ENG 7980
History and Theories of Composition

OHIO UNIVERSITY
1804

Location: Lindley Hall, Room N390
Time: Tuesdays & Thursdays
6:15-7:45
Dates: Aug. 28 – Dec. 16, 2017
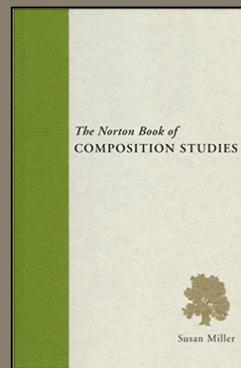
All course materials available in:
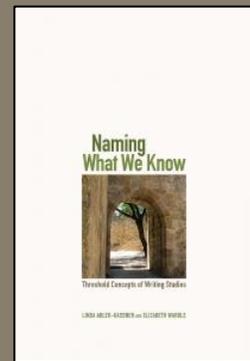
schoology

Dr. Ryan P. Shepherd

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Office: Lindley Hall 212
Phone:
Office Tuesdays & Thursdays
Hours: 2:30-3:00 & 4:30-5:30 PM
Cell:

Textbooks

The Norton Book of
Composition Studies
Susan Miller (Ed.)

Naming What We Know
Linda Adler-Kassner &
Elizabeth Wardle (Eds.)

Course Description

ENG 7980 will provide an overview of historical perspectives on composition studies as well as current theories. Students will be asked to put theories into conversation with current trends in the field and into conversation with their own teaching and research practices. Areas of study will include process, the social turn, transfer of learning, threshold concepts, and multimodality.

Course Outcomes

- Get a sense of the history of composition studies as a field.
- Understand the main theories of composition, both historically and currently.
- Connect theories to current research and teaching interests.
- Create your own theories of composition and how they should be applied.

Course Readings

Assigned readings will come from the class textbooks or will be provided as PDFs in Schoology. Please read all readings before class, post a response to the readings, and come to class ready to discuss what you've read.

PDF

Major Projects

During the course of the semester, you'll be asked to complete 3 smaller projects and one larger final project.

Expansion Project

The expansion project is designed to help you dig deeper into one topic of discussion. You will choose the topic of a single class period and read 3-5 additional articles or 1 additional book on that topic. Before class, you will create a short report (1200 words or multimodal equivalent) explaining why you chose those readings and what they added to your understanding of the topic. During the class discussion for that topic, you will provide context and connections from the additional readings.

Context Project

The context project is designed to help you explore connections between topics. You will choose a single reading from the class and look at the context surrounding it: what articles, books, and/or events influenced and were influenced by the reading. You will create a short report (1200 words or multimodal equivalent) explaining what you found and give a short presentation (3-5 minutes) on your findings to the class.

Gap Project

The gap project is designed to fill in a "gap" in what was covered in class material. Of course, not every aspect of composition studies can be covered in class. You will choose one area that we did not have time to cover, and you will read up on that area. You are expected to read at least 5-10 articles or 2 books on the topic. You will write a report (2000 words or multimodal equivalent) summarizing what you learned about this area and give a presentation (7-10 minutes) on your findings.
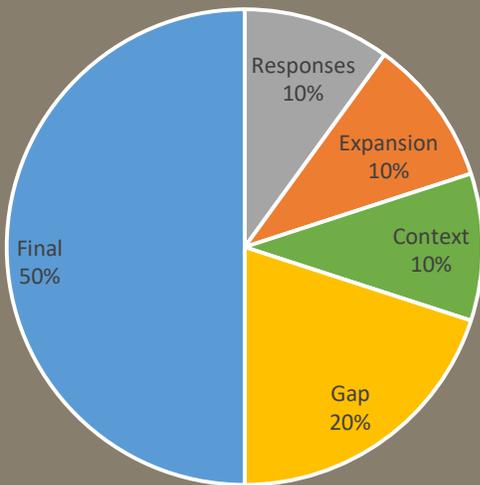
Final Project

The final project is designed to help you create and explain your developing theories of composition—keeping in mind that these theories will evolve throughout your career. Your project should include how you define "composition," what you think the relationship is between composition and English studies, how you think composition should be taught and studied, what ties composition together as a discipline, and how all of the above influences your own teaching and research processes. You will write a large report (5000 words or multimodal equivalent) explaining your theories of composition. The report should be well grounded in the theory of the field. Supplemental materials are encouraged. At the end of the semester, you will present your theory of composition to the class in a final presentation (7-10 minutes).

Grading

Your final grade will be broken down into the following percentages:

Responses 10%
Expansion 10%
Context 10%
Final 50%
Gap 20%

Grading Scale

A	A-	B+	B	B-

Excellent   Average   Below Average

A   Outstanding: Expectations exceeded for all class assignments.

A-   Good: Expectations met for all class assignments.

B+   Acceptable: Expectations met with minor problems.

B   Borderline: Expectations met with several minor problems.

B-   Unacceptable: One or more assignments did not meet expectations for graduate work

Participation & Class Environment

Please do your best to encourage open dialog and civil discussion. Keep up with class material and engage with topics both inside and outside of class time.

