English 688
Introduction to Composition Theory and the Teaching of Writing

Instructor: Stephanie Kerschbaum
Semester: Fall 2011
Office Location: Memorial 220
Course Days and Time: Tuesday/Thursday 3:30-4:45
Course Location: Colburn Lab 109
Email: kersch@udel.edu (I will usually respond within 24 hours, excluding weekends).
Office Hours: MTW 1-2:30

All information on this syllabus is subject to change and is available on the course Sakai site.

Course Description
In order to provide students a range of pedagogical approaches to the teaching of writing, this course will examine why we teach writing as well as a variety of theoretical approaches to writing instruction. Through reading, writing and discussion, students will connect these theoretical constructions to their classroom enactment. Course texts include Victor Villanueva's Cross-Talk in Composition Theory, Cheryl Glenn and Melissa Goldthwaite, The St. Martin's Guide to Teaching Writing, and Janis Haswell & Rich Haswell, Authoring: An Essay for the English Profession on Potentiality and Singularity. Assignments include a series of position papers, reflective responses, a 5-7 page midterm essay, a teaching philosophy and a teaching portfolio.

Course Outcomes
By the end of the course, students will have an introductory understanding of

- the scholarly field of rhetoric and composition
- contemporary conceptions of the writing process
- pedagogies and teaching strategies related to current theories of composition

Course Texts
Various articles made available through library databases on Sakai.

Course Assignments
Position Papers: For each class meeting, you will type a 500-750 word essay that you will submit in the appropriately dated Forum on Sakai. This post will engage an issue raised in two or more of the days’ reading assignments. Alternatively, your post might relate one of the topics we will discuss during that day’s class meeting to your classroom observations or other representation of writing or literacy that you encounter during the semester. Position Papers must be posted by 9:30 a.m. on the date they are due. They should be thoughtful, well-written and organized, and adhere to MLA citation guidelines.
Reflective Responses: In response to five of our in-class discussions you will write an informal 500-750 word response. You may also write a reflective response on current representations of writing in the media, your own classrooms, or other informal conversation that provokes your thinking on writing instruction. You may submit your reflective responses in response to discussions of your choosing; however, you must submit all five by our last class meeting.

Midterm Essay: You will compose a midterm essay in response to a question that I pose to you. You will receive the question a week before the essay deadline, and the essay is due at the start of class on the assigned date. You are free to draw upon previous coursework in your midterm (Position Papers and Reflective Responses) but you must show revision and reflection upon any initial writings you include in your midterm essay.

Course Portfolio: At the culmination of the semester, you will submit a portfolio comprised of two parts: a Teaching Section and a Coursework Section.

Your teaching section will include:
- a syllabus that conforms to the standards of the UD Writing Program
- three essay prompts
- three lesson plans, and
- a teaching philosophy

A sizeable portion of your work for this class is included in the coursework section, which will contain the following:
- a cover letter
- your position papers and response posts
- reflective responses
- any other in-class writing or miscellaneous assigned pieces

Assessment
Midterm Essay 20%
Teaching Section of Course Portfolio 40%
Coursework Section of Course Portfolio 40%

Grading Standards
A 94-100; A- 90-93; B+ 87-89; B 84-86; B- 83-80; C+ 79-77; C 74-76; C- 70-73; D+ 67-69; D 64-66; D- 63-60; F below 60.

Course Policies
Absence and Lateness: Graduate students are expected to be on time and prepared for every class meeting. If, however, a personal emergency arises, you are responsible for getting any information from a classmate. If you miss two class meetings, your final grade will be dropped a third for each subsequent absence.

Classroom Etiquette: If you sleep in class, I will consider you absent. Phones should be turned off and invisible during class. Discussion—and responding to others’ words—is an integral part of this course and all contributions must be treated with respect. If you have a peer drop off work it must be before or after class. You must keep a backup copy of all your Sakai postings as well as of all work submitted in case there is ever a problem with the copy submitted in class.
Late Work: If your work is emailed due to absence, it must be sent prior to class. Late Sakai submissions will not receive credit (a post is considered late if it is not posted before 9:30 a.m. on the day of class). Be sure to give yourself ample time to address any technological issues and be sure to contact me immediately upon encountering an issue, especially those arising with regard to Sakai, rather than waiting until the deadline.

