



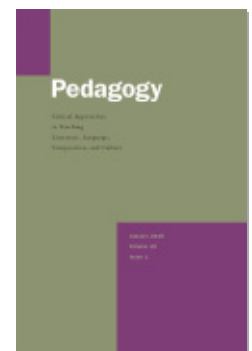
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Writing Theory for the Multimajor Professional Writing
Course: Writing Theory for the A Case Study and Course
Design

Matthew A. Vetter, Matthew J. Nunes

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Writing Theory for the Multimajor Professional Writing Course

A Case Study and Course Design

Matthew A. Vetter and Matthew J. Nunes

Multimajor professional writing (MMPW) courses are becoming extremely common in English departments, for which effective pedagogies are not always readily available or adopted. Such courses, because they are often taught by nonspecialists, frequently focus on the formalistic teaching of generic business genres (e.g., the business memo or proposal). Focusing too narrowly on generic business genres, most compositionists realize, divorces writing from the specific rhetorical and professional contexts students need to understand. Further, teaching genres apart from their specific contexts departs from what we know about the importance of rhetorical knowledge for writing transfer. In their article “Writing about Writing and the Multimajor Professional Writing Course” (2015), Sarah Read and Michael Michaud seek to address this issue and to provide theoretically relevant models of writing pedagogy for MMPW courses through a discussion of the applicability of writing about writing (WAW) approaches to teaching (Downs and Wardle). In this article, we build on the work of Read and Michaud to provide a case study of a specific MMPW course designed and taught within a WAW framework that employs writing theory as a means for teaching transferable and practical writing concepts for the diverse demographics typically present in these courses. We also engage in critical reflection to comment on the curriculum’s successes and failures. In the appendix we share a brief syllabus,

overview of major projects, and class schedule to encourage other instructors to adapt similar designs.

By providing an example of a particular WAW-influenced curriculum, this course design, as it was designed and taught at Ohio University, furthers the discussion started by Read and Michaud. Our design leans heavily on concrete knowledge domains—genre knowledge, social knowledge, procedural knowledge—and their application to specific disciplinary or professional contexts. The challenge of the MMPW course emerges from the diversity of the major and professional goals of students it enrolls. The design of a course that places a central focus on writing theory and writing knowledge can encourage transfer and help overcome such a challenge by allowing the study of a common subject among students hoping to enter a number of different professions after college. As Read and Michaud have acknowledged, such a design also extends WAW approaches into professional writing contexts. This course design provides an applicable model for such a course while acknowledging the specific institutional context in which the course was designed and taught, as well as our specific experiences as instructors.

Institutional Context

English 3840J: Writing, Reading, and Rhetoric in the Professions is an upper-level professional writing course that satisfies the second in a two-tiered general education composition requirement at Ohio University. As a general education course, 3840J attracts juniors and seniors from multiple majors, presenting specific challenges for curriculum development. Ohio University is a public, four-year research institution, with its main campus located in Athens, Ohio, about seventy miles southeast of Columbus. Student enrollment at the Athens campus is approximately 23,000; across all campuses, enrollment is about 39,000. Located in the Appalachian region of Ohio, the university serves an economically diverse demographic of students and offers over 250 programs of study. As part of the general education requirement at Ohio University, students complete one semester of first-year composition and then complete a junior-level composition course. The English department offers several different junior-level writing courses that fulfill this requirement, with English 3080J: Writing and Rhetoric II and English 3060J: Women and Writing having the most sections offered. 3840J: Writing, Reading, and Rhetoric in the Professions is one of the courses that fulfills the junior-level composition requirement, with only two or three sections offered each semester. 3840J is usually taught by PhD students in rhetoric and composition, postdoctoral fellows, or full-time faculty in rhetoric and composi-

tion. As a general education course, 3840J usually consists of students from many different majors. A full class of twenty-two students, then, might have students from twenty majors, including psychology, audio-music production, journalism, Spanish, mathematics, English, engineering, geographic information science, outdoor recreation and education, graphic design, community health services, art, social work, chemistry, and political science. The variety of student majors prompted us to consider a design that would engage writing beyond the generic business genres that many in the class would never encounter in their field.