Attendance   You are expected to attend every class session. If you miss a class without prior approval from me, you will lose 5% of your final grade per class missed.

Participation   You are expected to engage actively in class discussion. Please be civil to other members of the class, and actively keep dialog open. If you cannot remain civil, you will be asked to leave and will be counted absent.

Tech   You are encouraged to use technology to help you learn. Please make sure that tech (cell phones, laptops, class computers, etc.) are used to add to class content, not to distract from it.

Late Assignments   Late daily assignments will not be accepted. Late major projects will only be accepted with prior approval. Except in extreme cases, late major projects will lose 10% per day until they are turned in.

Readings   Reading responses are due no later than 30 minutes *before* class time. Please read carefully and come to class ready to discuss what you've read.
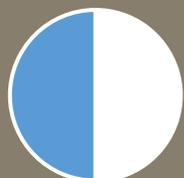
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Detailed Grade Breakdown

Final Project

Total:	**50%**
• Report:	35%
• Presentation:	10%
• Proposal:	5%

Expansion Project

Total:	**10%**
• Report & Active Class Discussion:	10%

Gap Project

Total:	**20%**
• Report:	15%
• Presentation:	5%

Reading Responses
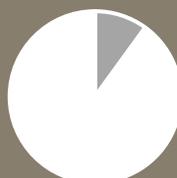
Total:	**10%**
• Each Response: (20 total)	0.5%

Context Project

Total:	**10%**
• Report & Presentation:	10%

Attendance & Participation

Total:	**N/A**
• Each Absence:	-5%

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Date	Due by beginning of class (unless otherwise noted)	Class Activities
Tuesday, August 29th		• Introduction to ENG 7980, Schoology, and Google Drive • Building a theory of composition
Thursday, August 31st	• Parker, "Where Do English Departments Come From?" (Norton, pg. 3) • Berlin, "Where Do English Departments Really Come From?" (PDF)	• Origins of English departments
Tuesday, September 5th	• Brereton, from *The Origins of Composition Studies in the American College, 1875-1925* (Norton, p. 98) • Stewart, "The Status of Composition and Rhetoric in American colleges, 1880-1902" (Norton, p. 129)	• Origins of composition • Introduction to Expansion Project • Sign up for dates
Thursday, September 7th	• Kitzhaber, "4C, Freshmen English, and the Future" (PDF) • Nystrand, Greene, & Wiemelt, "Where Did Composition Studies Come From? (PDF)	• Professionalization of composition studies
Tuesday, September 12th	• Elbow, "A Method for Teaching Writing" (PDF) • Murray, "The Interior View" (PDF) • Elbow, "'Personal Writing' and 'Expressivism' as Problem Terms" (PDF)	• Expressivism • Facilitator: Quang Ly
Thursday, September 14th	• Lunsford, "Cognitive Development and the Basic Writer" (PDF) • Flower & Hayes, "The Cognition of Discovery (Norton, pg. 467) • Flower & Hayes, "A Cognitive Process Theory of Writing" (PDF)	• Cognitivism • Facilitator: Ed Burns
Tuesday, September 19th	• Bizzell, "Cognition, Convention, and Certainty" (Norton, pg. 479) including the "Afterthought" (Norton, pg. 499) • Bartholomae, "Inventing the University" (Norton, pg. 605) • Rose, "The Language of Exclusion" (Norton, pg. 586)	• Social construction • Facilitator: Erica Lange
Thursday, September 21st	• CCCC, "Students' Right to Their Own Language" (PDF; pgs. 1-23) • Royster, "When the First Voice You Hear is Not Your Own" (Norton, pg. 1117) • Villanueva, "Maybe Another Colony" (Norton, pg. 991)	• Race, ethnicity, and students' right to their own language • Facilitator: David Johnson

