

ENGL314: Theories of Composition and Rhetoric
Fall 2012

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Course description and objectives

English 314: Theories of Composition and Rhetoric involves the study of contemporary theories of composition, of rhetoric in an academic setting, and of the pedagogy of writing. This course should be useful for English majors who are seeking secondary education certification or for students considering graduate school in rhetoric and composition. Its objective will be to make students aware and competent in their articulation of how theories of rhetoric, composition, and pedagogy inform contemporary practices in writing classrooms. Students completing this course successfully should be able to:

- Understand and describe the leading theories of composition over the last 40 or so years
- Understand and define key terms associated with composition and rhetoric
- Understand and describe the context of composition teaching in the U.S. today and something of its history
- Understand and take a position with respect to key articles in the professional conversation about composition, rhetoric, and pedagogy
- Articulate and reflect on their own theoretical positions with respect to composition and rhetoric in the classroom
- Present, both orally and in writing, an analysis/critique of a topic of concern within the field of composition and rhetoric.
- Design a theorized writing course with at least one writing assignment.

Books:

Heilker, Paul, and Peter Vandenberg, eds. *Keywords in Composition Studies*. Portsmouth, N.H.: Boynton/Cook Heinemann, 1996.

Tate, Gary, Amy Rupiper, and Kurt Schick. *A Guide to Composition Pedagogies*. New York: Oxford UP, 2001.

Villanueva, Victor, ed. *Cross-Talk in Comp Theory*, 3rd ed. Urbana, IL: NCTE, 2011.

(Handouts will supplement these texts; see the list on p. 4)

Statement on academic honesty:

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

The College's expectations and the consequences of failure to meet these expectations are outlined below. If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor.

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. In each FYS class and in the Writing Center, we try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission. You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time. *In preparation for creating an English Major Portfolio in your senior capstone seminar, please save both digital and hard copies of your work for this class, including drafts with peer and instructor comments.*

Statement on disabilities:

Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Learning Services for Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services. Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty. It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first **MUST** meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

The Writing Center

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors there are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

Assignments and grades:

- **2 unit tests and a final exam.** The tests will be short-answer and/or essay; one will be done according to an *individualist* model and one will be done according to a *collaborative* model. Each unit test will be worth **15%** of your course grade; the final exam will be worth **20%**
- **Class participation** will be worth **20%** of your course grade. This includes attendance, oral contribution to whole-class discussion, any group work done in class, and any impromptu writing done in class (not that I mean to grade each of these components separately). This will be distinct from other occasions in which individual students and groups are to present.
- **A presentation and paper** that analyzes and critiques a topic of concern within the field of composition and rhetoric. The presentation will include handouts and perhaps visuals, and the paper will be a formal one including citations and appendices. This assignment will be worth **30%** of your course grade (1/3 for the presentation, 2/3 for the paper).

Semester project

As per the course syllabus, you are to prepare

A **presentation and paper** that analyzes and critiques a topic of concern within the field of composition and rhetoric. The presentation will include handouts and perhaps visuals, and the paper will be a formal one including citations and appendices. This assignment will be worth **30%** of your course grade (1/3 for the presentation, 2/3 for the paper). This project will require you to

- Define or designate such a topic. This should emerge from your reading and journal-writing or class discussion.
- Submit a research proposal (by **Wednesday, 10 Oct.**) that
 - summarizes what you already know about the topic
 - describes briefly why this topic is of concern to the field or why it warrants investigation
 - articulates the questions you will want to investigate
 - attempts to define the scope of your investigation
 - lists relevant potential sources (textual and/or human) that you will consult
- Conduct research
- For your presentation, have a handout or overhead listing the main points of your findings and provide handouts of a bibliography of sources on this topic.

List of handout readings

From Foster, *A Primer for Writing Teachers*, 2nd ed.:
 Chapters 1, 2, & 5

From Bullock and Trimbur, eds., *The Politics of Writing Instruction: Post-Secondary*:
 Berlin, “Rhetoric, Poetic, and Culture: Contested Boundaries in English Studies”
 Miller, “The Feminization of Composition”
 Connors, “Rhetoric in the Modern University: The Creation of an Underclass”
 Herzberg, “Composition and the Politics of the Curriculum”
 Flynn, “Composition Studies from a Feminist Perspective”

From Scholes, *Textual Power*:
 Chapter 1, “The English Apparatus”

From *College Composition and Communication*:
 Fulkerson, “Four Philosophies of Composition”

From *College English*:
 Faigley, “Competing Theories of Process: A Critique and a Proposal”
 Berlin, “Rhetoric and Ideology in the Writing Class”

From *Educause Review*:
 Daley, “Expanding the Concept of Literacy”

From Selfe, ed., *Multimodal Composition: Resources for Teachers*:
 Takayoshi and Selfe, Chapter 1, “Thinking about Multimodality”

Assignment schedule:

Week I

M 8/27 - F 8/31

T- Course introduction.