Although there is no standardized curriculum for 3840J at Ohio University, in 2012 a WAW approach was adopted as the official curriculum for first-year composition. With our experience with WAW pedagogy, both with this first-year curriculum and in other applications at the junior level, we became interested in applying a similar approach to 3840J, seeing it as a good way to address the needs of students from a wide range of majors and engage writing knowledge for transfer in workplace contexts.

Writing Theory for the MMPW Course

Anne Beaufort, in her article “Transferring Writing Knowledge to the Workplace: Are We on Track?” (1998: 182), proposes three curricular emphases to foster transfer of writing knowledge and “more flexible and fluent writers” in professional contexts: genre, social knowledge, and process. In recognizing the importance of transfer, the rationale for our course design is significantly influenced by Beaufort’s recommendations. Students in this course read Beaufort’s essay to become more familiar with these emphases and their importance in writing knowledge and practice. Furthermore, the essay serves as a theoretical introduction to the course, especially its concentration on the three knowledge domains Beaufort describes. 3840J is designed to engage students in theoretical understandings of genre, social knowledge (especially awareness of discourse community theory), and process, as applied to workplace and professional contexts.

Genre Knowledge

Although Beaufort’s article gives more emphasis to the idea of learning many genres, this course focuses particularly on teaching students how genres actually work. While the goal of learning many genres might be desirable, it is not practical with students in multiple majors in a single class. Rather, by focusing on key theoretical concepts concerning genres, students can then apply these concepts to learning about and understanding the genres in their

own fields, professions, and workplaces, which they begin to demonstrate in a genre analysis assignment. Amy Devitt (2004: 205) observes that “no writing class could possibly teach students all the genres they will need to succeed even in school, much less in the workplace or in their civic lives. Hence the value of teaching genre awareness rather than acquisition of particular genres.” Drawing on such scholarship on genre theory and workplace writing, we recognize the value of students learning some of the theory of how genres work.

Some theoretical concepts concerning genre are difficult for students to fully understand at first, but once they start to think about genre differently, they begin to view and understand workplace genres differently. We ease into our genre unit with Kerry Dirk’s student-friendly article “Navigating Genres” (2010), which asks students to question their preconceived notions of genres, introducing some basic principles of genre theory. Dirk works extensively with Carolyn Miller’s groundbreaking article “Genre as Social Action” (1984) to help explain to students how genres, more than just static categories, emerge from recurring rhetorical situations to accomplish social actions. Then, with their feet wet, students must wade through the rich but far more complex ideas in Carol Berkenkotter and Thomas N. Huckin’s “Rethinking Genre from a Sociocognitive Perspective” (1993). In this article, students are introduced to complex thinking about the relation between genres and discourse communities. For instance, they learn that genres are situated in discourse communities and that they are influenced by and influence discourse communities and can thus reflect the values and ideologies of those communities in which they operate. Further, students learn that, despite having the appearance of stability, genres are always changing according to the needs of their communities and that they require and embrace a particular form and content according to external exigencies. Although many students struggle with this article, once we work through Berkenkotter and Huckin’s concepts as a class, illustrating with examples, they begin to understand and their conceptions of genres in their field change. They gain further familiarity as they use one or more of these concepts as an interpretive frame through which to perform their own genre analysis.