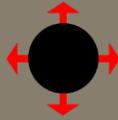|		
Tuesday, September 26th	• Flynn, "Composing as a Woman" (PDF) • Bloom, "Teaching College English as a Woman" (PDF) NOTE: This article is optional. It has a story of attempted rape. While the story is very moving, it's also very troubling. If you think that may be too much for you, I suggest you skip this one. • Lauer, "The Feminization of Rhetoric and Composition Studies?" (PDF)	• Feminization, feminism, and composition studies • Facilitator: Jordan Williams
Thursday, September 28th	• Shaughnessy, "Introduction to *Error and Expectations*" (Norton, pg. 387) • Williams, "The Phenomenology of Error" (Norton, pg. 414) NOTE: If you've read this one before, don't ruin it for others. • Hartwell, "Grammar, Grammars, and the Teaching of Grammar" (Norton, pg. 563)	• Error and grammar • Facilitator: Laurel Peace
Tuesday, October 3rd	• Emig, from *The Composing Processes of Twelfth Graders* (Norton, pg. 228) • Bizzell, "Composing Processes: An Overview" (PDF) • McComiskey, "The Post-Process Movement in Composition Studies" (PDF)	• Process • Introduction to Context Project • Context Project sign up • Facilitator: Garrett Cummins
Thursday, October 5th	• Fulkerson, "Four Philosophies of Composition" (Norton, pg. 430) • Fulkerson, "Composition Theory in the Eighties" (PDF) • Fulkerson, "Composition at the Turn of the Twenty-First Century" (PDF)	• Where we were to where we are
Tuesday, October 10th		• NO CLASS: Reading Day
Thursday, October 12th	• Context Project	• Context Project Presentations
Tuesday, October 17th	• Matsuda, "Composition Studies and ESL Writing" (PDF) • Matsuda, "The Myth of Linguistic Homogeneity in US Composition" (PDF) • Canagarajah, "The Place of World Englishes in Composition" (Norton, pg. 1617)	• Second-language writing and world Englishes
Thursday, October 19th	• Selfe, "Technology and Literacy" (Norton, pg. 1163) • The New London Group, "A Pedagogy of Multiliteracies" (PDF) • Shipka, "A Multimodal Task-Based Framework for Composing" (PDF)	• Digital literacies and multimodality
Tuesday, October 24th	• Alexander & Gibson: "Queer Composition(s)" (PDF) • Winans, "Queering Pedagogy in the English Classroom" (PDF)	• Queer composition • Introduction to Gap Project • Facilitator: Courtney Mauck
Thursday, October 26th	• Russell, "Activity Theory and Its Implications for Writing Instruction" (PDF) • Wardle, "'Mutt Genres' and the Goal of FYC" (PDF) • Downs and Wardle, "Teaching About Writing, Righting Misconceptions" (PDF)	• The problem of FYC and the introduction of WAW

Tuesday, October 31ˢᵗ	• Perkins & Salomon, "Transfer of Learning" (PDF) • Yancey, Robertson, and Taczak, "The Content of Composition, Reflective Practice, and the Transfer of Knowledge and Practice of Composition" (PDF)	• Transfer and teaching for transfer • Facilitator: Christopher Barber
Thursday, November 2ⁿᵈ	• CWPA, "WPA Outcomes Statement for First-Year Composition (v3.0)" (PDF) • CWPA, NCTE, and NWP, "Framework for Success in Post-Secondary Writing" (PDF) • Browse position statements and resolutions from CWPA, NCTE, and CCCC. Read or skim those that are of interest to you.	• Introduction to Final Project • Position statements, resolutions, and outcomes • Facilitator: Susan Fletcher
Tuesday, November 7ᵗʰ	• *Naming What We Know* pgs. 1-81	• Threshold concepts
Thursday, November 9ᵗʰ	• Adler-Kassner and Wardle, "Introduction: Using Threshold Concepts" (*Naming* p. 84) • Downs and Robertson, "Threshold Concepts in First-Year Composition" (*Naming* p. 105) • Taczak and Yancey, "Threshold Concepts in Rhetoric and Composition Doctoral Education" (*Naming*, p. 140). • Adler-Kassner and Majewski, "Extending the Invitation" (*Naming*, p. 186) • And other chapters in *Naming* that we skipped if you're interested.	• Application of threshold concepts • Facilitator: Rachael Tanner
Tuesday, November 14ᵗʰ		• Gap Project Presentations
Thursday, November 16ᵗʰ	• Gap Project	• Gap Project Presentations
Tuesday, November 21ˢᵗ	• Ideas, Outlines, and Forms	• Final Project invention workshop
Thursday, November 23ʳᵈ		• NO CLASS: Thanksgiving Break
Tuesday, November 28ᵗʰ	• Proposal	• Proposal workshop
Thursday, November 30ᵗʰ	• Questions and Concerns	• Conference with Ryan
Tuesday, December 5ᵗʰ		• Drafting workshop
Thursday, December 7ᵗʰ		• Final Presentations
Tuesday, December 12ᵗʰ	• Final Project	• Final Presentations

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Expansion Project

No matter how much we cover in class, there's always much more that we're leaving out. The expansion project is designed to bring a little of that left-out material into class. Each session, one student will read 3-5 articles or 1 book on the day's topic in addition to the regular class readings. The goal is to bring those sources into conversation with the regular readings for that class session. That session's facilitator will also provide a short written report to the class explaining those readings, why they were chosen, and what they added to the day's topic.

Objectives
- To learn more about the day's subject.
- To introduce additional sources to the class not included in the readings.
- To expand on students' specific interests.

Requirements
- Reports must be a minimum of 1200 words or the multimodal equivalent.
- While the discussion is informal, students must bring up their additional readings during the class discussion.

Due Dates
- Each student will have a different date they are responsible for.
- Dates will be determined in class today.

Additional Requirements and Tips
- When choosing your readings, please consult with Ryan. The readings must be *closely* related to the topic for that class session. Ideal readings are those that cover information not covered in class or covered from a distinct perspective. Choosing well-known scholars is encouraged.
- The written reports are not summaries. While summary may be a *small* part of the report, the main purpose is to explain the relationship of the new readings to the class readings and explain what they added to class discussion.
- Reports should be submitted to Google Drive as a Google Doc (not a Word doc or PDF). Multimodal projects can be submitted as a file in Google Drive or as a link in a Google Doc. Please name your document with your name, the class, and the specific assignment: e.g. "Malcolm Reynolds ENG 7980 Expansion Project."

