

Dr. Jason Palmeri

Office: BAC 356A (but we often will conference in 307)

Office Hours: By appointment or chance (I'm in the office everyday but Thursday. Feel free to pop by, but emailing for an appointment is best if you want to be sure I'm there and free)

Online Chat: Feel free to catch me on gchat; I can also meet virtually via google hangout or skype by arrangement.

Phone: 513-539-5221 (office) 614-353-7325 (cell)

English 732: Histories and Theories of Composition (BAC 337; Tuesday 1:00 - 3:40)

In this course, we will survey the evolution of composition studies as an academic discipline and a material institution—placing a special emphasis on developments since 1963. Some key questions we will consider include:

- What does it mean to study and teach writing as a complexly situated social, material, cognitive, and aesthetic activity?
- What kinds of disciplinary maps and grand narratives have composition scholars employed in order to make arguments about the past, present and future of the discipline? What are the strengths and limitations of current ways of categorizing the field?
- How have diverse composition theorists articulated the principal outcomes and pedagogical methods of composition and writing studies curricula (at all levels)? What are—and what have been—the key areas of consensus and dissensus in the field?
- How can the study and teaching of composition work to reinforce and/or subvert material hierarchies of race, sexuality, gender, class, and disability?
- How can we critically synthesize and adapt diverse theoretical perspectives to develop pedagogical and administrative approaches that meet the needs of students and other stakeholders in particular contexts?

In addition to discussing and responding to readings, you also will complete a series of scaffolded writing assignments designed to prepare you to persuasively make new knowledge in the field (in conferences presentations, articles, multimodal texts, theses, dissertations etc).

Assignments

Reading Response Journal 15%

Every other week, you will post a reading response journal entry to your personal google docs folder. In your response journal, you should critically engage one of the texts read for that day as well as at least one additional text of your own choice (from that day, from another day, from your own research). Some critical moves you might make in your journal include:

- Explore how the reading could inspire you to reimagine your own pedagogical practices (both now and in future contexts).
- Highlight unanswered questions that a text raises and speculate about how you might begin to answer them.
- Critique the limitations of an argument (what issues / perspectives does it exclude? How might the argument be made more complex or nuanced?)
- Raise questions about aspects of the reading that are unclear or difficult to understand.
- Draw connections between texts (noting intriguing points of consensus and dissensus)
- Play the believing and doubting game with a text (especially as a heuristic for finding ways to see value in texts you “hate” or problems in texts you “love”)
- Place a reading in context (perhaps by engaging some of the work to which it responds or considering the historical moment of its production)
- Create a visual representation of the text.
- Record and edit an audio dialogue about the text (perhaps collaboratively)
- Reflect about how your own experiences as a teacher, student, and writer have shaped your reading of the text.
- Compose a digital double entry notebook (in which you place summaries and quotations in one column and critical/analytical commentary in the other column)

While your response journal should make *analytical claims* about *specific passages* in the texts we read, you don't need to craft a formal, linear, thesis-driven essay (unless you so wish). You can choose to write in a conversational voice and to explore multiple ideas in an informal, associative way. I also encourage you to experiment with multimodal forms of response (e.g. audio journals, video journals, prezi maps, recorded conversations, visual sketching). As a rough guide, I'll suggest that your entries range between 500 and 1,000 words (or multimodal equivalent...generously calculated).

Dialectical / Double Entry Notebook 10%

Every other week, you'll contribute 10 – 15 entries to our collaborative double entry notebook about the readings in google docs. An entry might be a quote / paraphrase of a text (left side of notebook), a response to a quote / paraphrase (right side of notebook), or a response to a peer's response (a comment in the margin). In responding to quotes / paraphrases, you can be guided by the heuristic questions above (though your entries in the notebook will be shorter than your entries in your response journal).

Midterm Research Exploration Project: 20%

For the midterm research exploration project, you will craft an annotated bibliography (15 brief entries) and a critical literature synthesis/reflection essay (about 1000 words or multimodal equivalent). You can choose to focus your bibliography on a key question or issue in the field or you could choose to focus on a particular journal (ideally one in which you might like to publish). You'll also give a mini presentation of your findings in class on the day the midterm project is due. Ideally, your research exploration project will help you

develop the background knowledge you need in order to compose the final paper / project (a draft of a publishable article in the field).

Participation and Discussion Facilitation: 10%

The success of this seminar is dependent on your active participation in class discussions. Try to make a comment in class every day!

With a partner, you'll sign up to facilitate our discussion on one day. In addition to coming prepared with some provocative questions to spur conversation, I will also ask that you design a brief interactive activity (about 15-20 minutes) designed to help us collaboratively reflect about the readings for that day. When possible, I encourage you to design an activity that enacts in some way the pedagogical theories / approaches that we read for that day.