After our classroom immersions into genre theory, students research and evaluate genres in their own professions or academic fields, contemplating ideas for their genre analysis paper, while in the classroom we consider the application of genre theory, reading examples of genre analysis, including Amy Devitt, Anis Bawarshi, and Mary Jo Reiff’s “Materiality and Genre in the Study of Discourse Communities” (2003), and practicing some analysis

of common genres. In analyzing a genre in the first essay, students must apply some of the genre theory and concepts from our course readings, causing them to focus particularly on how genre knowledge can be applied to their own professions. For instance, nursing majors might analyze care plans or discharge instructions from the intensive care unit at a hospital; education majors might analyze lesson plans or syllabi; social work majors might analyze grant proposals for a social services agency. Since most students are not yet working in their chosen field, we encourage them to contact professionals in their field as resources to help them understand the genre they are analyzing, find samples, and see how knowledge of the workplace setting is important for fully understanding the genre.

Applying genre knowledge in an analysis, of course, cannot substitute for applying such knowledge to writing in real workplace genres. The second class project, a professional profile package, requires students to apply their newly acquired genre knowledge to produce some professional genres that almost all of them will need to write, regardless of profession: an application cover letter and résumé, as well as a LinkedIn profile and critical reflection. With the understanding that these genres are situated and that each field might have its own conventions for these genres, students must direct their cover letter and résumé toward an actual job listing and find effective samples of cover letters and résumés from their own field. Even if students have previously written cover letters and résumés, the rhetorical genre theory from the first unit makes them view and approach these genres differently.

Social Knowledge

Our inclusion of social and discourse community knowledge as a major conceptual domain in this course emerges from a theoretical rationale in line with a pedagogical tradition that emphasizes conceptual, declarative knowledge about writing, metacognition, and transfer (Beaufort 1998; Wardle 2004; Read and Michaud 2015). Social knowledge, including knowledge of discourse community theory (Beaufort 1999; Swales 1990), ethnographic research (Wardle 2004; Kahn 2011), and an awareness of social professional contexts as major influences on texts and writing, serves two important roles in Writing, Reading, and Rhetoric in the Professions.

First, we argue that social knowledge is indispensable in the writing course, especially in the professional writing course, primarily because writing conventions and genres differ tremendously depending on the professional context in which they are situated. As we have argued previously, one cannot teach a generic set of genres (the memo, business letter, and proposal)

and expect them to reliably transfer across a number of different fields and professions, especially in a writing course made up of students whose fields of study and professional aspirations are across the board. Furthermore, if students wish to move from academic contexts to professional writing contexts, they must gain an awareness of the ways in which social contexts influence and shape writing tasks and texts. Beaufort (1998: 186) identifies four particular aspects of social knowledge particularly useful for students in the professional writing course: (a) the “values and goals of the [discourse] community,” (b) the “communications process derived from those goals,” (c) the “overarching norms for written texts,” and (d) the “specific writing literacy tasks required to participate in the discourse community.” Each of these aspects makes its way into our course, as students work on a particular assignment to increase knowledge of their chosen professional community.

Second, our emphasis on discourse community theory and ethnography in the MMPW class allows for a common subject of study that can unite class discussions and student tasks. Students in these courses, as mentioned previously, come from diverse majors and backgrounds and, accordingly, represent a number of professional fields, vocational goals, and disciplines. The study of social writing theory, especially discourse community theory and ethnography, provides consistency of academic tasks and goals across the course’s participants while allowing students to gain metacognitive knowledge about writing that will better help them transfer that knowledge to new professional contexts.

While this course design does include an assignment that emphasizes social knowledge more than other knowledge domains, we are careful not to confine this type of learning to a single unit but, rather, attempt to spread social theory throughout the entire course. Such an approach is in line with Beaufort’s (2012) recognition that, for successful transfer to occur, students must be introduced to concepts such as discourse community repeatedly throughout a course: “Just doing a single assignment that calls for analyzing a discourse community or an analysis of several genres does not mean students will automatically see that these big concepts can be applied to any writing task. Tasks must be framed appropriately and repeatedly in order for writers to carry forward those big concepts to help them analyze and successfully accomplish writing tasks in other situations.” Accordingly, social knowledge is given special emphasis in an assignment asking students to perform ethnographic research to produce a discipline-specific writing guide (described below); however, this type of knowledge and its related conceptual terms are also emphasized in other assignments.