Grading

The following criteria will be used to determine grades for the Expansion Project:

Expectations	Exceeded	Met	Not Met
Choice of Readings	The readings you have chosen fit the topic, offer a unique perspective, and introduce the class to new scholars and/or ideas.	The readings you have chosen fit the topic.	The readings you have chosen do not fit the topic and/or you have included fewer readings than the minimum.
Explanation of the Readings	A clear and concise explanation of each of the readings is included.	An explanation of each of the readings is included.	The readings are either not explained fully or the explanation dominates the report.
Justification of Choice of Readings	You clearly explain how the readings add to the readings chosen for class. There is a clear rationale for their choice.	You make an effort to explain why the readings were chosen. There is justification for their choice.	You do not explain why the readings were chosen or the explanation does not seem to justify why the readings were chosen.
What the Readings Added to the Discussion	You provide a clear explanation of what these readings offer that the required readings do not. Specific examples and quotes are provided.	You provide an explanation of what these readings offer that the required readings do not. Minimal examples are provided.	Little or no explanation is given for how these readings differ from the required readings.
Form	The form of the report helps to make the information clearer. The writer has used a unique or engaging design.	N/A	N/A
Discussion	You actively engage with the class discussion, including discussion of both the required readings and your selected readings. You put information from all of the readings into conversation.	You engage with the class discussion. Some effort is made to connect readings.	You either do not engage with class discussion or only do so superficially.

Grading (Continued)

Your grade for the Expansion Project will be determined by how well you meet he above criteria.

A   You exceed the expectations for two or more of the criteria. All others are met.
A-   You exceed the expectations for one of the criteria. All others are met.
B+   You meet the expectations for all of the criteria.
B   You do not meet the expectations for one of the criteria. All others are met.
B-   You do not meet the expectations for two of the criteria. All others are met.

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Context Project

The articles we are reading this semester are part of much larger conversations taking place in both the field and in the culture at large. The context project is designed to help us take a look at that larger context. For this project, you will choose a single reading from the schedule. Then, you will explore the conversations that the reading was and is a part of: what articles, books, and/or political and social events influenced the reading, and what articles, books, and/or political and social events were influenced by the reading. You will write a short report summarizing your findings and will present your findings to the class in a short informal presentation.

Objectives

- To understand the conversations that took and are taking place in the field.
- To understand the nature of academic conversations.
- To get a deeper understanding of the contexts that result in certain composition philosophies.
- To get a greater sense of the situated nature of academic texts.

Requirements

- Reports must be a minimum of 1200 words or the multimodal equivalent.
- Presentations should be between 3 and 5 minutes.

Due Date

- Both the report and the presentation will be due on Thursday, October 12th

Additional Requirements and Tips

- Articles will be chosen today. You can only change to a different article with approval.
- It's not required to choose an article from your Expansion Project topic, but you're certainly allowed to do so. The two projects are designed to be complementary.
- Read the abstracts and skim the articles that are part of the conversation. The point is to get a sense of the conversation, and you won't be able to do this from titles alone.
- Again, written reports are not summaries. The point is to present a larger conversation. What was happening that led to this point? What was the result afterward?
- Reports should be submitted in Google Drive as a Google Doc (not as a Word doc or PDF). Multimodal projects can be submitted as a file in Google Drive or as a link in a Google Doc. Please name your document with your name, the class, and the specific assignment: e.g. "Malcolm Reynolds ENG 7980 Context Project."

Grading

The following criteria will be used to determine grades for the Context Project:

Expectations	Exceeded	Met	Not Met
Depth of Conversation	You present a deep and reflective look at how the articles/events lead into one another. The connections go beyond superficial connections of topics.	You present connections between articles and events.	Articles/events are not connected or connected only superficially.
Breadth of Conversation	You provide a large number of articles and events that influenced the article or were influenced by it.	You provide a minimum of 3 influences and 3 things that were influenced by the article.	You provide fewer than 3 influences and/or 3 things that were influenced by the article.
Use of Specific Examples	You use specific examples from the articles or events that present the connection clearly and directly.	You use examples from the articles or events that present a connection.	You do not use examples from the articles or events or use them only superficially.
Form	The form of the report helps to make the information clearer. The writer has used a unique or engaging design.	N/A	N/A
Presentation	You give a good overview of the conversations that took or are taking place surrounding your article. You are able to answer questions effectively and clearly.	You provide an overview of the conversations that took place or are taking place surrounding your article. You are able to answer some questions.	You are not able to provide a clear overview of the conversations that took place or are taking place surrounding your article, and/or you cannot answer questions about the conversations.

Your grade for the Context Project will be determined by how well you meet he above criteria.

A   You exceed the expectations for two or more of the criteria. All others are met.
A-   You exceed the expectations for one of the criteria. All others are met.
B+   You meet the expectations for all of the criteria.
B   You do not meet the expectations for one of the criteria. All others are met.
B-   You do not meet the expectations for two of the criteria. All others are met.

