English 632 – Composition Theory & Practice

Indiana University of Pennsylvania, Spring, 2019

Course Info: English 632, Section 001, #23009
Class Meeting Time & Location: Tuesdays, 2:30-5, HSS 321
Professor: Dr. Matt Vetter
Office Location: Sutton 345
Office Hours: Tuesday & Thursday, 12-2:00; Wednesday, 1-3
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Course Introduction

A study of current theories of composition and ways those theories might be enacted and practiced. Time in the course will be spent on discussion of theoretical texts and practice in composing in multiple genres and forms. The course will include an historical overview of the discipline, focusing on process and post process theories that have emerged in the late twentieth and early twenty first centuries. We will begin by reviewing and discussing current-traditionalist, process, and social theories of composition, using James Purdy's "When the Tenets of Composition Go Public: A Study of Writing in Wikipedia" as a framework for thinking about writing as mediated by material processes, community, and socially-mediated collaboration. Wikipedia's transparency as a digital platform lends itself especially well to the study of procedural and social concepts of composition. As we study composition through this platform, we will also learn how to contribute to Wikipedia and work in groups to improve Wikipedia articles related to composition theory. After this introduction to basic composition theory of the twentieth century, we will extend our study to include more recent advances in postprocess considerations of identity, materiality, embodiment, environment, trans/multilingualism, and trans/multimodality. Readings in this segment of the course will include articles such as Jay Dolmage's "Writing Against Normal: Navigating a Corporeal Turn", Dan Anderson's "Watch the Bubble", Jody Shipka's "Transmodality in/and Processes of Making: Changing Dispositions and Practice", Jonathan Alexander and Jacqueline Rhodes, "Queer: An Impossible Subject for Composition," Nathaniel Rivers and Ryan P. Weber's "Ecological, Pedagogical, Public Rhetoric" and Cindy Selfe's "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing." Beyond the Wikipedia project, you will also be responsible for two additional major assignments: (1) an exploratory synthesis of scholarly literature related to a topic in composition theory - preferably one that syncs with our discussions of postprocess theories related to the previously mentioned categories of identity, materiality, embodiment, environment, trans/multilingualism, and trans/multimodality, and (2) a creative/multimodal project exploring and developing your own theory and process of writing as an embodied act informed by material conditions, technology, rhetorical ecology, community, genre, and identity. More succinctly, in this culminating project, you will answer a simple question ("How do I write?") by attending to the complex negotiations and relations of your composing process, and then present your answer in a multimodal format.

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Catalog Description

A study of current theories of composition and ways those theories might be enacted in the composition classroom for students who will teach on the postsecondary level. Time in the course will be spent on both discussion of readings of theoretical texts and development of teaching activities based upon those theories. The course will include an historical overview of the discipline, focusing on process and postprocess theories for teaching composition that have emerged since the publication of Peter Elbow's seminal *Writing without Teachers* (1973). Prerequisite: None

Required Course Texts/Materials

Bazerman, Charles. *A Rhetoric of Literate Action: Literate Action Volume 1*. Fort Collins: WAC Clearinghouse, 2013. Open access book available at https://wac.colostate.edu/books/perspectives/literateaction-v1/
Academic articles available online in D2L
Training modules and other resources for Wikipedia literacy available at our course dashboard: https://dashboard.wikiedu.org/courses/Indiana_University_of_Pennsylvania/Composition _Theory_and_Practice_(Spring_2019)?enroll=lieuybnz

Major Course Assignments

1. Collaborative Wikipedia Edit
2. Scholarly Synthesis
3. Multimodal Theory of Writing

Minor Course Assignments

1. Discussion Lead
2. Wikipedia Edit-a-thon Participation

Course Work

Collaborative Wikipedia Edit – In groups of 2 or 3, learn about and practice Wikipedia editing in order to make a substantial update to an article related to composition theory (a concept, figure/person, movement, theory, etc.) Write a collaborative reflective essay about your experience updating Wikipedia. Wikipedia edits should add at least 3 sources, and at least 100 words. Collaborative reflective essays should be 600-900 words in length and submitted to D2L as a MS Word document with description and reflection on what your group accomplished in the Wikipedia article and how it influenced your learning in the class. Be sure to include a link to the Wikipedia article you worked on.

