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## ENG 5007-001: Composition Theory and Pedagogy

Tim Taylor

*Eastern Illinois University*

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**ENG 5007 001 (FTF) & 600 (Online):  
Composition Theory and Pedagogy**  
3:30-6:00 pm, 3159 Coleman Hall

Tim N. Taylor  
Office: 3785 Coleman Hall Phone: 581-6309  
Office Hours: MWF 9-10am & M 2-3 or by appointment  
email: [tntaylor@eiu.edu](mailto:tntaylor@eiu.edu)

“Whoever does not study rhetoric will be a victim of it.”

~Ancient Greek wall inscription

“Having to say something is a very different matter from having something to say.”

~John Dewey, *How We Think*

“Great writing is created in revision—rethinking, rewriting, adding, subtracting, repositioning, editing. In effect, fine writing is born in change.”

~Ralph Wahlstrom, *The Tao of Writing*

### **Texts**

- Your Writing
- *A Guide to Composition Pedagogies*, 2<sup>nd</sup> ed., Eds. Tate, Rupiper Taggart, Schick, & Hessler
- *Cross-Talk in Comp Theory: A Reader*, 3<sup>rd</sup> ed., Ed. Villanueva
- Articles and excerpts provided via email

### **Official Course Description & Student Learning Objectives**

This seminar focuses on theories and pedagogies of teaching college writing. Students will explore diverse composition pedagogies, be introduced to the various theoretical influences that have shaped the teaching of college writing, and learn about the history of Composition/Rhetoric as a discipline.

The official student learning objectives are the following:

- Demonstrate breadth and depth of knowledge about the history, theories, and movements within Rhetoric and Composition
- Analyze and synthesize diverse composition theories
- Demonstrate preparation to apply composition theories and pedagogies to one’s own teaching
- Demonstrate effective oral and written communication through leading discussions and formal presentations
- Demonstrate the ability to produce a research article that could lead to presentation or publication

### **Other Information about the Course**

In addition to the official objectives, participants should also do the following:

To schedule an appointment, you can drop by the center (3110 Coleman Hall) or you can call 581-5929. The writing center is open Monday through Thursday, 9 a.m. to 3 p.m. during the final two weeks of the four-week summer session. Consulting sessions last anywhere from 10 to 40 minutes.

### **Class Conduct**

This classroom community demands good manners, careful listening, respect for diverse backgrounds and opinions, and equal time for everyone who wants to share his or her perspective.

I expect students to act in a mature and collegial manner. You should come to class having read the material, eager to participate, and ready to write.

Guidelines to Abide by in Any College Course:

1. Come to class on time and stay the entire period.
2. Bring texts, paper, and writing utensils.
3. When we discuss a reading or writing assignment, have the materials in front of you.
4. When we are doing in-class writing, be prepared to actively brainstorm, draft, and compose your ideas.
5. Have opinions and ideas and support your opinions and ideas with details and examples.
6. Play well with others by respecting people's opinions and being open to them.
7. Actively help your peers in collaborative activities like peer review.
8. When working in a group, stay on assigned tasks.
9. Do not carry on side conversations with other students when the instructor or a student has the floor during class.
10. General rudeness and disrespect is not tolerated.
11. Cell phones need to be turned off and put away.
12. Texting is not tolerated.
13. No profanity.
14. No sleeping. If you do, I will ask you to leave.
15. Unless it's an emergency, use the restroom before or after class.

If you have concerns about this list or any other aspect of the class, please arrange to discuss the matter with us during office hours. Similarly, if circumstances arise that will affect your performance in this class, let me know as soon as possible.

### **Email Policy**

I welcome emails if you have questions or concerns about your work in this class. However, I expect you to write emails in a professional manner—not like you are texting a close friend.

When you send an email, follow the guidelines below. Emails should...

- Have a clear and concise subject line that provides gist of the email, such as “Question about Today’s Reading” or “Availability for a Meeting?”
- Begin with a formal address, such as “Dr. Taylor:” or “Professor Taylor:” or “Mr. Taylor”
- Use a respectful tone

- Provide questions or information in a succinct manner
- Use paragraph breaks for reading ease and strong organization
- Be edited and proofread effectively so as not to cause confusion
- Refrain from using abbreviations or text-prose
- Close with a short statement followed by a comma and your name, such as “Thanks for your time,” or “Sincerely,” or “Have a good weekend,”

If an email does not follow these guidelines, I will simply reply to the email with this message: “Please resend this email once it’s been revised to fit the standards of a professional email. See pages 3-4 of my course policy.”