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Gap Project

The field of composition is large and varied. In addition to leaving out certain important articles that we looked at in the Expansion Project, we also had to leave out whole conversations and areas of inquiry. The purpose of the Gap Project is to fill some of those gaps. For this project, you will choose a "gap" in what was covered. You will read 5-10 articles or 2 books on the topic. You will write a report giving an overview of your gap and present this report to the class. Unlike the previous presentations, this one is expected to be more formal.

Possible areas to consider for your "gap" are:

- WAC
- WID
- Technical Writing
- Science Writing
- Professional or Business Writing
- Legal Writing
- Writing Centers
- Literacy Studies
- Disability Studies
- Abandonment
- Fan Fiction Studies
- Video Games
- Social Media
- Translingualism
- Neurocomposition

You can also choose another area or expand on an area we covered (if you can make the case that we skipped an important part of that area).

Objectives

- To fill in some of the areas that we weren't able to cover.
- To explore additional important areas of composition.
- To provide classmates with an overview of areas of study they may be interested in exploring.

Requirements

- Reports must be a minimum of 2000 words or the multimodal equivalent.
- Presentations should be between 7 and 10 minutes.
- Presentations should be prepared in advance, practiced, and supported with supplements.

Due Dates

- Presentations will be given on Tuesday, November 14th, and Thursday, November 16th.
- Reports are due on Thursday, November 16th.

Additional Requirements and Tips

- Gaps will be chosen today. Gaps cannot be changed without approval.
- The purpose here is to give an overview. Find the main articles, books, and scholars in your area. Consider what's important for someone new to the areas to know.
- Reports should be submitted in Google Drive as a Google Doc (not as a Word doc or PDF). Multimodal projects can be submitted as a file in Google Drive or as a link in a Google Doc. Please name your document with your name, the class, and the specific assignment: e.g. "Malcolm Reynolds ENG 7980 Gap Project."

Grading

The following criteria will be used to determine grades for the Gap Project report:

Expectations	Exceeded	Met	Not Met
Breadth of Overview	You touch on a wide variety of articles, books, and scholars in the field.	You touch on a minimum of 5 articles or 2 books.	You touch on fewer than 5 articles or 2 books.
Mindful Curation	You have selected texts and scholars carefully. You are hitting the primary texts and people associated with your area.	You have texts and scholars that are important to your area.	You are missing important texts or scholars, and/or you are including several sidetracks or unimportant areas.
Theories and/or Pedagogies	You present the main theories and/or pedagogies of your area clearly and concisely.	You present the main theories and pedagogies of your area.	You are missing or misrepresent main theories or pedagogies of your area.
Form	The form of the report helps to make the information clearer. The writer has used a unique or engaging design.	N/A	N/A

The following criteria will be used to determine grades for the Gap Project presentation:

Preparation	You are very well practiced. You move through your presentation well, time points well, and fall within the time limits.	You have practiced. You do not stumble regularly or read from a script.	You are not practiced. You stumble regularly, read, work out ideas as you're saying them, and/or fall outside of the time limits.
Explanation	You explain your gap clearly and concisely. You present the information for an unfamiliar audience.	You explain your gap well.	You do not explain your gap well. Information is confusing or overly complicated.
Supplements	You use supplements to help your audience understand the material. Handouts and presentation software are used effectively.	You use supplements. Handouts and/or presentation software are used.	Supplements are not used or are used ineffectively.
Questions	You answer questions well.	You are able to answer questions.	You cannot answer questions.

Grading (Continued)

Your grade for both the report and the presentation for the Gap Project will be determined by how well you meet the above criteria.

A   You exceed the expectations for two or more of the criteria. All others are met.
A-   You exceed the expectations for one of the criteria. All others are met.
B+   You meet the expectations for all of the criteria.
B   You do not meet the expectations for one of the criteria. All others are met.
B-   You do not meet the expectations for two of the criteria. All others are met.

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Final Project
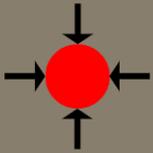
Everyone in composition studies has tacit theories of composition: how it should be taught, how it should be researched, and who we are as a field. The Final Project is designed not only to get students to start making those tacit theories concrete but also to encourage students to justify their positions on those issues. The Final Project is not intended to be the final say on your theories about composition, however. Instead, it's designed to get you thinking about these issues so that you can continue to build and change your theories over your career. In particular, the Final Project should work through the following questions:

- How do you define "composition"?
- What is the relationship between composition studies and English studies?
- How should composition be taught?
- What are the goals of composition in FYC and upper-level composition classes?
- How can these goals be met?
- How should composition be studied? Why?
- What are the goals of composition research?
- What methodologies can best lead us to these goals?
- What ties us together as a discipline?
- What are the central "threshold concepts" of composition studies?
- How do these concepts inform your teaching and research?

To answer these questions, you will first write a proposal answering these questions that will get feedback from your peers and Ryan. You will then write a report that is well grounded in the theories of the field. You will present your theories of composition in a presentation during the final week of class.

Objectives

- To make your theories of composition explicit and grounded in theory.
- To think through problems facing composition studies.
- To connect your theories to practice, both in teaching and research.