Scholarly Synthesis – An individual project. Choose a topic, issue or theory in composition to explore in more detail through research and synthesis of 8-10 academic sources. The product for this project will be a print-based synthesis essay that makes a novel claim or realization about the reviewed literature by assessing patterns, conflicts, and/or points of agreement. We will have a couple of "process days" for this project to help you develop your essay before the final deadline. You may also choose to use one or more of the articles we read and discuss in class as

a foundation for this work. 2400-2600 words (8-10 pp.).; 8-10 academic sources. Thesis-driven academic essay.

Multimodal Theory of Writing – An individual project. A creative/multimodal project exploring and developing your own theory and process of writing as an embodied act informed by material conditions, technology, rhetorical ecology, community, genre, and identity. More succinctly, in this culminating project, you will answer a simple question ("How do I write?") by attending to the complex negotiations and relations of your composing process, and then present your answer in a multimodal format. Draft a personal essay first, and then remediate that essay into a multimodal format (analog, such as collage, or print-poster; or digital, such as video, screencast, multimedia/photo essay, or other).

Discussion Lead – In groups of two, lead a discussion of one of the academic article we are reading during the semester. To prepare for this assignment, you should work with your partner to create a handout with summary, discussion question, and brief activity.

Wikipedia Edit-a-thon Participation – Choose to participate in the Wikipedia Edit-a-thon (April 23; 10am-1pm) either as an editing participant or student facilitator. Editing participants will plan an update to a Wikipedia article related to gender, race, or art and carry out edits during the event. Student facilitators will assist participants at the event with basic questions of account registration, article selection, research (finding sources), and editing questions. You may choose either of these roles but you must be present at the event in order to get credit for this assignment.

Discussion lead article options

- Purdy, "When the Tenets of Composition go Public: A Study of Writing in Wikipedia" (Week 2)
- Fulkerson, "Composition at the Turn of the 21st Century" (Week 3)
- Matsuda, "Process and Post-Process: A Discursive History" (Week 4)
- Rivers and Weber, "Ecological, Pedagogical, Public Rhetoric" (Week 5)
- Dolmage, "Writing Against Normal: Navigating a Corporeal Turn" (Week 6)
- Alexander and Rhodes, "Queer: An Impossible Subject for Composition" (Week 7)
- Boyle, "Writing and Rhetoric and/as Posthuman Practice" (Week 9)
- Devoss et al, "On Multimodal Composing" (Week 10)
- Selfe, "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing" (Week 11)
- Micicche, "Writing Material" (Week 12)
- Shipka, "Transmodality in/and Processes of Making: Changing Dispositions and Practice" (Week 13)

Contract Grading

At this point in your educational career, you are quickly transitioning from student to professional, and as such, my goal in this class is to provide opportunities for you to be independent, take risks,

and explore the course content. I also want to facilitate an inquiry-driven, egalitarian classroom community. Given this framework, we will use "Contract Grading" in this course.

The contract is simple: everyone in this course begins with an A, and maintains that grade as long as *all of the course requirements are met*. The terms of the contract are as follows: high quality, M.A.-level writing and thinking on all projects; on-time submissions of work and drafts; consistent, on-time class attendance; and regular contributions to the classroom community. This is not to say your work needs to be perfect; rather, I want you to make a substantive effort on drafts and projects in this class. Show me that you are thinking and working through these issues like a professional.

If I feel you are not meeting the standards and expectations of the course and are doing sub-par work, you are "breaking the contract." I will assess your work informally in the course using a "check" system. Check indicates that you are meeting minimum standards (e.g. B work). Check plus indicates that you are exceeding standards (e.g. A work). Check minus indicates that you are not meeting standards (and more than one check minus indicates that you are breaking the contract). If you are breaking the contract, I will discuss my concerns with you, and I will use an alternative grading system, as described below:

- o Collaborative Wikipedia Edit (30%)
- o Scholarly Synthesis (25%)
- o Multimodal Theory of Writing (25%)
- o Discussion Lead (10%)
- o Wikipedia Edit-a-thon (10%)

*I would like to credit Drs. Dana Driscoll and Curtis Porter for the language of this grading contract.

