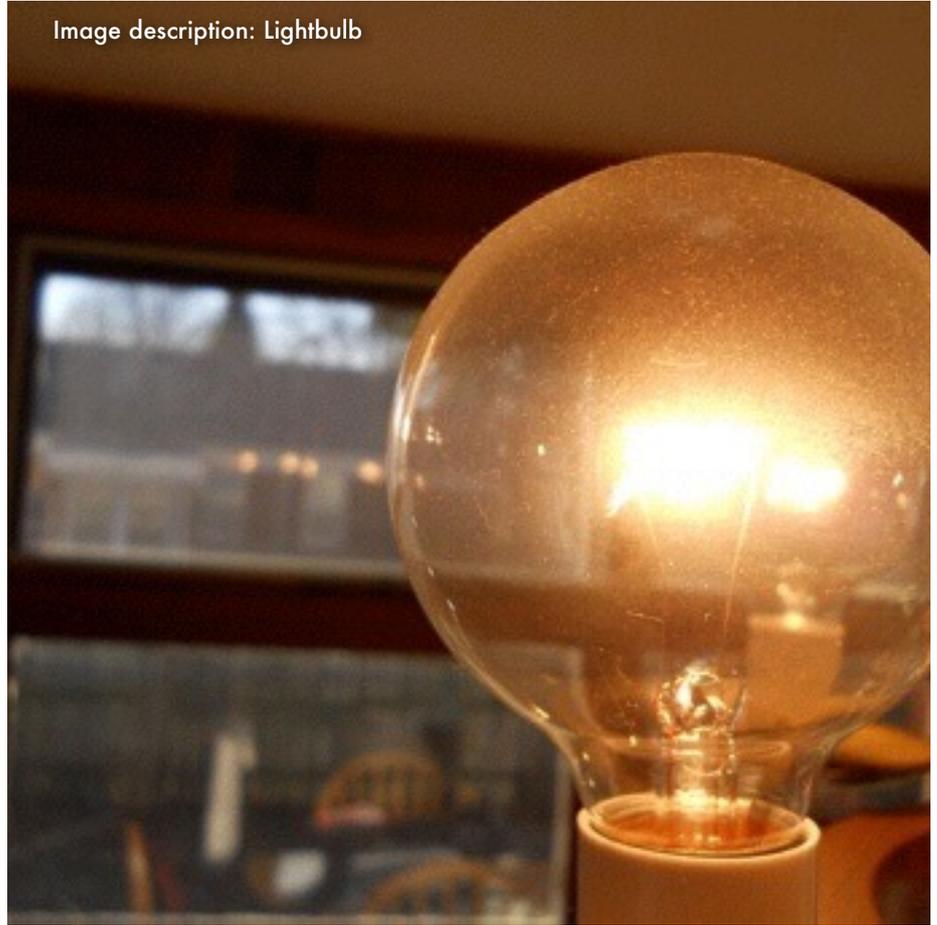


eng 405

Image description: Lightbulb



THEORIES OF WRITING

In this class, we will explore the following:
What does it mean to write?

Our conversations and readings will take us through historical and contemporary conversations on what it means to write, as well as what it means to teach others how to write. Together we'll explore topics ranging from the first writing classes at Harvard to protocol-analysis studies of student writers, from free-writing exercises and assessing "good" writing to multimodal composing and the digital age.

This class will be of interest to those who might, at any point in time, wish to teach writing or work in an educational environment. But it will also be of interest to those who consider themselves writers and wish to learn more about craft, theories behind process and production, and writing with/in new media technologies.

Our explorations of Writing Studies will be transdisciplinary, invoking scholarly and creative work from the social and cognitive sciences, as well as the (digital) humanities.

Winter 2016
M&W 8:40-10am
2230 USB

Instructor:
Melanie Yergeau
myergeau@umich.edu

Office hours:
W 2:40-4:40 & by appt.
Angell 4204



Image description: Bookshelf



Course policies

Final versions of assignments must be turned in on time. Late projects are subject to a penalty of one letter grade for each day late. Missing class or encountering technological misfortunes are not acceptable excuses for failing to meet a deadline. Save early and save often, and be sure to back up your work. I recommend that you save your work in two separate locations (e.g., save one copy to your external hard drive, and another copy on your home computer, a flash drive, or CD-ROM).

Copyright and fair use.

Working in digital environments poses all sorts of questions regarding copyright and intellectual property, and we will discuss these issues during our time together. While it is important to respect others' intellectual property, it is equally important to assert the right to fair use granted you by copyright law. If you have any

questions about copyright, intellectual property issues, or fair use, please don't hesitate to ask.