### **Academic Integrity & a Social Contract of Honesty**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct. Violations will be reported to the Office of Student Standards.

In this class, there is a social contract between the instructor and students that the work submitted will be the students’ own documents, not someone else’s work.

### **Academic Honesty and Plagiarism**

Here is the official statement on plagiarism by the EIU English Department: “Any teacher who discovers an act of plagiarism—“The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work” (*Random House Dictionary of the English Language*)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources. “In this class, if a student is found to have plagiarized, the document will earn a zero for the assignment, and I will report the occurrence to the EIU Judicial Affairs Office.

In general, if you have to have a source before your eyes as you write, you need to copy it accurately, put quotation marks around it, and acknowledge your source. If you are paraphrasing information from a source, you need to use an introductory phrase and properly cite what page or paragraph (if it’s online) the information is located. For further clarification, below is an explanation of plagiarism from my previous English department that details this important concept.

### **Plagiarism**

To present someone else’s work or ideas as one’s own is plagiarism. A student can commit in these ways:

- Copying, word for word, someone else’s writing without putting that passage in quotation marks and identifying the source.
- Taking someone else’s writing, changing some of the words, and not identifying the source;
- Taking someone else’s ideas or organization of ideas, putting them into his/her own words and not identifying the source;

- Having someone else change the student's writing—a tutor, friend, or relative, for instance—and creating the impression that this is the student's own work; or
- Purchasing or downloading papers or passages from the Web.

### **Students with Disabilities**

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006 or call 217-581-6583 to make an appointment.

### **The Student Success Center**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696 or go to 9<sup>th</sup> Street Hall, Room 1302.

**Composition of the Overall Grade**  
assignments and point totals are tentative

<b>Participation (FtF)</b>		200
	Discussion, in-class writing, and small group work	100
	Discussion Leader on an article	2 x 50
<b>Participation (Online)</b>		TBD
	Discussion posts and replies via D2L	
	10 points per post and reply	
<b>Small Writing Assignments (FtF)</b>		170
	Memo of Introduction	10
	Reaction Memos (10 @ 10 pts. each)	100
	Prospectus for the Seminar Project	50
	Feedback Memo	10
<b>Small Writing Assignments (Online)</b>		170
	Memo of Introduction	10
	Lesson Plans (2 @ 50 points each)	100
	Prospectus for the Seminar Project	50
	Feedback Memo	10
<b>Large Writing Assignments (Both FTF &amp; Online)</b>		300
	Synthesis Paper	100
	Seminar Project	200

670 (FTF) or 470+TBD (Online) points

Grading Scale for Formal Documents:

100-92% = A	89-88 = B+	79-78 = C+	69-68 = D+
91-90 = A-	87-82 = B	77-72 = C	67-62 = D
	81-80 = B-	71-70 = C-	61-60 = D-

Overall Grading Scale:

100-90% = A	69-60 = D
89-80 = B	59 and below = F
79-70 = C	

G)

Bruffee, "Collaborative Learning and the 'Conversation of Mankind'" (395-416 CT)

Bartholomae, "Inventing the University" (523-54 CT)

**DL:**

#The WPA Outcomes Statement for First-Year Composition

#NCTE's Teaching Composition: A Position Statement

#The Framework for Success in Postsecondary Writing:

Week 7

9/30

**Genre**

Devitt, "Genre Pedagogies" (146-62 G)

#Clark, "A Genre Approach to Writing Assignments"

**DL:**

#Reiff and Bawarshi, "Tracing Discursive Resources"

#Bawarshi and Reiff, excerpts from *Genre*

Week 8

10/7

**Critical**

George, "Critical Pedagogies" (77-93 G)

#Ronald and Roskelly, "Untested Feasibility: Imagining a Pragmatic Possibility of Paulo Freire"

#Shor, "Why Teach About Social Class?"