Although it plays a role throughout the entire course, social knowledge in 3840J is deployed most explicitly in the third unit. In this unit, students read a number of articles on discourse community theory and ethnographic research in order to engage in ethnographic research of a particular professional community, most likely one they hope to join and already have some access to (see appendix). Students then produce a writing guide meant for other novices hoping to learn about writing in a particular profession or discipline. Because the guides target a novice audience, students also practice key technical writing skills, such as user-centered design, accessibility, and visual organization. These guides typically are multisection documents that are easy to skim and read and that provide profession-specific information regarding the following aspects of a community or profession:

- Genres, both how they are written and the function they play in the community or profession
- Professional roles, identities or positions, and how those influence the type of writing an individual engages in
- Specialized language or lexis, with particular examples and definitions
- Goals and values and how those are reflected in writing conventions or practices
- Writing tools and technologies, for example, particular computer software commonly used for writing tasks

In coming to a fuller understanding of these particular elements of a professional discourse community, students also begin to see how gaining this specific knowledge can help novices join a community. Membership in a profession, for example, often involves demonstrating knowledge of a particular way of speaking or writing and the usage of a particular set of words or concepts (lexis).

Because this is an ethnographic project, students are asked to employ primary research methods, such as interviews and surveys, observations, and analysis of particular materials or texts from a community. A student conducting research on a nursing community, for instance, might interview working nurses or a nursing instructor, observe nurses at work in a hospital floor, take detailed notes about communication and writing practices or social roles, and collect certain genres used by nursing professionals (e.g., intake forms or discharge instructions) for analysis. Students may also choose to do secondary research into their field by examining books and articles on the subject of writing in their chosen profession. However, most of the content in the guide comes from primary research and fieldwork.

The decision to ask students to create a writing guide, a genre that does not require a rigorous application of argumentative form and organization, as would a more formal research essay or ethnographic study, emerges from a few different considerations. First, students in this course already practice a more formal academic and argumentative essay, in the form of the genre analysis. Second, because this course specifically focuses on workplace writing, students will benefit more from practicing a genre that utilizes technical writing skills rather than academic writing skills. Finally, by giving students the opportunity to write in a more accessible form, we emphasize research and specific content knowledge of their profession over academic argumentation.

Procedural Knowledge

Our course design places significant curricular emphasis on procedural knowledge. While 3840J does not include a single unit or assignment focused explicitly on process, the entire course is designed around the notion that “thinking about writing as a *series* of problem-solving activities will enable writers to approach unfamiliar genres and rhetorical contexts for composing with a greater confidence” (Beaufort 1998: 183; emphasis added). We emphasize procedural knowledge in a variety of ways in this course, many of which are common and familiar composition practices. Writing projects are always broken down so that students may work on modular tasks and thoughtfully build a whole composition. Peer reviews allow students to compose multiple drafts and receive feedback on those drafts. In our final assignment, which consists of a portfolio, revision of a previous major assignment, and reflective essay, students spend considerable time and energy on reflective thinking, an activity essential to their understanding and acquisition of procedural knowledge. Students need to come to metacognitive understandings of their own composing habits and sequences. They need to realize, for themselves, how their activities in a particular assignment led to this or that outcome. This is what makes reflective writing so important in any composition course, but especially one that attempts to prepare the student for the workforce. Students should realize that workplace situations will not offer the amount of time and process for a careful and thoughtful composition but will instead demand a product with a deadline. To be more successful workplace writers, then, it is important for students to gain a metacognitive awareness of themselves as writers.