Netiquette. Blogging and other social media will play an important role in this class. As such, you are expected to demonstrate professionalism and respect as you communicate with others in various online fora. You may certainly disagree with others in your online posts and comments, but, in general, you should treat classmates online as you would like to be treated in class.

Additionally, I expect you to treat your assignments with the level of formality you would use in any class assignment. Please don't write a blog post as you would write a text message.

Academic misconduct.

Plagiarism is the unauthorized use of the words or ideas of another person. If you are found to have plagiarized, the English Department's usual policy prescribes that you will

Materials

{ texts }

Kristin Arola & Anne Wysocki (Eds.),
Composing (Media) = Composing (Embodiment)
** available [online](#)
through the library

Readings from [Canvas](#)

.....

{ technologies }

[WordPress.com](#) account (free)

Headphones that cover your ears (preferably not earbuds)

An external hard drive (preferable) or flash drive formatted for Mac OS (you'll need at least 10GB of available space)

Computer labs

Click [here](#) to see a listing of all university computer lab hours + software listings.



A note on technology

You do not need previous experience with blogging, video, or image editing in order to complete class projects; you will receive necessary instruction and practice during the course of the semester. Please do note, however, that we will only use Wordpress, iMovie, and Photoshop in this course.

Though you're certainly free to explore and use alternative software, I will not be able to assist you in using other programs—the responsibility for learning and troubleshooting will fall on you.



Image description:
WE ARE WRITE.



potentially the course, your case may be sent to the Assistant Dean of Student Affairs, and you may be placed on academic probation. Please read the English Department's web page on plagiarism carefully as well as LSA's policies on academic misconduct. If you have questions about how to reference material or what constitutes plagiarism, please come see me.

Attendance & tardiness. Attendance is essential to the success of this class. Therefore, each unexcused absence after two will result in the lowering of your final grade. Excused absences include those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics. Five absences may result in failure for the course.

Whether you are excused or not, if you miss a class, you are expected to make up the work. This means, if you miss on a day that involves an in-class exercise, you must make arrangements to complete the exercise on your own time. Additionally, I will count you as absent if you are more than 15 minutes late to class, sleeping, texting, emailing, and most especially, if you come to class unprepared to discuss the day's assigned readings. I reserve the right to hold pop quizzes to spot check for preparedness.

Class cancellation policy. In the unlikely event of an emergency, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Changes to the schedule. At any point throughout the semester, I reserve the right to make changes to our daily schedule. This generally happens when we fall behind due to inclement weather or other unforeseen circumstances.



BLOG RESPONSES	MICRO-TEACHING	PROTOCOL ANALYSIS	CURRICULUM & DESIGN	FINAL PROJECT	CLASS PARTICIPATION
15%	15%	15%	25%	25%	5%

Assignments

Blog reading response (6 posts, 200-500 words each)

Blogging is going to play an important role in this class. Throughout the semester, you will be expected to compose at least **six** responses to the assigned reading, posted on our course blog. Additionally, I'll expect you to look over and comment on one another's posts as part of your preparation for class. We'll also use our blog quite frequently for in-class writing and other activities. These posts will enliven our time together and thus be an important part of making this class matter.

You might consider these assignments to be somewhat like short response papers, with the added benefit of being able to comment on one another's writing, as well as the ability to insert hyperlinks, videos, images, or sound clips into your responses.

...

Micro-teaching exercise (collaborative, 20 mins + 3-4 page reflection)

In groups of two, you will sign up to lead a 20-minute teaching exercise with our class. You might think of this exercise as a kind of "contemplative warm up" to begin class each day,

something that involves discussion or an activity of some kind. This is not an assignment that involves lecture or PowerPoint; rather, this project is an opportunity to actively engage the class and employ, test, or challenge some of the theories and methods we've discussed during our time together.

In addition to working with our class, you will submit a short reflective essay on the experience, due a week after your scheduled discussion.

...

Protocol analysis (recording selection + 4-5 pages)

For this project, you will both document and theorize some aspect of your own personal composing process. This assignment asks you to record (via talk-aloud audio recording or video observation) yourself as you work on some writing task. Then, using this data in conversation with our course readings, you will compose a reflective and analytical essay that both explores *how* you write and what import scholarly conversations on writing theory and pedagogy lend (or don't) to your own writing practices.

In addition to submitting your written analysis, you will also submit a short (1- to 2- minute) captioned segment of your recording.

