This course examines the rise of Rhetoric and Composition as an academic discipline since the 1960s, its historical context and origins of and context for the discipline, and its current and future directions the field is taking at this point in time. Thus, we will read both venerable monuments and newer essays together to understand composition theory in the digital age. What is the relationship between “Rhetoric” and “Composition”? Here is what the *Oxford English Dictionary* says:

**RHETORIC**

See Byron Hawk, "Reopening Public Rhetoric" (*Enculturation*, May 16, 2012)

[http://www.enculturation.net/re-opening-public-rhetoric](http://www.enculturation.net/re-opening-public-rhetoric)

1.a. The art of using language so as to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence. *(OED)*
See Jim Porter, "Remix Culture, Remix Writing"

http://aims.muohio.edu/2009/10/27/remix-culture-remix-writing/

1.1 The action of putting together or combining; the fact of being put together or combined; combination (of things as parts or elements of a whole).

6.b. The due arrangement of words into sentences, and of sentences into periods; the art of constructing sentences and of writing prose or verse. (OED)

TEXTS


ASSIGNMENTS

WEEKLY POSTINGS OR COMMONPLACE BOOK (DUE BEFORE THE BEGINNING OF EACH CLASS, 10%)
These will be a mixture of assigned and self-sponsored writing designed to put the theories we are reading about into practice and to spark discussion. The Commonplace Book/Postings can be done either in the Emma Forum or in another application, such as Tumblr.

ORGANIZING AND BEGINNING ONE CLASS (10%)

There are lots of readings for each class, and part of our job will be to figure the shape of the class, or more simply, how each group of readings can be put together logically. I have some idea about this subject, obviously, since I put the syllabus together. But I would like each of you to take one week’s reading, organize it, write a two-page introduction to the unit that creates sub-categories within the readings and explains how they all relate to one another, and gets the class started for the first five minutes of our meeting. (This exercise is rather like writing the introduction to an anthology of essays.) Post your Introduction to the Folder "Class Unit Introductions." These should be in place three days before the class in which readings will be discussed.

COMPOSING PROCESS MODEL (DUE SEPT. 20 AT 9:00 PM, 15%)

In the first part of the semester, we will be exploring the writing process from different points on the rhetorical triangle that is attributed (however wrongly) to Aristotle. You will encounter as well a number or models and diagrams to explain the process, its constituent parts, and their relation to one another. Construct and explain your own model of the so-called “composing process.” When constructing your model, you might want to consider a couple of factors brought up by Ede and Lunsford in their discussion of audience: “elegance” and “predictive” capacity. You’ll also want to consider the local contexts of media and tools in both the models we have inherited and in your own writing methods and practices.

RESEARCH PROJECT (DUE NOV. 15 AT 9:00 PM, 30%)

In the next section of the course, we will be looking at writing as a “recursive” and collaborative process. When I last taught this class, we focused on revision, which had been a recent research project of the Emma team (and has since been published). Our more recent research efforts include Peer Review (a very timely topic given the rise of online education and MOOCs); error marking in FYC documents; and ePortfolios as multimodal compositions. You’ll have a choice of projects on which to work, both individually and with colleagues, using the Emma database.

EPORTFOLIO (DUE DEC. 6 AT 9:00 PM, 35%)

This is the “capstone” requirement for our course. Here are the necessary ingredients:
- Reflective Introduction;
- At least one of the two major assignments for the course;
- At least 2 additional pieces (author's choice; could well come from your weekly postings or from work produced for other courses this semester);
- **One original piece for this portfolio**: this is in lieu of a final paper, which is the assignment that I have used in semesters with a less eccentric calendar. You might think of the final piece as a conference paper, a short academic research paper, a pedagogical unit, or another project relevant to your academic goals. Should be the equivalent of a 10-12 page academic essay or conference presentation.