Course Schedule

Week	Date	Topic/Activity	Readings/Assignments due
W1	1/22	Composition theory free-write activity; Introduction and icebreakers; Syllabus review; Projects review; Wikipedia sign-ups and talk page activity; Discussion lead sign-ups; Organize Wikipedia groups	**Read:** Syllabus
W2	1/29	Discussion lead option; Rhetorics of speaking and writing; Revision, collaboration, authority; Wikipedia article selection; Introduce Collaborative Wikipedia Edit; In-class	**Read:** Bazerman, Ch. 1 "Rhetorics of Speaking and Writing; Purdy, "When the Tenets of Composition go Public: A Study of Writing in Wikipedia"

		discussion of EGO CFP (recommended but not required)	**Due:** Training Modules: "Wikipedia Policies"; "Sandboxes, Talk Pages, and Watchlists"
W3	2/5	Discussion lead option; Twentieth century composition theory (current-traditionalism, cognitivism, expressivism, the social turn; critical-cultural approaches); In-class Wikipedia editing	**Read:** Bazerman, Ch. 2 "Knowing Where You Are: Genre"; Fulkerson, "Composition at the Turn of the 21st Century" **Due:** Training Modules: "How to Edit: Wikicode vs. Visual Editor"; "Evaluating Articles & Sources"; "Adding Citations"
W4	2/12	Discussion lead option; In-class Wikipedia editing; Discussion on kairos, time, and literate action; Composition as emergent; Process and postprocess theory	**Read:** Bazerman, Ch. 3 "When You Are"; Matsuda, "Process and Post-Process: A Discursive History" **Due:** Meet with Wikipedia Edit group outside of class to work on edits and begin reflective essay
W5	2/19	Discussion lead option; Introduce Scholarly Synthesis project; Discuss intertextuality and ecological rhetoric; Informal group presentations on Wikipedia edits	**Read:** Bazerman, Ch. 4 "The World of Texts: Intertextuality"; Rivers and Weber, "Ecological, Pedagogical, Public Rhetoric" **Due:** Wikipedia edits and collaborative reflection essay; Informal group presentation
W6	2/26	Discussion lead option; Workshop informal proposals for synthesis project; Discuss exigency, kairos, social facts; Discuss embodiment and corporeal approaches to composition theory	**Read:** Bazerman Ch. 5 "Changing the Landscape: Kairos, Social Facts, and Speech Acts"; Dolmage, "Writing Against Normal: Navigating a Corporeal Turn" **Due:** Brief proposal due to D2L discussion board for synthesis project
W7	3/5	Discussion lead option; Discuss writing motives, situations, and forms; Discuss queer motives and queer composing; Synthesis matrix hand-out and in-class research work	**Read:** Bazerman Ch. 6 "Emergent Motives, Situations, and Forms"; Alexander and Rhodes, "Queer: An Impossible Subject for Composition"
W8	3/12	Spring break – No Class	Spring Break – No Class