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Curriculum & design project (4-5 pages + 60-90-second video)

This project offers you the opportunity to discuss with another faculty member the

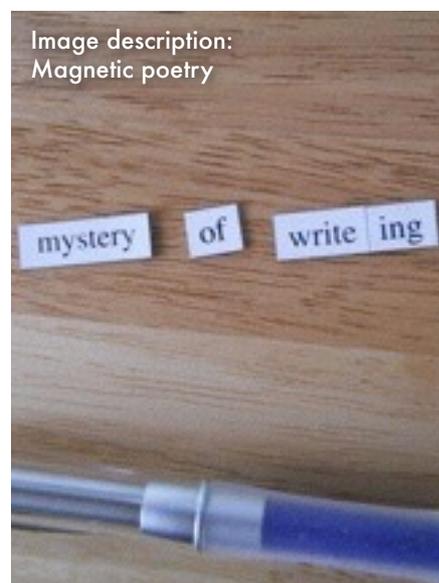


Image description: Magnetic poetry

Participation

Good participation includes coming to class on time, active listening, completing in-class activities, contributing your views on the reading, commenting on the class blog, collaborating appropriately, and showing respect to your classmates and to me.

If you have any concerns about how you might best participate in this class, please don't hesitate to talk with me.

Accessibility & accommodations

Services for Students with Disabilities, located in G-664 Haven Hall, offers services for students with documented disabilities. With or without documentation, it is my intent to make our learning experience as accessible as possible. With documentation, I am especially interested in providing any accommodations that have probably been best determined by the student and an SSD counselor in advance. Regardless of whether or not you are registered with SSD, please let me know what we can do to maximize

your learning potential, participation, and general access in this course. You can contact SSD at (734) 763-3000 or <http://ssd.umich.edu/>

Writing Center

The Sweetland Center for Writing is available to provide free writing tutoring and consultation during any stage of the writing process. Services include face-to-face tutorials in 1310 North Quad and online tutorials. You can contact Sweetland at (734) 764-0429 or <http://www.lsa.umich.edu/sweetland/>

Assignments (cont'd)

role of writing in curriculum and course design. In late January, I will pair you with a faculty member from the English Department, whom you will interview. The goal of this project is to have an on-the-ground conversation with a working professional about the role of *writing* in classroom contexts—and to place that conversation in context with our course readings and discussions.

After conducting this interview, you will then craft the following:

- A short, captioned video trailer (of 60 to 90 seconds) that advertises one of your interviewee's courses for AU 16 or WI 17.
- A 4- to 5-page reflective essay that comments on the interview experience and its (dis)connectedness with course topics and readings.

Your video trailers might be aired during the English Department's Pizza & Profs and/or linked from your faculty member's course descriptions online.

Final project: Theorizing writing

- Proposal (2 pages)
- Annotated bibliography (5 entries)
- Paper and/or multimodal artifact (length will vary)
- Presentation

This project offers an opportunity to translate your growing understanding of process, production, and pedagogy into practice. This is a research-oriented project, one that can take the form of an extended essay or multimodal narrative, or some combination thereof.

In this assignment, you will articulate your own approach to the theory, study, and practice of writing. You may, for instance, choose to focus on specific rhetorical contexts (such as writing for college, writing in a particular career, writing creatively, teaching writing, etc.). The aim is to position yourself within a field and body(s) of literature and to research and analyze the ways in which writing is theorized, practiced, and conceptualized in a particular domain.

Tech resources

LSA Instructional Support Services provides equipment and technical support to students enrolled in LSA classes. ISS operates three centers where students may check out AV equipment for short-term loans:

Mason Checkout Center
G340 Mason Hall
Hours: 8am-10pm, M-Th;
8am-5pm, F



Dennison Checkout Center
267 Dennison Hall
Hours: 8am-5pm,
M-F

Media Center
2001 Modern Languages
Building
Hours: 8am-10pm, M-Th;
9am-5pm, F

To check out equipment, you must provide a U-M ID, along with a course title and number to support your student status. While walk-in service is available, they strongly recommend that you reserve equipment a week or two in advance.