The Reflective Introduction to your ePortfolio should serve as an introduction to the contents of the portfolio or as a mega-thesis to the portfolio-as-essay. Here are some potential ideas about how to think generically about this piece:

- through one or more of the readings of this course;
- through one theme running through this course;
- through a dominant metaphor running through your analysis and writing for this course;
- through your teaching philosophy;
- through your general educational philosophy;
- through your research philosophy.

There must be a million more ideas!

### CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Authors/Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 13</td>
<td><em>Where We Came From</em></td>
<td>William Riley Parker, &quot;Where Do English Departments Come From?&quot; (Norton)</td>
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<tr>
<td>August 20</td>
<td>&quot;The&quot; Composing Process</td>
<td>Donald M. Murray, “Teach Writing as a Process Not Product” (Villanueva)</td>
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<td>Ken Macrorie, “From Telling Writing” (Norton)</td>
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<td>Janet Emig, “Writing as a Mode of Learning” (Villanueva)</td>
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<td>Janet Emig, Excerpt from The Composing Processes of Twelfth Graders: Lynn” (Resource in Emma)</td>
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<td></td>
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<td>Sondra Perl, “The Composing Processes of Unskilled College Writers” (Villanueva)</td>
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<td></td>
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<td>Lee-Ann Kastman Breuch, &quot;Post-Process&quot; Pedagogy (Villanueva)</td>
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<tr>
<td>August 27</td>
<td>Peter Elbow, <em>Writing Without Teachers</em></td>
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<tr>
<td>September 3</td>
<td><strong>Audience</strong></td>
<td>Walter Ong, “The Writer's Audience is Always a Fiction” (Villanueva)</td>
</tr>
</tbody>
</table>
Lisa Ede and Andrea Lunsford, “Audience Addressed, Audience Invoked” (Villanueva)

**September 10**

**Writing and Cognition**
Linda Flower and John Hayes, “A Cognitive Process Theory of Writing” (Villanueva)
Andrea A. Lunsford, “Cognitive Development and the Basic Writer” (Villanueva)
Mike Rose, “Narrowing the Mind and Page” (Villanueva)
James Britton, “The Spectator Role and the Beginnings of Writing” (Villanueva)
James Kinneavy, "Expressive Discourse" (Norton)
Patricia Bizzell, “William Perry and Liberal Education”
Patricia Bizzell, “Cognition, Convention, and Certainty” (Villanueva)
Ann Berthoff, "Learning the Uses of Chaos" (Norton)
John R. Hayes, "Peeking Out from Under the Blinders" (Norton)

**September 17**

**Revision**
Nancy Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers” (Villanueva or Norton)
Stephen P. Witte and Lester Faigley, “Coherence, Cohesion, and Writing Quality” (Villanueva)

**September 20: Composing Process Model due**

**September 24**

**Grammar and Error**
Patrick Hartwell, “Grammar, Grammars, and the Teaching of Grammar” (Villanueva)
Joseph Williams, "The Phenomenology of Error" (Norton)
Christy Desmet and Ron Balthazor, "Pedagogy, Assessment, Research: A New Rhetorical Triangle?" (in Emma)

October 1  
**Collaboration and Peer Review**
- Kenneth Bruffee, "Collaborative Learning and the 'Conversation of Mankind'" (Villanueva)
- John Trimbur, "Consensus and Difference in Collaborative Learning" (Norton)
- Joseph Harris, "The Idea of Community on the Study of Writing" (Norton)
- Dorothy Windsor, "Invention and Writing in Technical Work" (Norton)
- Wayne Campbell Peck et al, "Community Literacy" (Norton)