W9	3/19	Discussion lead option; Discuss textual strategies; Discuss posthumanism; Scholarly Synthesis peer review	**Read:** Bazerman Ch. 7 "Text Strategies"; Boyle, "Writing and Rhetoric and/as Posthuman Practice" **Due:** Rough draft of Scholarly Synthesis due to D2L
W10	3/26	Discussion lead option; Discuss form/meaning as emergent; Discuss multimodal writing; Introduce Multimodal Theory of Writing project; Brainstorm approaches for Multimodal project	**Read:** Bazerman Ch. 8 "Emergent Form and the Process of Forming Meaning"; DeVoss et al, "On Multimodal Composing" **Due:** Final draft of Scholarly Synthesis essay due to D2L
W11	4/2	Discussion lead option; Multimodal composition; Review Multimodal Theory of Writing project; Brainstorming and drafting personal essay	**Read:** Bazerman Ch. 9 "Meanings and Representations"; Selfe, "The Movement of Air, the Breath of Meaning: Aurality and Multimodal Composing"; Introduction to Multimodal Composition
W12	4/9	Discussion lead option; Discuss new materialist theories of writing; Organizing space in writing; In-class work on Multimodal Theory of Writing projects	**Read:** Bazerman Ch. 10 "Spaces and Journeys for Readers: Organization and Movement"; Micicche, "Writing Material" **Due:** Informal progress report on Multimodal Theory of Writing project
W13	4/16	Discussion lead option; Discuss trans/modality and trans/lingualism; Organizing roles for Wikipedia Edit-a-thon (participant or facilitator)	**Read:** Bazerman Ch. 11 "Style and Revision"; Shipka, "Transmodality in/and Processes of Making: Changing Dispositions and Practice"
W14	4/23	Wikipedia Edit-a-thon – class cancelled. Please attend Edit-a-thon instead.	Wikipedia Edit-a-thon **Due:** Continue working on Multimodal project
W15	4/30	Multimodal project share; Discuss managing the writing process; end-of-semester celebrations	**Read:** ~~Bazerman Ch. 12 "Managing Writing Processes and the Emergent Text"~~ (Cancelled) **Due:** Multimodal Theory of Writing project

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Course Policies

Atmosphere: I ask that everyone in our class practice civility, kindness, and collegiality. Let's build a community that values constructive critique and mutual support of each other's work, educational and cultural background, and individuality.

Participation: I expect a high level of participation in a graduate-level course. You should come prepared to every class session, having completed all assigned readings and writing assignments due for that session. Weekly blog posts should be completed before every session. You should be ready to contribute through active listening and discussion.

Attendance: Attendance and punctuality are required in this course. I strongly recommend that you attend every session, but you may miss one class with no grade reduction. Health related issues or other documented excused will be handled on a case-by-case basis. Absences after the first one will result in a 5% reduction to your final course grade.

Late Work*:* I will only accept late work if we have talked and come to some agreement. If something is going on that is going to hinder you from finishing a project, please talk to me **before** the project is due.

Communication: I use e-mail to communicate important information about the class. You are responsible for checking your school account regularly. You should also check Slack often for announcements concerning reading and writing assignments. You may email me at mvetter@iup.edu. I will do my best to respond within 24 hours.

Ethics: I define plagiarism as deliberate cheating, whether by claiming another's ideas or work as your own (fraud) or making up or falsifying information (fabrication) will result in a course grade of F and a report to Community Standards. You are at all times responsible for handling sources ethically by acknowledging the author and source of directly borrowed ideas and language in your writing.

Accessibility: The Office of Advising and Testing, in Pratt Hall, room 216, offers evaluation and support for students with disabilities. Please let me know as soon as possible if you need an accommodation in order to work successfully in this class. This classroom strives for full accessibility, and it is not necessary for you to have an official accommodation letter from Disability Services in order to request changes to the classroom that will better serve your needs as a student, although you are encouraged to explore the possible supports they can offer if you are a student with a disability. Both able bodied students and students with disabilities are encouraged to suggest any improvements to the learning environment.

Electronic Devices: Laptops, smart phones, and tablets are encouraged in my classroom, and should be used to reference assigned readings, our blogs or other course activities.

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Writing Center: Trained graduate tutors in the IUP Writing Center can help you at any stage in the writing process, from developing a topic to drafting and revising. They can help you to document sources, understand your professor's feedback, and more. The Writing Center has three locations: For walk-in tutoring (no appointments), visit Room 218 in Eicher Hall, or visit the Satellite Writing Center in the Library, first floor. You can also make an appointment for an online tutoring session (at least 24 hours in advance). The Writing Center's website contains a link for making appointments for online sessions, or call 724-357-3029.