Final Seminar Paper / Project: 45%

Your final seminar paper / project should be a strong draft of a publishable article (or extended conference presentation) in the field of composition studies. Recognizing that academic writing is a recursive process, I'll ask you to produce a substantial draft of the paper (at least 3000 words) before thanksgiving, and then you'll deeply revise it in response to feedback both from peers and me before turning it in during finals week. I am, of course, open to negotiating the requirements for the final paper / project so that it meets your own goals as a scholar and teacher.

Policies and Materials

- 1) *Be a Good Colleague:* Come to class every day, complete all the reading, meet deadlines, be honest, and be kind.
- 2) *Access / Accommodations:* I am committed to maximizing your learning potential and making this course as accessible as possible. Please let me know if there are any ways that I can adapt course materials, assignments, and activities to enhance / enable your learning. And, also keep in mind that you can drop by my office, email me, set up an appointment, or call/text if you ever have questions or if you would like feedback about your work in progress. If you have a documented disability, I am especially interested in providing any accommodations that have been best determined by you and the office of disability resources in advance.
- 3) We have one required text for this course: *The Norton Book Of Composition Studies* edited by Susan Miller. All other readings are available as PDFs on Niihka.

Daily Schedule

8/27 What Does it Mean to Be a Compositionist?

Introduction to the course; discussion facilitation sign up; in – class writing; .

9/3 Origin Stories

Berlin, from *Rhetoric and Reality* (Chapter 2 and 3) [PDF]

Fitzgerald, “A Rediscovered Tradition: European Pedagogy and Composition in Nineteenth-Century Midwestern Normal Schools,” *NCS* 171-192

Horner and Trimbur, “English Only and U. S. College Composition” [PDF]

Ritter, “‘Ladies Who Don’t Know Us Correct Our Papers’: Postwar Lay Reader Programs and Twenty-First Century Contingent Labor in First-Year Writing” [PDF]

Gere, “Kitchen Tables and Rented Rooms: The Extracurriculum of Composition,” *NCS* 1081-109

Greer, “Refiguring Authorship, Ownership, and Textual Commodities: Meridel Leseur’s Pedagogical Legacy” [PDF]

Due: (Group A: Dialectical Notebook; Group B: Alphabetic or Multimodal Response)

9/10 Foundational Process Theory and Research

Murray, “Teach Writing as a Process Not a Product” [PDF]

Elbow, from “*Writing With Power*” (Chapter 2 and 8) [PDF]

Berthoff, “Learning the Uses of Chaos” *NCS*, 647-651 and “The Teacher as REsearcher” [PDF]

Flower and Hayes, “The Cognition of Discovery: Defining a Rhetorical Problem,” *NCS*, 467-478

Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers,” *NCS* 323-332

Palmeri, from *Remixing Composition* (Prologue and Chapter 1) [PDF]

Rose, “Rose, “Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block” [PDF]

Due: (Group B: Dialectical Notebook; Group A: Alphabetic or Multimodal Response)

9/17 The Social Turn, Academic Discourse, and the Question of the “Personal”

Bruffee, “Collaborative Learning and the ‘Conversation of Mankind,’” *NCS*, 545-562

Bartholomae, “Inventing the University,” *NCS*, 605-630

Berlin, “Rhetoric and Ideology in the Writing Class” *NCS* 667 - 684

Spigelman, “Argument and Evidence in the Case of the Personal” [PDF]

Banks, “Written Through the Body: Disruptions and ‘Personal’ Writing” [PDF]

Sirc, “Composition’s Eye / Orpheus’s Gaze / Cobain’s Journals” [PDF]

Due: (Group A: Dialectical Notebook; Group b: Alphabetic or Multimodal Response)

9/24 “Post-Process” Theories and Rhetorical Ecologies

Fleckenstein, “Reclaiming the Mind: Eco-Cognitive Research in Writing Studies” [PDF]

Brandt and Clinton, “Limits of the Local: Expanding Perspectives on Literacy as Social Practice” *NCS* 1321 - 1338

Dobrin, from “*Postcomposition*” (Intro and Chapter 1) [PDF]

Hawk, “Reassembling Post Process: Toward a Posthuman Theory of Public Rhetoric” [PDF]

Rivers and Weber, “Ecological, Pedagogical, Public Rhetoric” [PDF]

Mueller, “Grasping Rhetoric and Composition By the Long Tail: What Graphs Can Tell Us About the Field’s Changing Shape” [PDF]

Due: (Group B: Dialectical Notebook; Group A: Alphabetic or Multimodal Response)

10/1 Critical, Feminist and Queer Pedagogies

Freire, “From *Pedagogy of the Oppressed*” (chapter 2) [PDF]

Flynn, “Composing as a Woman” [PDF]

Rhodes, “‘Substantive and Feminist Girlie Action’: Women Online” [PDF]

Kopelson, “Rhetoric on the Edge of Cunning; or The Performance of Neutrality

Reconsidered as a Composition Pedagogy for Student Resistance” [PDF]

