ENG 5011-031: Studies in Composition and Rhetoric: Should there be a text in this class?

Robin L. Murray
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_summer2005

Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_summer2005/13

This Article is brought to you for free and open access by the 2005 at The Keep. It has been accepted for inclusion in Summer 2005 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Summer 2005, English 5011

Studies in Composition and Rhetoric: Should There Be a Text in this Class?
"Readings(s)" in Composition Theory and Practice from a Post (post) Process Point of View --

Dr. Robin L. Murray
Office: CH 3351/314F
Office Hours: Tuesday and Thursday, 7-9:30
Phone: x6985 or 345-7983 before 10 p.m.
Email: cfrlm@eiu.edu or cfrlmgoodgirl@hotmail.com

Course Overview:

This class initially asks students to examine the role of reading(s) in writing classes--Primarily as a way to interrogate writing theory after process. Is this the end of composition-- or are we merely investigating the ends of writing? Post-process theorists seem to agree that writing is a public act that is, as Thomas Kent argues, "thoroughly hermeneutic, and always situated and therefore cannot be reduced to a generalizable process." In this class we will attempt to meat out and translate those three tenets, answering questions like--should there be a Text in this class?

Modern Composition Studies began with New Criticism in the 1930s and continued through theories of writing processes and authentic voice in the 1960s, Cognitive processes and Writing Across the Curriculum in the 1970s, Social and Historical approaches to Rhetoric in the 1980s, a focus on diversity in the 1990s, and post-process perspectives and concerns in the 21st Century.

After a brief overview of Classic Rhetoric and its later derivatives, this course will delve into the most recent wave of composition studies to help us all gain a foundation in the field. Your own more focused work will provide your focused study in post-process composition theory(ies).

Texts for Class:

Ways of Reading

Composition Studies in the New Millenium

Post-Process Theory: Beyond the Writing-Process Paradigm

Course Packet

Student Texts
Assignments:

- **Reading Response**

These one-page, single-spaced (with MLA-style parenthetical citations, reading responses are perhaps the most important writing you will do in this class because they will help you to think through the readings, and they will form the basis for your contributions to discussions.

Please include the following in each response: A title—this will signal to your readers that you have a clear focus. A clear reference to the title and author of the piece you’re referring to. An epigraph, or a brief block quotation from the assigned reading—to demonstrate close reading and to bring readers into your response. A question, or a series of questions raised in the course of the reading. A response to the quotation and the questions it raises.

Note: Please keep all responses with my instructor comments (and/or peer feedback) in a folder/notebook. You will also be asked to lead the class discussion during one class, based on your (and your peers’) reading responses.

Grades will be assigned as follows:

**An A Response:** Has an original title that signals that you have a clear focus. You begin with an epigraph—a key quotation from the reading); you offer both a personal and critical reading of the significance of the quotation you’ve selected. You avoid summary and say something insightful about the reading. Your writing has been “crafted”—that is, carefully constructed with clear, grammatically correct prose and no distracting typos.

**A B Response:** May have many of the markers of the A response but the explanations for why you selected your quotation is less developed. Your summarize at times instead of showing insight. There may be a few typos/grammatical errors.

**A C Response:** Lacks focus, no or unconnected title, a number of writing errors (spelling, typos, and grammatical errors), little or no direct reference to our reading, not enough reflection/questioning/evidence to be considered a substantive response.

- **Proposal for Final Project**

This should be a formal proposal in memo form (addressed to me) in which you propose your project’s focus, the significance of your choice, and the means by which you will address your project’s focus. Your proposal should be (again) at least a full page, single-spaced.
• Final Project—The major written (and oral) work for the course is a project to be submitted during the last week of classes. The project (at least 15 page product) may be one of the following:

1. A bibliographic essay on a topic of special interest to you. Brook Horvath’s “The Components of Written Response: A Practical Synthesis of Current Views” (pp. 243-257 WTS—a handout) can serve as a model.

2. A syllabus and supporting materials or a textbook analysis, based on examining the implicit and explicit theories underlying the pedagogy. If you do the textbook analysis, choose one of the textbooks approved for freshman composition or for an English (Language arts) course you are or plan to teach.


4. An essay for a specific journal or the text of a paper for a specific conference. If you choose this option, you need to be thinking about the issue in composition theory or history you want to explore and what you have to contribute to the conversation.

Grades:

50%---Regular Attendance, Reading Responses, and Class Participation

15%--Proposal for the Final Project

35%--Final Project and Presentation

Attendance: As graduate students, you are asked to arrive on time and fully prepared. If you miss more than two classes, your grade will drop a full letter with each consecutive absence. If you do not come to class (when in session) you will not pass. Please keep in mind that conference time is considered class time, as well.

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Plagiarism: The English Department states, "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 original work' -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of "F" in the course."
Tentative Course Calendar: Summer 2005
English 5011

June

14 Please Note: A Reading Response is due each class session but the first, where you will write a "base-line" essay in class. Introduction to the course and to comp and rhet theory, especially post-process theory. Construct calendar for class from texts: Ways of Reading, Resources for Teaching Ways of Reading, Composition Studies in the New Millenium, and Post-Process Theory.

16

21

23

28

30

July

5 Proposal for Final Project Due

7

12

14

19

21 Project Draft Due for conference and peer review

26 Work on Projects--Revision

28 Work on Projects—Revision, Editing and Proofreading

August

2

4

9: Final Projects Due
Possible Readings for English 5502—Summer 2005:

A. From Ways of Reading

1. Introduction: Ways of Reading

2. Choice of Assignment Sequences and Readings attached to each. Please note that there are 18 of these.


B. From Composition Studies in the New Millennium

1. “Three Mysteries at the Heart of Writing.” Peter Elbow

2. Selections from “What Do We Mean by Composition Studies—Past, Present, and Future?” (Lynn Bloom, Susan Miller, and/or Christine Farris.)


C. From Post-Process Theory

1. Introduction
2. “Toward a Post-Process Composition…”
3. “Stepping Yet Again into the Same Current”
4. “Modeling and Emulating…”
5. “Is There Life After Process…”
6. “Research in Professional Communication”
7. “Activity Theory and Process Approaches”
8. “Writing Within (and Between) Disciplinary Genres”
9. “A Tangled Web of Discourses…”
12. “I was a Process-Model Baby.”

D. From College English: Richardson, and Dobrin/Weisser

E. Selections from Cross-Talk in Composition Theory—forthcoming.