The final reflective essay, in which students reflect on their major revision, as well as their experience throughout the entire course, is a culmi-

nation of their growth in terms of procedural knowledge. Much of this acquisition happens as they are given the chance to reflect on the writing theory they are exposed to: how it helps them see writing situations in a new light and change their writing processes accordingly. Once students gain genre knowledge in the genre analysis, for instance, they may apply that knowledge to the cover letter and résumé assignment, which asks students to think about how their knowledge of résumé and cover letter genres can transfer to their own composition of these texts. The complexity of the genres, in this instance of transfer, is not nearly as significant as the opportunity for students to apply their genre knowledge. Procedural knowledge, then, comes through constant reflection and revision in which students come to terms with their new understandings of writing theory (especially genre awareness and social knowledge) and adjust their writing processes accordingly.

Curriculum Revisions, Challenges, and Concluding Thoughts

We have both had the opportunity to teach this course, or some variation of it, multiple times in both online and face-to-face settings. Because of this experience, we have also been able to identify specific issues with the original course design and improve and revise the course. In general, we have made a few large-scale organizational changes.

In its original manifestation, this course asked students to engage in ethnographic research with the goal of producing a discourse community ethnography—a formal study organized along the lines of traditional research in the social sciences. In this assignment, students were asked to perform a literature review of relevant academic research, detail their methodology of research, and outline their results and any implications of the study. Such an approach might be common to ethnographic research, especially in terms of how it has been co-opted by writing studies researchers. However, it places a greater emphasis on academic writing than is needed in professional writing contexts. An effective discourse community ethnography also requires time and immersion in a specific workplace discourse community, which is not feasible for many students who have not yet joined the workforce. Our decision to move toward a writing guide assignment, accordingly, gave students the opportunity to practice a more transferable genre while thinking about technical usability by including features such as headings, subheadings, and lists. We felt strongly, however, about the usefulness of ethnography as a research methodology. By asking students to conduct primary research in the form of interviews, observations, and surveys, we wanted to empower them to learn about their professions in a hands-on manner. Perhaps more important,

we saw ethnography as a useful heuristic for asking students to consider how various social elements influence writing in a given community or profession.

Another significant revision to our original course design entailed the reorganization of the assignment sequence. Our original sequence began with the professional profile package (résumé, cover letter, and reflection), and moved into the genre analysis, ethnographic project, and final reflection and revision. This sequence made the course start out with what students perceived to be an easier project, followed by two, more difficult projects. This lulled many students into thinking that the course would be easy and led to some resistance when they encountered the more difficult projects. Moving the genre unit to the beginning of the course, then, has allowed students to apply the genre theory to their cover letter and résumé, and it has been more successful in making the sequence of assignments manageable for students. In our original, perhaps somewhat enthusiastic design of the course, we also assigned too many readings, especially in the genre unit. In revising the course, we cut out a few readings, such as Miller's "Genre as Social Action," and allowed more time for process work in class.

Finally, one of the authors also slightly revised the portfolio assignment by asking students to create an online portfolio. In this revision of the assignment, students used open-source web-authoring software to create web portfolios to house their major projects: their résumé, genre analysis, and writing guide. These digital portfolios served assessment purposes in the course, yet they also became an outward-facing online presence for students. In preparing these portfolios, students were also encouraged to think critically about how their professional identities are represented online.

One of the major challenges of an MMPW course that asks students to engage with theoretical knowledge about writing is the constant need to be explicit about the rationale for studying abstract writing theories. In our experiences teaching this course, we learned quickly that students would engage more with course processes and outcomes if we could explain, in detail, how abstract writing knowledge could be transferred to specific writing tasks and situations. Modeling knowledge transfer is extremely important in this and other similar course designs that engage theoretical knowledge. Students who are at first hesitant about the type of abstract writing a genre analysis entails will be more engaged by the second project, when they can apply that knowledge to the specific act of composing a résumé and cover letter. Beyond this major challenge, this course was successful in many ways specifically because it provided the multimajor demographic a unified sub-

ject. Gaining more familiarity with procedural, social, and genre knowledge domains allows students across disciplines access to the knowledge they will need to succeed in workplace writing in any profession. If the research of Read and Michaud (2015) is any indication, such an approach will continue to effectively meet the needs of programs offering MMPW courses.