IUP Sexual Violence Policy: Indiana University of Pennsylvania is committed to maintaining a learning and work environment that is free from sexual harassment and sexual violence. Acts of sexual harassment or sexual violence, including sexual assault, dating violence, domestic violence, and stalking, seriously undermine the atmosphere of trust and respect that is essential to a university community. Moreover, sexual harassment and sexual violence are legally prohibited and will not be tolerated. To report a complaint of sexual harassment or sexual violence, including sexual assault, dating violence, domestic violence, and stalking, against a student and discuss options, contact a Campus Security Authority coordinator; the Office of Student Conduct, 307 Pratt Hall, at 724-357-1264; or the Compliance Officer/Title IX Coordinator. If the student does not want to proceed with a student conduct complaint or police report, the Compliance Officer/Title IX Coordinator will still investigate to determine what occurred and take appropriate steps to resolve the situation, mindful of the University's obligation to provide a safe and nondiscriminatory environment for all students.

Title IX: In order to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred to the Department of Human Services (1-800-932-0313) and University Police (724-357-2141). Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at: http://www.iup.edu/socialequity/policies/title-ix/

Major Project: Collaborative Wikipedia Edit

In groups of 2 or 3, learn about and practice Wikipedia editing in order to make a substantial update to an article related to composition theory (a concept, figure/person, movement, theory, etc.) Write a collaborative reflective essay about your experience updating Wikipedia. Wikipedia edits should add at least 3 sources, and at least 100 words. Collaborative reflective essays should be 600-900 words in length and submitted to D2L as a MS Word document with description and reflection on what your group accomplished in the Wikipedia article and how it influenced your learning in the class. Be sure to include a link to the Wikipedia article you worked on.

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Wikipedia Edit Groups & Chosen Articles
Group 1: Bakheet, Dennis, Jon -
https://en.wikipedia.org/wiki/Translingualism

Group 2: Narhari, Sina, Chin Meng, Adam -
https://en.wikipedia.org/wiki/Writing_material

Group 3: Beth, Sequoia, Laura, Nikki -
https://en.wikipedia.org/wiki/First-year_composition

 Group 4: Kaitlyn, Kelly, Maggie -
https://en.wikipedia.org/wiki/Feminist_theory_in_composition_studies

Possible Wikipedia Articles -

Categories:
https://en.wikipedia.org/wiki/Category:Composition;
https://en.wikipedia.org/wiki/Category:Writing
https://en.wikipedia.org/wiki/Category:Rhetoric

Article	Students
https://en.wikipedia.org/wiki/Writing_material	
https://en.wikipedia.org/wiki/Interactive_writing	
https://en.wikipedia.org/wiki/Creative_writing	
https://en.wikipedia.org/wiki/Writing	
https://en.wikipedia.org/wiki/Process_theory_of_composition	
https://en.wikipedia.org/wiki/Ecocomposition	
https://en.wikipedia.org/wiki/Peter_Elbow	
https://en.wikipedia.org/wiki/Media_theory_of_composition	
https://en.wikipedia.org/wiki/First-year_composition	
https://en.wikipedia.org/wiki/Composition_studies	
https://en.wikipedia.org/wiki/English_as_a_second_or_foreign_language	
https://en.wikipedia.org/wiki/Translanguaging	
https://en.wikipedia.org/wiki/Theories_of_rhetoric_and_composition_pedagogy	
https://en.wikipedia.org/wiki/Feminist_theory_in_composition_studies	

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Important Dates:
1/29: Introduce Wikipedia groups and begin looking for potential articles to work on
2/5: Groups should have chosen an article and begin an informal evaluation of its needs and gaps; Begin compiling resources (research)
2/12: Summarize information from sources into encyclopedic content for your article; begin making edits (in class)
2/12-2/19: Meet with Wikipedia Edit group outside of class to work on edits and begin reflective essay
2/19: Informal group presentations on Wikipedia edits (in-class); Wikipedia edits and collaborative reflection essay due to D2L

Reflection Essay Focus
Your group will produce a single collaborative reflective essay focusing on the following:
1. Goals of your project and what you accomplished as a group (be sure to describe the state of the article before you edited it and what you changed or added to improve it).
2. What you learned from the assignment (either about composition theory or digital writing or both)
3. Challenges of the assignment

