Syllabus
THEORIES OF COMPOSITION: ENG COMP 500
3 graduate credit hours
Summer 2019
Modality: Online

Instructor Contact Information
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Catalog Description
This course traces the history of writing theories and pedagogies in American history. It is intended to orient instructors to the overarching philosophies that govern the teaching of writing at the college level. It can be a foundational course from which to develop an individual pedagogy that is grounded in scholarship and theory.

Course Outcomes
Students will gain a foundational and chronological understanding of composition pedagogy.

Students will be able to articulate their pedagogical/philosophical position and their teaching methods within the discipline.

Students will be able to employ the above to effectively teach courses in English Composition to first-year writing students.

Learning Resources
There is no textbook required for this course. Readings may be accessed online from the open Web or through Cofrin Library’s databases. Students will conduct individual research as well.
Course Overview

**Week 1:**
“A Century of Writing Instruction in School and College English,” from *A Short History of Writing Instruction*, Ed. James J. Murphy
Richard Fulkerson, “Four Philosophies of Composition”
William Stafford, “A Way of Writing”
Peter Elbow, “A Method for Teaching Writing”
---, *Writing Without Teachers*

**Week 2:**
Donald Murray, “Teach Writing as Process Not Product”
---, “Writing as Process: How Writing Finds its Own Meaning”
---, “Write Before Writing”
---, “Teaching the Other Self”
---, “The Listening Eye”
Walter Ong, “The Writer’s Audience is Always a Fiction”
Ken Macrorie, from *Telling Writing*, pages 1-53

**Week 3:**
Linda Flower and John Hayes, “A Cognitive Process Theory of Writing”
Sondra Perl, “Understanding Composing”
Mina Shaughnessy, “Diving In: An Introduction to Basic Writing”
Patricia Bizzell, “Cognition, Convention, and Certainty”
David Bartholomae, “The Study of Error”
---, “Inventing the University”

**Week 4:**
Paulo Friere, “The Banking Concept of Education”
Ira Shor, *Empowering Education*
James Berlin, “The Major Pedagogical Theories”
---, “Rhetoric and Ideology in the Writing Class”

**Week 5:**
Maxine Hairston, “Diversity, Ideology, and Teaching Writing”
Bruce McComiskey, *Teaching Composition as a Social Process*
Mike Rose, “Remedial Writing Courses: A Critique and a Proposal”
---, “The Language of Exclusion: Writing Instruction at the University”
---, from *Lives on the Boundary* (excerpts to be announced)

**Week 6:**
Ed. Thomas Newkirk, *Nuts and Bolts: A Practical Guide to Teaching College Composition*
Newkirk, “Composition Wars and the Place of Personal Writing”
Louise Rosenblatt, “The Transaction Theory: Against Dualisms”
Week 7: Patricia Sullivan, “Compositing Culture: A Place for the Personal”
Charlotte Hogg, “Sentimental Attachments: Essays, Creative Nonfiction, and Other Experiments in Composition”
Beth Taylor, “On Brown University’s New Nonfiction Writing Program: A ‘Focus’ Within the English Concentration”
Lad Tobin, Writing Relationships
Student presentations of course papers

Short Responses:

You are required to submit responses to course readings three times throughout the semester; you choose when and which theorists. For each response, put two (or perhaps three at the most) theorists in “conversation” with one another. You may identify points of similarity, explore oppositional perspectives, discover surprising points of commonality, etc. Give only enough background to establish credibility and orient your audience; these should be meaningful and productive discussions rather than summaries. Approximately 3-4 pages each.

Course Paper:

This manuscript should articulate your positioning and priorities within the field of composition, in light of the scholarship you’ve now read in this course and anything else you believe merits inclusion. It may be helpful to think of this as a potential topic of discussion in a job interview: If it is up to you to design and administrate a composition program, from what foundation do you build it and how would you guide its development and growth? What do you want it to ultimately become? Approximately 20-25 pages.

Presentations:

The final product of this course will be a presentation (you choose the form) in which you recast your course paper as an overview of your philosophy/vision that could be presented to an audience that is educated but not about composition theory/pedagogy. The presentation could be a website, a PowerPoint or Prezi with voice-over, a podcast, a verbal presentation presented through video, etc.

Point Distribution:

Short responses: 10% each, 30% total
Paper presentation: 10%
Course Paper: 60%

Course Policies

ASSIGNMENT SUBMISSION
Assignments are due on or before the due date/time. Any assignment not submitted by the deadline will receive a grade of “zero,” with one exception: I recognize that every now and then, something just
“happens”; you get extremely sick, you get bogged down by work or family, or you simply forget. In order to accommodate that, everyone gets one freebee. If at some point you miss a deadline, you may submit up to three days late without penalty. You do not need to give me any sort of explanation or “prove” you deserve the extension, but I would appreciate an e-mail letting me know that you’ll be taking advantage of this option. You may only do this once during the semester.

INCOMPLETES
A grade of “Incomplete” will only be granted in extraordinary and extreme circumstances. There are two specific criteria: One, the student must be performing well in the course up to the point that something “happens.” Two, the thing that happens must be very serious and beyond the student’s control. The granting of incomplete grades is for circumstances such as extended student hospitalization, life-threatening medical diagnoses, etc.

GRADING POLICY
Grades lower than “C” in a graduate course may not be counted for degree credit.

Student Resources

PLAGIARISM AND HOW TO AVOID IT
http://libguides.uwgb.edu/c.php?g=35043&p=222664

GRADE SCALE

A: 92% +  C: 72 - 78%
AB: 89 - 91%  CD: 69 - 71%
B: 82 - 88%  D: 59 - 68%
BC: 79 - 81%  F: Below 59%

STUDENT RESOURCES

UWGB Writing Center: https://www.uwgb.edu/writing-center/ (920) 465-2958
Brainfuse Online Writing Tutoring: https://www.brainfuse.com/highed/home.asp?a_id=39394F65&ss=&r=
Computer Services Help Desk: (920) 465-2309
Cofrin Library: http://www.uwgb.edu/library/
UWGB Counseling and Health Services: https://www.uwgb.edu/counseling-health/
UWGB Disability Services: http://www.uwgb.edu/ds/