Requirements

- Reports must be a minimum of 5000 words or the multimodal equivalent.
- Presentations should be between 7 and 10 minutes.
- Presentations should be prepared in advance, practiced, and supported with supplements.

Due Dates

- Proposals are due on Tuesday, November 28th.
- Presentations will be given on Thursday, December 7th, and Tuesday, December 12th.
- Reports are due on Tuesday, December 12th.

The Proposal

The proposal is graded and submitted separately from the rest of the assignment. Essentially, it is a basic outline of your theories of composition: you should try to answer the questions above—even if your answers are not fully formed yet. You will talk through the proposal with your peers and with Ryan, and we will try to help you develop your theories of composition further. Grading for the proposal will be based only on completion: did you attempt to answer the questions above? However, the more complete your theories are during the proposal, the better feedback we can give you on them.

Supplements

Regardless of the form of your final project, you are encouraged to include supplemental material as part of your report. This includes anything that may help to illuminate your theories of composition with clear and concrete examples. Supplements may include (but are not limited to): excerpts from syllabi, assignment sheets, classroom handouts, explanations of classroom activities, samples of your writing, documentation from your research, and so on. Like the rest of the report, the supplements should be written by you: you are *not* permitted to use materials created by someone else; citation from experts should be used to support your points, not in place of your points. Supplements count toward the word count but should be used mindfully: including a whole syllabus is not acceptable if you only are referring to one segment of it, for example.

Additional Requirements and Tips

- The report for your final project is not a list. While I intend for you to answer all of the questions above, you should do so in the process of explaining your theories of composition—they should not be used as an organizing mechanism. As you may see, the answers to those questions will have a significant amount of overlap. Depending on your own theories of composition, certain questions may be answered at the same time or answers may be spread throughout the document. Organize mindfully based on your own theories.
- Your theories should be well grounded in the theories of the field. This means you are likely to cite readings from the class, including your supplemental readings from the Expansion Project, Context Project, and Gap Project.
- It's unlikely that you'll have time to include everything from your report in your presentation. Good presentations usually cover fewer things well instead of many things poorly. I suggest focusing in on the parts of your report that you think are most important or that you find most interesting.
- Both proposals and reports should be submitted in Google Drive as a Google Doc (not as a Word doc or PDF). Multimodal projects can be submitted as a file in Google Drive or as a link in a Google Doc. Please name your document with your name, the class, and the specific assignment: e.g. "Malcolm Reynolds ENG 7980 Final Project."

Grading

The following criteria will be used to determine grades for the Final Project report:

Expectations	Exceeded	Met	Not Met
Response to Questions	You answer all of the questions clearly, directly, and concisely.	You answer all of the questions.	You miss one or more of the questions above or one or more of the answers evades the question.
Explanation of Theories	Your theories are explained thoroughly and clearly. A reader can explain your theories after reading. Examples and applications make the explanations clearer.	Your theories are explained clearly. Examples and applications are given.	Your theories are unclear. Examples and/or applications are not given.
Use of Sources	Your theories are well grounded in the theories of the field. You use appropriate citations that help to support your points.	Your theories make reference to the theories of the field.	You do not use the theories of the field to ground your own theories, or you misrepresent others' theories.
Organization	You have used your own theories to guide your organization: similar concepts are grouped together and build on one another.	You have organized your report in a way that's easy to follow. There is reference to other parts of the report that connect.	Your organization is disconnected and/or hard to follow. Related ideas are separated and/or do not reference one another.
Supplements	You use supplemental material to effectively support your theories. The supplements help to build on points instead of overwhelming them.	You use supplemental material as examples of your theories. Supplements do not overwhelm your points.	You do not use supplemental material or supplemental material is used in place of theories instead of to support them.
Form	The form of the report helps to make the information clearer. The writer has used a unique or engaging design.	N/A	N/A

Grading (Continued)

The following criteria will be used to determine grades for the Final Project presentation:

Expectations	Exceeded	Met	Not Met
Preparation	You are very well practiced. You move through your presentation well, time points well, and fall within the time limits.	You have practiced. You do not stumble regularly or read from a script.	You are not practiced. You stumble regularly, read, work out ideas as you're saying them, and/or fall outside of the time limits.
Curation	You have selected which theories to use and which examples to give very well. You have chosen interesting and engaging parts of your report to cover.	You have selected which theories to use and which examples to give carefully.	You have tried to cover all of the topics from your report or selected which parts to cover poorly.
Explanation	You explain your theories clearly and concisely. You provide examples and application that make your points clearer.	You explain your theories well. You provide examples and application.	You do not explain your theories well. Examples and application are missing or confusing.
Supplements	You use supplements to help your audience understand the material. Handouts and presentation software are used effectively.	You use supplements. Handouts and/or presentation software are used.	Supplements are not used or are used ineffectively.
Questions	You answer questions well.	You are able to answer questions.	You are not able to answer questions.

Your grade for both the report and the presentation for the Final Project will be determined by how well you meet the above criteria.