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Appendix: English 3840J: Writing, Reading, and Rhetoric in the Professions

Course Overview

Welcome to Writing, Reading, and Rhetoric in the Professions. This course invites you to learn more about how writing works in general and in your chosen profession. This course was designed with the understanding that texts are very much influenced by the social, material, political, and economic conditions of the environments in which they emerge. The psychological assessment written by a mental health counselor, for example, has very different goals and appears within a different set of circumstances—as defined by the professional community—than does the patient report written by an emergency department nurse. This makes it difficult to talk about what makes all forms or instances of professional writing “good” because “good” can change from profession to profession and situation to situation. Accordingly, instead of studying arbitrary rules about good writing in general, in this course you will study how writing actually works and what you need to know about your profession to be a successful writer in that particular community. This process entails studying some writing theory, through which you’ll gain the terminology and metaknowledge to understand how writing works and how to transfer that writing knowledge to different writing tasks. In particular, we’ll be focusing a lot of time and energy on concepts of genre and discourse community, concepts that will help you understand how writing is always influenced by environmental factors. We’ll also do some more practical work, like creating a résumé and cover letter. I will ask you to read and write quite a bit in this course, but I also expect that you’ll gain some valuable knowledge about writing in your field.

Course Specific Learning Outcomes

- Understand rhetorical situations as they emerge in professional discourses
- Practice writing professional genres, i.e. résumé, application letter, LinkedIn profile, professional portfolio
- Gain an understanding of texts as socially, materially, politically, and economically situated
- Practice recognizing and analyzing genre’s influence on discourse and its material and social effects on professional communities
- Practice studying the discourse of a particular profession through ethnographic research
- Learn to recognize effective design principles for both print and digital documents
- Understand and practice the role of collaboration in the creation of professional documents

- Understand the ethical obligations involved in professional writing and recognize that texts always contain ideological, political, or rhetorical implications

Course Work

Major Assignments

Genre Analysis (20%)—Students employ rhetorical genre theory to analyze textual artifacts from their chosen profession. This assignment allows for knowledge gains in formal features of professional genres (within the students' individual fields) and awareness and metaknowledge about how genres influence social and material relations in workplaces and professional fields. Students select key example texts of representative genres in their field and apply genre heuristics to come to a broader understanding of how the genre (more broadly conceived) operates in a specific community or profession.

Professional Profile Package (15%)—Students target a specific job advertisement and create a résumé and cover letter that address that position after examining a number of genre samples from their own field. Because of this project's position in the course sequence, students are able to transfer genre knowledge and awareness from the first unit to this new task. Accordingly, they are asked to study representative genres and cover letters from their profession before and during their own composition process. In addition, students create a LinkedIn profile to begin establishing their professional digital presence online, and compose a critical reflective essay on the process.

Ethnographic Writing Guide (25%)—Students employ ethnographic research (interviews, observations, and surveys) and secondary research to learn about writing in their professions. In the process, they also come to a broader understanding of the social dynamics of learning to write in a professional community. With this research compiled, students analyze and select relevant data and research to produce a writing guide directed toward an audience of novices in their profession. This document also allows students to practice technical writing skills as they create a guide that is effectively organized for usability and efficiency.

Final Portfolio (15%)—Students revise the genre analysis and put together a portfolio of their course work. Students also write a reflective argument essay in which they reflect on course projects and readings in order to make a larger argument about how they've come to understand writing in general and writing in their profession specifically. The portfolio, accordingly, serves as an assessment tool for instructors to learn more about how students have retained theoretical writing knowledge from the course readings and their ability to apply that knowledge to their specific professions.