**DL:**

#Shor, "Critical Pedagogy is Too Big to Fail"

#Hairston, "Diversity, Ideology, and Teaching Writing"

Week 9

10/14

**Cultural Studies**

George, Lockridge, and Trimbur, "Cultural Studies and Composition" (94-110 G)

#Ruggles Gere, "Kitchen Tables and Rented Rooms"

**DL:**

#Trimbur, "Cultural Studies and the Teaching of Writing"

Week 10

10/21

**Feminist**

Micciche, "Feminist Pedagogies" (128-45 G)

Flynn, "Composing as a Woman" (581-95 CT)

**DL:**

Ritchie and Boardman, "Feminism in Composition" (597-619 CT)

**Lesson Plan 1 due (Online)**

Week 11

10/28

**Teaching for Transfer**

#Sommers and Saltz, "The Novice as Expert"

#Beaufort, excerpts from *College Writing and Beyond*

#Addison & James McGee, "Writing in High School/Writing in College"

**DL:**

#Wardle, "Creative Repurposing of Expansive Learning"

#Yancey, Robertson, and Taczak, excerpts from *Writing Across Contexts*

## ENG 5007 Syllabus

All readings and deadlines are tentative, so they're subject to change if warranted.

G = *A Guide to Composition Pedagogies*

CT = *Cross-Talk in Comp Theory*

# = Handout/Email/Link

DL = Discussion Leader

- Week 1  
8/19 Introduction to the Course  
Course Policies, Assignments, and Goals  
Introduction (1-11, 15-17 G)  
**Process & Cognition**  
Anson, "Process and Its Legacy" (212-30 G)  
#Murray, "Writing as Process" from *Eight Approaches...*  
#Eschholz, "The Prose Model Approach" from *Eight Approaches...*
- Week 2  
8/26 Murray, "Teach Writing as a Process Not Product" (3-6 CT)  
Emig, "Writing as a Mode of Learning" (7-15 CT)  
Ede and Lunsford, "Audience Addressed/Audience Invoked" (77-95 CT)  
Flower and Hayes, "A Cognitive Process Theory of Writing" (253-78 CT)  
Bizzell, "Cognition, Convention, and Certainty" (367-91 CT)  
**Memo of Introduction due**
- Week 3  
Online **Interrogating the Past**  
Farris, "Literature and Composition" (163-76 G)
- Week 4  
9/9 **The Rhetorical Approach & Argumentation**  
#Lauer, "The Rhetorical Approach" from *Eight Approaches...*  
Fleming, "Rhetoric and Argumentation" (248-65 G)  
Kinneavy, "The Basic Aims of Discourse" (129-39 CT)  
#Murphy, "What is Rhetoric and What Can It Do for Writers and Readers?"  
#Booth, "The Rhetorical Stance"
- Week 5  
9/16 **Expressive**  
Burnham and Powell, "Expressive Pedagogy" (111-27 G)  
#Murray, "Write Before Writing"  
#Macrorie, excerpts from *Uptaught*  
#Elbow, "Being a Writer vs. Being an Academic"  
**DL: Angie**  
#Stotsky, "The Uses and Limitations of Personal or Personalized Writing in Writing, Research, and Instruction"  
**DL: Elmira**
- Week 6  
9/23 **Collaborative Learning & Academic Discourse**  
Kennedy and Moore Howard, "Collaborative Writing, Print to Digital" (37-54 G)  
Bruffee, "Collaborative Learning and the 'Conversation of Mankind'" (395-416 CT)  
Bartholomae, "Inventing the University" (523-54 CT)  
#The WPA Outcomes Statement for First-Year Composition  
#NCTE's Teaching Composition: A Position Statement



#The Framework for Success in Postsecondary Writing:

