse level for use in their writing (e.g., “the typical Quebecois dish that is a must try is . . .” or use of the question-and-answer format to organize main ideas) and necessary modifications for their own meaning design, such as changing the word “Québécois” to relate to their own hometown. Planning of content for learners’ writing continues as the instructor leads an instructional conversation on Mathilde’s

viewpoint and how it is reflected in specific textual content, such as the elements of her hometown that are emphasized through a confluence of specific language forms, images, and formatting conventions. Learners are invited to brainstorm the perspective that they want to infuse into their text as well as the specific linguistic, visual, and schematic Available Designs that they will use to communicate that perspective.

Stage 4 (intertextuality, collaboration, Available Designs): Completed writing workshop activities and the model text serve as meaning design resources for learners as they complete the planning process outside class and produce a first draft of the text along with a paragraph-length reflection on what aspects of their text they are more and less satisfied with as well as any remaining questions they have.

Stage 5 (collaboration): Once learners have completed a draft of their text, they participate in a paired peer review using a one-page table that each partner completes after having read and reflected on a peer's text; this activity focuses on the learner's response as a reader of the peer's text and ideas for improving the appropriateness and interest of their peer's writing. Learners then receive their instructor's written feedback on their work using an analytic rubric that balances emphasis on both task completion (i.e., completion of all prewriting and drafting stages) and appropriateness of textual content (linguistic and otherwise) before having the opportunity to revise their writing.

III. Select references

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