Formal Requirements and Criteria
- All elements of the assignment are completed (Article edits in mainspace, collaborative reflection essay uploaded to D2l)
- Be sure to include a link to the article you worked on in your reflective essay
- Article edits demonstrate understanding of writing conventions in Wikipedia
  - Style: Neutral, third person, objective, easy-to-understand
  - Well-sourced: Uses secondary sources/references to back up knowledge claims
  - Structure: Consistent with Wikipedia article conventions (lead, section headings, etc.)
- Article edits meets length requirement - minimum 100 words of new or revised content
- Article edits meet source requirement - at least three sources
- Reflective essay meets length requirement, 600-900 words
- Reflective essay meets stylistics and genre expectations
  - first person plural, "we," collaborative voice,
  - well-organized with either section headers, transitions or both
  - personal experience used convincingly as evidence for broader relizations related to learning
  - clear description of the work that was accomplished

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Major Project: Scholarly Synthesis

An individual project. Choose a topic, issue or theory in composition studies to explore in more detail through research and synthesis of 8-10 academic sources. The product for this project will be a print-based synthesis essay that makes a novel claim or realization about the reviewed literature by assessing patterns, conflicts, and/or points of agreement. We will have a couple of "process days" for this project to help you develop your essay before the final deadline. You may also choose to use one or more of the articles we read and discuss in class as a foundation for this work. 2400-2600 words (8-10 pp.).; 8-10 academic sources. Thesis-driven academic essay.

Important Dates:
2/19: Introduce project and brainstorm possible topics
2/26: Brief and informal proposal for scholarly synthesis project due to D2L discussion board
3/5: In-class research and synthesis matrix work
3/19: In-class peer review of synthesis essay; rough drafts due to D2L
3/26: Final draft of synthesis essay due to D2L

Formal Requirements and Criteria
- ❏ Thoughtful engagement with 8-10 academic sources: books or articles in rhetoric, composition, or second language writing studies
- ❏ Coherence of inquiry - a well-defined focus or subject area and related question or purpose, i.e. what do you hope to find out or accomplish by looking more closely at scholarly literature related to X theory, issue, or topic.
- ❏ Thesis-driven form - Your process for this type of essay is certainly exploratory - however, your essay should take on a thesis-driven form that leads with the realization or novel claim you have come to through your secondary research and synthesis.
- ❏ Organization and structure - Your essay should not be organized chronologically or author-by-author. Rather, you should formulate an organization which identifies particular categories and synthesizes multiple sources within each of themes/categories.
- ❏ Proper MLA style, 2400-2600 words

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Major Project: Multimodal Theory of Writing

An individual project. A creative/multimodal project exploring and developing your own theory and process of writing as an embodied act informed by material conditions, technology, rhetorical ecology, community, genre, and identity. More succinctly, in this culminating project, you will answer a simple question ("How do I write?") by attending to the complex negotiations and relations of your composing process, and then present your answer in a multimodal format. Draft a personal essay first, and then remediate that essay into a multimodal format (analog, such as collage, or print-poster; or digital, such as video, screencast, multimedia/photo essay, or other).

Project Elements

1. Personal Essay reflecting on your composing process and your new understanding of how writing works given our course readings (3-4 pp.). This document can serve as a script or springboard to your multimodal project.
2. Multimodal Product. This is your attempt at multimodal composition and can be analog (e.g. collage, poster, curio box/diorama) or digital (video, screencast, multimedia/photo essay, website, animation). This part of the project should engage with semiotic modes beyond the linguistic/textual, but will of course include the linguistic/textual.
3. Informal project share. Show and tell us about your multimodal project in class.

Important Dates

3/26: Introduce project
4/2: In-class brainstorming and drafting of personal essay
4/9: Informal progress report due (oral/in-class)
4/30: Multimodal project share; Multimodal project due to D2L

Formal Requirements and Criteria

❏ Thoughtful implicit or explicit engagement with readings and theories on composition in both the personal essay and multimodal project
❏ Both elements forward a theory of writing that reflects on your writing process
❏ Personal essay is organized around a central idea or thesis regarding your theory of writing
❏ Multimodal product engages with semiotic modes (Audio, video, image, animation, collage, etc.) outside of the linguistic
❏ Multimodal product provides a compelling and coherent theory of composition that reflects on your own activities and processes