A   You exceed the expectations for two or more of the criteria. All others are met.
A-   You exceed the expectations for one of the criteria. All others are met.
B+ You meet the expectations for all of the criteria.
B   You do not meet the expectations for one of the criteria. All others are met.
B-   You do not meet the expectations for two of the criteria. All others are met.

Shepherd, et al.
History and Theory of Composition
Syllabus

Full versions of the syllabus and schedule, additional assignments sheets, and other course materials available at http://www.ryanpshepherd.com/teaching.html.

Course Description

ENG 7980 will provide an overview of historical perspectives on composition studies as well as current theories. Students will be asked to put theories into conversation with current trends in the field and into conversation with their own teaching and research practices. Areas of study will include process, the social turn, transfer of learning, threshold concepts, and multimodality.

Course Outcomes

- Get a sense of the history of composition studies as a field.
- Understand the main theories of composition, both historically and currently.
- Connect theories to current research and teaching interests.
- Create your own theories of composition and how they should be applied.

Textbooks

The Norton Book of Composition Studies, Susan Miller (Ed.)
Naming What We Know, Linda Adler-Kassner & Elizabeth Wardle (Eds.)

Course Readings

Assigned readings will come from the class textbooks or will be provided as PDFs in Schoology. Please read all readings before class, post a response to the readings, and come to class ready to discuss what you've read.

Major Projects

Expansion Project: The expansion project is designed to help you dig deeper into one topic of discussion. You will choose the topic of a single class period and read 3-5 additional articles or 1 additional book on that topic. Before class, you will create a short report (1200 words or multimodal equivalent) explaining why you chose those readings and what they added to your understanding of the topic. During the class discussion for that topic, you will provide context and connections from the additional readings.

Context Project: The context project is designed to help you explore connections between topics. You will choose a single reading from the class and look at the context surrounding it: what articles, books, and/or events influenced and were influenced by the reading. You will create a short report (1200 words or multimodal equivalent) explaining what you found and give a short presentation (3-5 minutes) on your findings to the class.

Gap Project: The gap project is designed to fill in a "gap" in what was covered in class material. Of course, not every aspect of composition studies can be covered in class. You will choose one area that we did not have time to cover, and you will read up on that area. You are expected to read at least 5-10 articles or 2 books on the topic. You will write a report (2000 words or multimodal equivalent) summarizing what you learned about this area and give a presentation (7-10 minutes) on your findings.

Final Project: The final project is designed to help you create and explain your developing theories of composition—keeping in mind that these theories will evolve throughout your career. Your project should include how you define "composition," what you think the relationship is between composition and English studies, how you think composition should be taught and studied, what ties composition together as a discipline, and how all of the above influences your own teaching and research processes. You will write a large report (5000 words or multimodal equivalent) explaining your theories of composition. The report should be well grounded in the theory of the field. Supplemental materials are encouraged. At the end of the semester, you will present your theory of composition to the class in a final presentation (7-10 minutes).

Grading

Your final grade will be broken down into the following percentages:

- Final Project: 50%
- Gap Project: 20%
- Context Project: 10%
- Expansion Project: 10%
- Reading Responses: 10%

Grading Scale

- A: Outstanding: Expectations exceeded for all class assignments.
- A-: Good: Expectation met for all class assignments.
- B+: Acceptable: Expectation met with minor problems.
- B: Borderline: Expectations met with several minor problems.
- B-: Unacceptable: One or more assignment did not meet expectations for graduate work.

Participation & Class Environment

Please do your best to encourage open dialog and civil discussion. Keep up with class material and engage with topics both inside and outside of class time.

- Attendance: You are expected to attend every class session. If you miss a class without prior approval from me, you will lose 5% of your final grade per class missed.
- Participation: You are expected to engage actively in class discussion. Please be civil to other members of the class, and actively keep dialog open. If you cannot remain civil, you will be asked to leave and will be counted absent.

- Tech: You are encouraged to use technology to help you learn. Please make sure that tech (cell phones, laptops, class computers, etc.) are used to add to class content, not to distract from it.
- Late Assignments: Late daily assignments will not be accepted. Late major projects will only be accepted with prior approval. Except in extreme cases, late major projects will lose 10% per day until they are turned in.
- Readings: Reading responses are due no later than 30 minutes *before* class time. Please read carefully and come to class ready to discuss what you've read.