Minor Assignments (25%)

Weekly informal writing assignments

Process writings for every major assignment

Discussion and participation

Course Readings

Students in this course read from a packet of readings consisting of handouts on résumés and cover letters and a handout on Internet etiquette and professional presence online, and the following essays and articles:

- Beaufort, Anne. 1998. "Transferring Writing Knowledge to the Workplace: Are We on Track?" In *Expanding Literacies: English Teaching and the New Workplace*, ed. Mary S. Garay and Stephen A. Bernhardt, 179–99. Albany: State University of New York Press.
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Class Schedule

Week 1

Readings: Beaufort, “Transferring Writing Knowledge to the Workplace: Are We on Track?”

Assignments: Informal writing assignment on reading; review syllabus and course policies

Topics/Activities: Introduction to knowledge domains (process, genre, social writing knowledge); icebreakers; course introduction; personal introductions/ letters from students

Week 2

Readings: Dirk, “Navigating Genres”; Berkenkotter and Huckin, “Rethinking Genre from a Sociocognitive Perspective”

Assignments: Informal writing assignments on readings; assign project 1—genre analysis; assign project 1 proposal

Topics/Activities: Genre knowledge; genre awareness

Week 3

Readings: Beaufort, “Learning New Genres: The Convergence of Knowledge and Action”; Devitt, Bawarshi, and Reiff, “Materiality and Genre in the Study of Discourse Communities”

Assignments: Project 1 proposal: informal writing assignment on readings

Topics/Activities: Genre; discourse community; project 1 proposal workshop; in-class genre analysis

Week 4

Readings: Project 1 sample

Assignments: Drafting project 1; informal writing assignment on project 1 (genre analysis) sample

Topics/Activities: In-class drafting; review and discussion of project 1 sample; conceptual framing and genre analysis

Week 5

Readings: Bernhardt and Kramer, “Teaching Text Design”; reading on résumés and cover letters

Assignments: Project 1 peer review; informal writing assignment on readings; assign project 2—professional profile package

Topics/Activities: Document design; project 2; genre awareness

Week 6

Readings: Sample résumés and cover letters

Assignments: Project 1 final due; sample résumé collection and analysis; locate a relevant job advertisement

Topics/Activities: Informal presentation by students—evaluating sample résumés; in-class work on résumés and cover letters

Week 7

Readings: Beaufort, “The Institutional Site of Composing: Converging and Overlapping Discourse Communities”

Assignments: Project 2 peer review; assign project 3; informal writing assignment on reading

Topics/Activities: Social knowledge and writing; discourse community; ethnography; project 3

Week 8

Readings: Kahn, “Putting Ethnographic Writing in Context”; Driscoll, “Introduction to Primary Research: Observations, Surveys, and Interviews”

Assignments: Informal writing assignments on readings

Topics/Activities: Ethnography; primary research methods

Week 9

Readings: Wardle, “Identity, Authority, and Learning to Write in New Workplaces”

Assignments: Informal writing assignment on reading; project 3 proposal

Topics/Activities: Workplace writing; identity; proposal workshop; drafting interview questions

Week 10

Assignments: Field research update

Topics/Activities: Conduct primary research: interviews and observations

Week 11

Assignments: Field research update

Topics/Activities: Conduct primary research; data analysis workshop

Week 12

Readings: Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers”; Murray, “The Maker’s Eye”

Assignments: Informal writing assignment on readings

Topics/Activities: Revision

Week 13

Readings: Ornatowski, “Between Efficiency and Politics: Rhetoric and Ethics in Technical Writing”

Assignments: Informal writing assignment on reading; project 3 peer review; assign project 4

Topics/Activities: Begin organizing portfolio; drafting reflective essay; end-of-semester conferences

Week 14

Readings: Syllabus and course outcomes

Assignments: Informal writing assignment on reading

Topics/Activities: Collaborative synthesis of course readings; review course outcomes; end-of-semester conferences

Week 15

Assignments: Project 4 peer review

Topics/Activities: End-of-semester conferences

Finals Week

Final portfolio due: reflective essay, portfolio and revision

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