You can contact ISS at (734) 615-0100 or email them at lsa-iss-reservations@umich.edu

SCHEDULE

	Topics/Activities	Reading Due	Assignments Due
Week 1: What is Writing Studies?			
W 1/6	Introductions Course overview		
Week 2: Mapping the discipline			
M 1/11	Introduce protocol analysis project Competing definitions	Fulkerson, "Composition at the Turn of the 21st Century" Graff & Duffy, "Literacy Myths"	
W 1/13	Micro-teaching sign-up Cognitive & situational approaches	Flower & Hayes, "A Cognitive Process Theory of Writing" Smagorinsky et al., "Bullshit in Academic Writing"	Introductory blog post due
Week 3: Theory time			
M 1/18	NO CLASS		
W 1/20	Historicizing the field	Brereton, "Introduction" Sheils, "Why Johnny Can't Write"	

Week 4: Embodiment & identity			
M 1/25	Introduce curriculum & design project Social epistemic Geographies of writing	Vandenberg et al., "Introduction" (from <i>Relations, Locations, Positions</i>) Prins, "Crafting New Approaches to Composition" (CM=CE) Bartholomae, "Inventing the University"	
W 1/27	Institutions, conformity, & dissensus	Wysocki, "Introduction: Into Between" (CM=CE) Villanueva, "Inglés in the Colleges"	Protocol analysis project due
Week 5: Methods and/of digitality			
M 2/1	Situated learning Embodiment & mediation	Mayers, "From Creative Writing to Creative Writing Studies" Dolmage, "Writing Against Normal" (CM=CE)	
W 2/3	Qualitative approaches	Guion et al, "Conducting an In-Depth Interview" DiCicco-Bloom & Crabtree, "The Qualitative Research Interview"	Send introductory email to faculty partner
Week 6: Constructing (&) difference			
M 2/8	Constructing language	Selections from CCCC, "Students' Right to Their Own Language" Perryman-Clark, "African American Language, Rhetoric, and Students' Writing"	

W 2/10	Constructing normalcy	Brueggemann et al., "Becoming Visible" Villanueva, "Blind: Talking About the New Racism"	
Week 7: Technological futures			
M 2/15	Designing curricula	<p>Explore <u>three</u> of the following:</p> <ul style="list-style-type: none"> • Cox & Faris, Annotated Bibliography of LGBTQ Rhetorics • Wood & Madden, "Suggested Practices for Syllabus Accessibility Statements" • Sweetland, "Giving Feedback on Student Writing" • Ritola et al., "Rethinking Rhetorica" • Newbold, "Course Syllabus as Infographic" • Swartz, "Myspace, Facebook, and Multimodal Literacy" • Want to suggest additions to this list? Let me know! 	
W 2/17	Self & agency	Johnson, "Authoring Avatars" (CM=CE) Walker, "Pausing to Reflect" (CM=CE)	
Week 8: Decolonial methods			
M 2/22	Workshop		Trailer draft + paper outline due

W 2/24	Guest speaker: Andrea Riley Mukavetz, Bowling Green State University	Readings TBD	
M 2/29 & W 3/2	NO CLASS - WINTER BREAK		
Week 9: Assessment & learning outcomes			
M 3/7	Introduce final project Theorizing audience	Ede & Lunsford, "Audience Addressed/ Audience Invoked"	Curriculum & design project due
W 3/9	What are we teaching? What are we learning?	Pigg, " Distacted by Digital Writing "	
Week 10: Revisiting mediation			
M 3/14	Immersion & transfer		Project proposal due
W 3/16	Introduce final project Scaffolding	Mendenhall, "The Historical Problem of Vertical Coherence"	
Week 11: The profession			
M 3/21	Guest speaker: Donnie Sackey, Wayne State University	Readings TBD	
W 3/23	Histories, futures, present moments	Pringle & Williams, "The Future Is the Past: Has Technical Communication Arrived as a Profession?" Loel & Tolley, "Fitting Academic Programs to Workplace Marketability"	Annotated bib due (5 entries)

Week 12: Whither creative writing?			
M 3/28	Craft & pedagogy	Peele, "What Do We Mean When We Say Writing" Koehler, "Digitizing Craft"	
W 3/30	Literacy sponsorship	Bishop, "Suddenly Sexy: Creative Writing Rear-Ends Composition" Brandt, "Writing for a Living"	
Week 13: Workshop & studio			
M 4/4	Adjunctification in/and composition studies	Fulwiler & Marlow, " Con Job "	
W 4/6	Studio time		Partial draft of final project due
Week 14: Workshop & studio, cont'd			
M 4/11	Studio time		
W 4/13	NO CLASS: I will be away at a conference. In lieu of class, you will workshop your drafts-in-progress with a small group of your peers.		
Week 15: Composition at the turn of the 21st century			
M 4/18	Presentations Discussion & wrap-up		Final project due Friday, April 22 by 5pm