Geiger, “Unpredictable Encounters: Religious Discourse, Sexuality, and the Free Exercise of Rhetoric” [PDF]

McRuer, “Composing Bodies; or, De-Composition: Queer Theory, Disability Studies and Alternative Corporealities” [PDF]

Due: (Group A: Dialectical Notebook; Group B: Alphabetic or Multimodal Response)

10/8 Affect and Ideology in Composition Studies

Hull et al, “Remediation as Social Construct: Perspectives from an Analysis of Classroom Discourse,” *NCS* 783 – 812

Brooke, “Underlife and Writing Instruction” *NCS* 721 - 732

Carr, “In Support of Failure” [web link]

Sharp-Hoskins, Kellie and Amy E. Robillard. “Narrating the ‘Good Teacher’ in Rhetoric and Composition: Ideology, Affect, Complicity” [PDF]

Schnieder, “Uncommon Ground: Narcissistic Reading and Material Racism” *NCS* 919 – 932.

Howard, “Sexuality, Textuality: The Cultural Work of Plagiarism” *NCS*, 1205 - 1222

(Group B: Dialectical Notebook; Group a: Alphabetic or Multimodal Response)

10/15 Multimodal Pedagogies and Embodied Rhetorics

New London Group, “A Pedagogy of Multiliteracies: Designing Social Futures” [PDF]

Wysocki, “With Eyes That Think and Compose and Think: On Visual Rhetoric” [PDF]

Alexander and Rhodes, “Queerness, Multimodality, and the Possibilities of Re/Orientation” [PDF]

Delagrange, “*Wunderkammer*, Cornell, and the Visual Canon of Arrangement” [web link]

Yergeau et al, “Multimodality in Motion: Disability & Kairotic Spaces” [web link]

Shipka, “Negotiating Rhetorical, Material, Methodological, and Technological Difference: Evaluating Multimodal Designs” [PDF]

Due: (Group A: Dialectical Notebook; Group B: Alphabetic or Multimodal Response)

10/22 Genre Analysis, Metacognition, and Transfer

Bawarshi, From "*Genre and the Invention of the Writer* (Chapter 5 and 6)" [PDF]

Wardle, "Mutt Genres and the Goal of FYC: Can We Help Students Write the Genres of the University?" [PDF]

Robertson, Taczak, and Yancey, "Notes Toward a Theory of Prior Knowledge and Its Role in College Composers Transfer of Knowledge and Practice" [web link]

Rounsville, "Selecting Genres for Transfer: The Role of Uptake in Students' Antecedent Genre Knowledge" [web link]

Ray, "More Than Just Remixing: Uptake and New Media Composition" [PDF]

Due: (Group B: Dialectical Notebook; Group A: Alphabetic or Multimodal Response)

10/29 New Directions in Composition Research

Due: Presentations of Midterm Research Exploration

11/5 Professional Writing, Technical Communication, and the Writing Major

Balzhiser and McLeod, "What is the Writing Major? What Should it Be?" [PDF]

Cosgrove, "What Our Graduates Write: Making Program Assessment both Authentic and Persuasive" [PDF]

Miller, "What's Practical About Technical Writing?" [PDF]

Simmons and Zoetewey, "Productive Usability: Fostering Civic Engagement in Online Spaces" [PDF]

Swarts, "Undistributing Work Through Writing: How Technical Communicators Manage Texts in Complex Information Environments" [PDF]

Blyler, "Pedagogy and Social Action: A Role for Narrative in Professional Communication"

Due: (Group A: Dialectical Notebook; Group B: Alphabetic or Multimodal Response)

11/12 Style, Grammar, and the Politics of Language

Butler, from *Out of Style* (Chapter 3) [PDF]

Canagarajah, "The Place of World Englishes in Composition: Pluralization Continued," *NCS* 1617 - 1642

Delpit, "The Politics of Teaching Literate Discourse" *NCS* 1311-1320

Prendergast, "The Fighting Style: Reading the Unabomber's Strunk and White" [PDF]

Williams, "The Phenomenology of Error," *NCS* 414 - 429

Due: (Group B: Dialectical Notebook; Group A: Alphabetic or Multimodal Response)

11/19: Writing Program Administration and Writing Assessment

Huot and Shendel, "A Working Methodology of Assessment for Writing Program Administrators" [PDF]

Kinhead and Simpson, "The Administrative Audience: A Rhetorical Problem" [PDF]

McLeod, "The Pedagogy of Writing Across the Curriculum" [PDF]

Lecourt, "WAC as Critical Pedagogy: The Third Stage?" [PDF]

Due: Zero Draft of Seminar Project

11/26: Peer Response Workshop (First Drafts)

Due: First Draft of Seminar Project

12/3: Concluding Reflections and Revisions

Due: Revision plan and re-invention exercise

12/11: Finals Week

Due: Final Seminar Project