October 8  
**Literacies and their Context**
- David Bartholomae, "Inventing the University" (Villanueva)
- Jacqueline Jones Royster, "When the First Voice You Hear Is Not Your Own" (Villanueva)
- Lisa Delpit, "On the Politics of Teaching Literate Discourse" (Villanueva)
- Linda Brodkey, "The Subjects of Class and Gender in "The Literacy Letters'" (Villanueva)
- Victor Villanueva, "Memoria is a Friend of Ours" (Villanueva)
- Brenda Jo Brueggemann "Writing Insight" (Norton)
- Anne Ruggles Gere, "Kitchen Tables and Rented Rooms" (Norton)
- Deborah Brandt and Katie Clinton, "Limits of the Local" (Norton)
- Anne Frances Wysocki and Johndan Johnson-Eiola, "Blinded by the Letter" (Villanueva)
- Kathleen Blake Yancey, "Mad Not Only in Words" (Villanueva)
- Sara Webb-Sunderhaus, "A Family Affair" (Norton)

October 15  
**Research Interlude**
Today we will be "woodshedding" our research project with the documents available in Emma > Resources > Unit: Research Sources. A more detailed account of the assignment can be found in Emma > Resources > Unit: Assignments. The readings listed there are copied below are meant to be read selectively to get an idea of methodology; two of them we have read previously. You might also want to bring a laptop to class.

October 22  
**Multimodality and Digital Literacy**
- Jason Palmeri, *Remixing Composition*
- Diana George, "From Analysis to Design" (Norton)
- Cynthia L. Selfe and Richard J. Selfe, "The Politics of the Interface" (Villanueva)

October 29  
**Transfer**
- Michelle Navarre Cleary, "Flowing and Freestyling: Learning from Adult Students about Process Knowledge Transfer," *College Composition and Communication*, 64.4 (June 2013): 661-87.

November 5  
**Literacies in Transition**
- Mina Shaughnessy, *Errors and Expectations*
Min-Zhan Lu, "Redefining the Legacy of Mina Shaughnessy" (Norton)
A. Suresh Canagarajah, "The Place of World Englishes in Composition" (Norton)
Susan Romano et al., "Web Literacies of the Already Accessed" (Norton)

November 12

Methodologies
Gesa Kirsch and Joy S. Ritchie, "Beyond the Personal" (Villanueva)
Jean Ferguson Carr et al., "From Archives of Instruction" (Norton)
Mary Sue MacNealy, "Concepts Basic to Quantitative Research" (Norton)
Susan Wells, "Claiming the Archive for Rhetoric and Composition" (Norton)
John Paul Gee, "The New Literacy Studies and the 'Social Turn'" (Norton)
George Hillocks, "What Works in Teaching Composition" (Norton)
Glynda Hull et al, "Remediation as Social Construct" (Norton)
Sarah Warshauer Freedman, "Moving Writing Research into the 21st Century" (Norton)
Russel Durst, "Writing at the Postsecondary Level" (Norton)

November 15: Research Project Due

November 19

Writing In School and Out
Albert Kitzhaber, "The Present State of Freshman Composition" (Norton)
Charles Bazerman, "The Problem of Writing Knowledge" (Norton)
Doug Hesse, "Who Own Writing?" (Norton)
Carolyn Miller and Dawn Shepherd, "Blogging as Social Action" (Norton)
Geoff Sirc, "Never Mind the Tagmemetics, Where's the Sex Pistols?" (Norton)
John Clifford, "The Subject of Discourse" (Norton)
Brenton Faber and Johndan Johnson-Eiola, "Universities, Corporate Universities, and the New Professionals" (Norton)

OR

Where are We Going?
Special issue of CCC on the state of the Profession

Dec. 6

ePortfolio due

JOURNALS

College English
College Composition and Communication
Composition Studies
Composition Forum
Computers and Composition
JAC: The Journal of Advanced Composition
Kairos
Research in the Teaching of English

PROFESSIONAL ORGANIZATIONS AND CONFERENCES

NCTE (National Council of Teachers of English) http://www.ncte.org/
Conference on College Composition and Communication http://www.ncte.org/cccc/conv
Computers and Composition Conference
Rhetoric Society of America http://rhetoricsociety.org/