Schedule

Date	Due Before Class	Class Activities
Week 1	• Parker, "Where Do English Departments Come From?" (*Norton*, pg. 3) • Berlin, "Where Do English Departments Really Come From?" (PDF)	• Introduction to Class • Building a Theory of Composition • Origins of English Departments
Week 2	• Brereton, from *The Origins of Composition Studies in the American College, 1875-1925* (*Norton*, p. 98) • Stewart, "The Status of Composition and Rhetoric in American colleges, 1880-1902" (*Norton*, p. 129) • Kitzhaber, "4C, Freshmen English, and the Future" (PDF) • Nystrand, Greene, & Wiemelt, "Where Did Composition Studies Come From? (PDF)	• Origins of Composition • Introduction to Expansion Project • Professionalization of Composition Studies
Week 3	• Elbow, "A Method for Teaching Writing" (PDF) • Murray, "The Interior View" (PDF) • Elbow, "'Personal Writing' and 'Expressivism' as Problem Terms" (PDF) • Lunsford, "Cognitive Development and the Basic Writer" (PDF) • Flower & Hayes, "The Cognition of Discovery (*Norton*, pg. 467) • Flower & Hayes, "A Cognitive Process Theory of Writing" (PDF)	• Expressivism • Cognitivism
Week 4	• Bizzell, "Cognition, Convention, and Certainty" (*Norton*, pg. 479) including the "Afterthought" (*Norton*, pg. 499) • Bartholomae, "Inventing the University" (*Norton*, pg. 605) • Rose, "The Language of Exclusion" (*Norton*, pg. 586) • CCCC, "Students' Right to Their Own Language" (PDF; pgs. 1-23) • Royster, "When the First Voice You Hear is Not Your Own" (*Norton*, pg. 1117)	• Social Construction • Race, Ethnicity, and Students' Right to Their Own Language

	• Villanueva, "Maybe Another Colony" (Norton, pg. 991)	
Week 5	• Flynn, "Composing as a Woman" (PDF) • Bloom, "Teaching College English as a Woman" (PDF) NOTE: This article is optional. It has a story of attempted rape. While the story is very moving, it's also very troubling. If you think that may be too much for you, I suggest you skip this one. • Lauer, "The Feminization of Rhetoric and Composition Studies?" (PDF) • Shaughnessy, "Introduction to *Error and Expectations*" (*Norton*, pg. 387) • Williams, "The Phenomenology of Error" (*Norton*, pg. 414) NOTE: If you've read this one before, don't ruin it for others. • Hartwell, "Grammar, Grammars, and the Teaching of Grammar" (*Norton*, pg. 563)	• Feminization, Feminism, and Composition Studies • Error and Grammar
Week 6	• Emig, from *The Composing Processes of Twelfth Graders* (*Norton*, pg. 228) • Bizzell, "Composing Processes: An Overview" (PDF) • McComiskey, "The Post-Process Movement in Composition Studies" (PDF) • Fulkerson, "Four Philosophies of Composition" (*Norton*, pg. 430) • Fulkerson, "Composition Theory in the Eighties" (PDF) • Fulkerson, "Composition at the Turn of the Twenty-First Century" (PDF)	• Process • Introduction to Context Project • Where We Were to Where We Are
Week 7	• Context Project	• Context Project Presentations
Week 8	• Matsuda, "Composition Studies and ESL Writing" (PDF) • Matsuda, "The Myth of Linguistic Homogeneity in US Composition" (PDF) • Canagarajah, "The Place of World Englishes in Composition" (*Norton*, pg. 1617) • Selfe, "Technology and Literacy" (*Norton*, pg. 1163) • The New London Group, "A Pedagogy of Multiliteracies" (PDF) • Shipka, "A Multimodal Task-Based Framework for Composing" (PDF)	• Second-Language Writing and World Englishes • Digital Literacies and Multimodality
Week 9	• Alexander & Gibson: "Queer Composition(s)" (PDF) • Winans, "Queering Pedagogy in the English Classroom" (PDF) • Russell, "Activity Theory and Its Implications for Writing Instruction" (PDF)	• Queer Composition • The Problem of FYC • The Introduction of WAW

	• Wardle, "'Mutt Genres' and the Goal of FYC" (PDF) • Downs and Wardle, "Teaching About Writing, Righting Misconceptions" (PDF)	
Week 10	• Perkins & Salomon, "Transfer of Learning" (PDF) • Yancey, Robertson, and Taczak, "The Content of Composition, Reflective Practice, and the Transfer of Knowledge and Practice of Composition" (PDF) • CWPA, "WPA Outcomes Statement for First-Year Composition (v3.0)" (PDF) • CWPA, NCTE, and NWP, "Framework for Success in Post-Secondary Writing" (PDF) • Browse position statements and resolutions from CWPA, NCTE, and CCCC. Read or skim those that are of interest to you.	• Transfer and Teaching for Transfer • Introduction to Final Project • Position Statements, Resolutions, and Outcomes
Week 11	• *Naming What We Know* pgs. 1-81 • Adler-Kassner and Wardle, "Introduction: Using Threshold Concepts" (*Naming* p. 84) • Downs and Robertson, "Threshold Concepts in First-Year Composition" (*Naming* p. 105) • Taczak and Yancey, "Threshold Concepts in Rhetoric and Composition Doctoral Education" (*Naming,* p. 140). • Adler-Kassner and Majewski, "Extending the Invitation" (*Naming*, p. 186) • And other chapters in *Naming* that we skipped if you're interested.	• Threshold Concepts • Application of Threshold Concepts
Week 12	• Gap Project	• Gap Project Presentations
Week 13	• Ideas, Outlines, and Forms	• Final Project Invention Workshop
Week 14	• Final Project Proposal • Questions and Concerns	• Proposal Workshop • Conference with Professor
Week 15	• Drafts	• Drafting Workshop
Week 16	• Final Project	• Final Project Presentations