- Week 7  
9/30      **Genre**  
Devitt, "Genre Pedagogies" (146-62 G)  
#Clark, "A Genre Approach to Writing Assignments"  
          **DL: Angie**  
#Reiff and Bawarshi, "Tracing Discursive Resources"  
          **DL: Elmira**  
#Bawarshi and Reiff, excerpts from *Genre*
- Week 8  
10/7      **Critical**  
George, "Critical Pedagogies" (77-93 G)  
#Ronald and Roskelly, "Untested Feasibility: Imagining a Pragmatic Possibility  
          of Paulo Freire"  
#Shor, "Why Teach About Social Class?"  
          **DL: Samantha**  
#Shor, "Critical Pedagogy is Too Big to Fail"  
#Hairston, "Diversity, Ideology, and Teaching Writing"  
          **DL: Connor**
- Week 9  
10/14     **Cultural Studies**  
George, Lockridge, and Trimbur, "Cultural Studies and Composition" (94-110  
          G)  
#Ruggles Gere, "Kitchen Tables and Rented Rooms"  
          **DL: Landon**  
#Trimbur, "Cultural Studies and the Teaching of Writing"
- Week 10  
10/21     **Feminist**  
Micciche, "Feminist Pedagogies" (128-45 G)  
Flynn, "Composing as a Woman" (581-95 CT)  
          **DL: Samantha**  
Ritchie and Boardman, "Feminism in Composition" (597-619 CT)  
**Lesson Plan 1 due (Online)**
- Week 11  
10/28     **Teaching for Transfer**  
#Sommers and Saltz, "The Novice as Expert"  
#Beaufort, excerpts from *College Writing and Beyond*  
#Addison & James McGee, "Writing in High School/Writing in College"  
          **DL: Karen**  
#Wardle, "Creative Repurposing of Expansive Learning"  
          **DL: Connor**  
#Yancey, Robertson, and Taczak, excerpts from *Writing Across Contexts*  
**Prospectus for Seminar Project due**
- Week 12  
11/4      **Research, Sources, & Paragraphs**  
Moore Howard and Jamieson, "Researched Writing" (231-47 G)  
#Kantz, "Helping Students Use Textual Sources Persuasively"  
Rodgers, "A Discourse-Centered Rhetoric of the Paragraph" (175-88 CT)  
#Duncan, "Whatever Happened to the Paragraph?"
- Week 13      **New Media**

- 11/11 Brooke, "New Media Pedagogy" (177-93 G)  
 Yancey, "Made Not Only in Words" (791-826 CT)  
 Wysocki and Johnson-Eilola, "Blinded by the Letter" (717-38 CT)  
**Peer Review of the Synthesis Paper**
- Week 14 **Writing Across the Curriculum/Writing in the Disciplines**  
 11/18 McLeod, "Writing in the Disciplines and Across the Curriculum" (283-300 G)  
 #Knoblauch and Brannon, "Writing as Learning Through the Curriculum"  
 #Melzer, *Writing Assignments Across the Curriculum: A National Study of College Writing*  
 #Salem and Jones. "Undaunted, Self-Critical, and Resentful: Investigating Faculty Attitudes Toward Teaching Writing in a Large University Writing-Intensive Program"  
**Lesson Plan 2 due (Online)**
- Thanksgiving Recess
- Week 15 **Community-Engaged & Service-Learning**  
 12/2 Julier, Livingston, and Goldblatt, "Community-Engaged Pedagogies" (55-76 G)  
 #Deans, excerpt from *Writing Partnerships*  
 Cushman, "The Public Intellectual, Service Learning, and Activist Research" (509-18 CT)  
**DL: Landon**  
 #Adler-Kassner, "Digging a Groundwork for Writing: Underprepared Students and Community Service Courses"  
**DL: Karen**  
 Conferences this week about the Seminar Project
- Final Seminar Project & Feedback Memo due**

**Name:**

**Discussion Leader Grade Sheet**

**CONTENT GOALS**

**/20**

The direction of discussion was relevant, interesting, well plotted, and thought provoking.  
The time spent on the article exemplified active learning.  
Main points and important specific details were clearly presented and/or worked with.  
The discussion leader was knowledgeable about the article and topic.  
The facilitator used appropriate supporting material (if relevant).

**ORGANIZATION GOALS**

**/20**

The discussion leader had a clear plan and executed it effectively.  
The discussion and/or activities were cogent and cohesive.  
The facilitator stuck to the topic and the article at hand.  
Transitions were used to move from one point and/or speaker to the next.

**ORAL COMMUNICATION GOALS**

**/10**

The discussion leader appeared interested in the article, the topic or themes, and what the audience had to contribute.  
The facilitator solicited and integrated audience involvement.  
The discussion leader was engaged and audible.  
The leader displayed good listening skills.  
Visual and vocal distractions were avoided.  
The discussion leader used notes well and improvised effectively when necessary.