Th – **Initial inventory of attitudes, ideas, and experiences.**

handout readings by Herzberg and Berlin (“Rhetoric, Poetic, and Culture”); *Keywords* Introduction and entries on “composing/writing,” “composition studies,” “freshman English”

Week II

T 9/4 – F 9/7

T – handout reading from *A Primer for Writing Teachers*, 2nd ed., Chapter 1,

Th – handout readings by Scholes and Fulkerson; *Cross-Talk* essays by

Kinneavy, pp. 129-39, and Berlin, pp. 255-70. (please read pp. 127-28 too); *Keywords* entries on “academic discourse,” “discourse community,” “epistemology,” “ideology”

Week III

M 9/10 - F 9/14

T – handout reading from *Primer*, Chapter 2, pp. 44-59

Th - handout reading from *Primer*, Chapter 2, pp. 59-78

Cross-Talk essays by Murray and Emig, pp. 3-15 (please read pp. 1-2 also)

Week IV

M 9/17 - F 9/21

T – *Cross-Talk* essay by Bruffee, pp. 415-36. (please read pp. 413-14 as well);

Th – <http://wpacouncil.org/positions/outcomes.html>; review/prepare for **test**;

declare choice of semester project

Week V

M 9/24 – F 9/28

T – **Test**

Th - *Guide*, Chapter 1 (“Process Pedagogy”); *Keywords* entries on “pedagogy,” “students,” and “teacher”

Week VI

M 10/1 - F 10/5
(midterm)

T - *Guide*, Chapter 2 (“Expressive Pedagogy ...”); *Keywords* entry on “expressive writing”

Th - *Guide*, Chapter 3 (“Rhetorical Pedagogy”); *Keywords* entry on “rhetoric”

Fall break

M - T, 10/8-9

Week VII

W 10/10 - F 10/12	Th - <i>Guide</i> , Chapter 4 (“Collaborative Pedagogy”); <i>Keywords</i> entry on “collaboration”
Week VIII M 10/15 - F 10/19	T – <i>Guide</i> , Chapter 12 (“Technology and the Teaching of Writing”); <i>Keywords</i> entry on “literacy” Th – handout readings by <u>Daley</u> and by <u>Takayoshi and Selfe</u>
Week IX M 10/22 - F 10/26	T - <i>Guide</i> , Chapter 5 (“Cultural Studies and Composition”) <i>Cross-Talk</i> , essay by <u>Berlin</u> , pp. 717-37. Th – <i>Guide</i> , Chapter 6 (“Critical Pedagogy ...”); <i>Keywords</i> entries on “critical thinking,” “cultural studies”
Week X M 10/29 - F 11/2	T – <i>Guide</i> , Chapter 7 (“Feminist Pedagogy”); <i>Keywords</i> entry on “feminism” Th – handout readings by <u>Miller</u> and <u>Flynn</u>
Week XI M 11/5 - F 11/9	Test
Week XII M 11/12 - F 11/16	T – handout reading from <i>A Primer for Writing Teachers</i> , Chapter 5, pp. 166-80. Th – handout reading from <i>Primer</i> , Chapter 5, pp. 180-90. <i>Cross-Talk</i> , essays by <u>Hartwell</u> , pp. 205-33, and <u>Rose</u> , pp. 547-69. (please read pp. 505-07 as well); <i>Keywords</i> entry on “grammar”
Week XIII M 11/19 – T 11/20 (Thanksgiving break)	T - handout readings by <u>Connors</u> and <u>David et al.</u> ; review/planning for presentations
Week XIV M 11/26 - F 11/30	T - Presentations Th - Presentations
Week XV M 12/3 - F 12/7	T - Presentations Th – Presentations ; course evaluations
Week XVI M 12/10 – Sa 12/15	TBA – Final exam