Course Calendar
It is your responsibility to keep current with this schedule. Keep in mind that this schedule may change and that you must note any changes that occur. The assignments listed on each day are to be completed before that class session. For all readings, come to class prepared to discuss.

Allyn and Bacon Guide to Writing (ABGW)
Cross-Talk in Comp Theory (CT)
Instructor’s Manual (IM)
Sakai (S)
St. Martin’s Guide (SMG)

Unit One: Contemporary Composition Theories
Tuesday 8/30: Introduction to the Course

Thursday 9/1: What Is Composition Studies?

Tuesday 9/6: Process Theories of Writing
CT: Murray, “Teach Writing as Process, not Product,” 3-6.
Harris, Rewriting 1-12.

Thursday 9/8: The Role of Audience in Writing
ABGW: v-49.
IM: 37-54.
CT: Ong, “The Writer’s Audience is Always a Fiction,” 55-76.
Harris, Rewriting 13-33.

Tuesday 9/13: Expressivism

Recommended:
Thursday 9/15: Social Constructivism
CT: Bruffee, “Collaborative Learning and the ‘Conversation of Mankind,’” 395-416.
CT: Trimbur, “Consensus and Difference in Collaborative Learning,” 441-458.

Tuesday 9/20: Contact Zone Theory
CT: Bizzell, “’Contact Zones’ and English Studies,” 459-466.

Thursday 9/22: “Before or Beyond –ism?”

Tuesday 9/27: Theorizing the Social Dynamics of Learning: Identity and Writing
CT: Flynn, “Composing as a Woman,” 581-595.

Thursday 9/29: Literature and Composition
Midterm Essays Due.
SMG: Elbow, “The Cultures of Literature and Composition: What Could Each Learn from the Other?”

Unit Two: From Theory to Practice, or, What Does This All Look Like in the Classroom?

Tuesday 10/4: All the Right Reasons: Invention and Writing
ABGW: 50-65.
IM: 55-58.
CT: Bartholomae, “Inventing the University,” 523-553.
Harris, Rewriting 34-72.

Recommended
SMG: Chapter 6.

Thursday 10/6: Arrangement and Form
Assignment: Bring to class two copies of your position paper. For one copy, put each paragraph on a separate page. Do not number or put your name on the pages.
Harris, Rewriting 73-97.
Recommended
SMG: Chapter 7.

Tuesday 10/11: Style in the Composition Classroom
ABGW: 66-85.
CT: Lu, “Professing Multiculturalism: The Politics of Style in the Contact Zone,” 467-483.

Recommended:
SMG: Chapter 8.

Thursday 10/13: The Presence of Others: Peer Groups and Revision
ABGW: 86-127.
Harris, Rewriting 98-134.

Tuesday 10/18: Teaching Grammar and Editing
Assignment: Bring Four Copies of your Draft Teaching Philosophy to Class

Thursday 10/20: Guiding Revision through Written Response

Tuesday 10/25: Rubrics and Evaluative Response
SMG: Bloom, Lynn. “Why I (Used to) Hate to Give Grades.”

Recommended
SMG: Chapter 5.

Thursday 10/27: Commenting and Grading Workshop

Tuesday 11/1: Plagiarism

Recommended

A: Haswell & Haswell, 1-104.

Tuesday 11/8: Authoring, cont’d
A: Haswell & Haswell, 104-262.

Unit Three: Designing a Successful Writing Course

Thursday 11/10: Articulating Theory and Practice
ABGW: 86-170.
Harris, Rewriting 1-33.

Tuesday 11/15: Scaffolding Successful Writing Assignments
ABGW: 206-244; 274-287.
IM: 63-72; 84-99.
Harris, Rewriting 34-72.

Thursday 11/17: Writing Prompt Workshop
Assignment: Prompt for Essay One Due. Bring four copies.

Tuesday 11/22: Technology in the Writing Classroom
CT: Yancey, “Made Not Only in Words: Composition in a New Key,” 791-826.

Thursday 11/24: Thanksgiving Holiday, No Classes

Tuesday 11/29: Crafting a Syllabus, Lesson Planning, and Creating Identity
IM: 1-32.
SMG: Chapters 1-2.

Thursday 12/1: Syllabus Workshop
Assignment: Draft of Syllabus Due. Bring four copies.

Tuesday 12/6: Full Portfolio Workshop
Portfolios Due Friday 12/9, 12 noon.