

English 360--Composition Studies

Fall 2009

(three credit hours)

Prerequisites:

Students must complete English 101 and 102 with a grade of "C" or better to enroll in English 360.

Class:

English 360-1: MW 2:30pm to 3:45pm in H&SS 106

Instructor:

Karl Fornes

T & Th 11:00am to 12:00pm

M & W 4:00pm to 5:00pm

H&SS B-3

641-3706

karlf@usca.edu

Texts and Materials

- Murray, Donald. *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004.
- English 360 Online Reader--<http://www.citeulike.org/user/karlfornes/tag/aegl360>
- An account with Google (free)
- A one-inch three-ring binder to serve as your portfolio
- All students enrolled in English 360—and particularly students majoring in English Education--are strongly encouraged to join the National Council of Teachers of English. [Student memberships are \\$20 per year](#). Please let me know if you become a member, and I'll be happy to share some advice about the organization.
- Because you will do plenty of drafting and writing in this class, you can expect to spend at least ten dollars for printing.

Course Goals and Objectives:

Introduction

The USCA Undergraduate Bulletin describes AEGL 360—Composition Studies as “A survey of composition and rhetorical theories within a practical context. The study of relevant movements, figures and texts will provide an introduction to the principles of teaching writing.” The course provides an introduction to the theories and issues that serve to inform the discipline of Rhetoric and Composition, which may also include writing-across-the-curriculum and professional and business communication. The course is appropriate for anyone who plans to teach writing or is interested in the study of writing.

In accordance with the standards established by the National Council of Teachers of English (NCTE), English 360 includes opportunities for students to adopt and strengthen professional attitudes (2.3), to demonstrate knowledge of the practices of oral, visual, and written literacy (3.2.2), and demonstrate knowledge of research theory and findings in English language arts (3.7.1).

The Course Portfolio(s)

This class employs a portfolio approach to gathering, organizing, and evaluating your work. The Mid-Semester and Final Portfolios will be what we call "evaluation portfolios." Your course blog (*see above) will be what we refer to as a "process portfolio." In gathering and organizing your work, we will use your blog and your Google account to create "electronic portfolios" of your work.

The Course Blog (<http://english360.fornofrio.net>)

The course blog will be the “heart and soul” of the course. You should plan to check it on a daily basis--yes, even on weekends--for announcements, course materials, research assistance, etc. All students will create and develop their own blogs using Blogger (<http://www.blogger.com>) and update them regularly (see below).

Participation and Attendance

Because much of this class will be based upon discussion, I take your participation in class very seriously. I will allow two “free” absences. After that, each absence will result in a five-point deduction from your participation grade. There are no excused absences, for any reason. Each third time you are late for class will be calculated as an absence.

Your Electronic Learning Portfolio

As noted above, you will create a blog that discusses your work, ideas, etc. over the course of the semester. The course blog will contain links to all of the student blogs. You will gather your thoughts and ideas in your blogs, but be sure to think of your blog as public writing. That is, as the instructor of record, I will be responsible for the final evaluation of your blog, but classmates will be encouraged to view your work over the course of the semester. The class is based upon the philosophy that your written work for this class is intended to communicate to an audience. That said, I encourage you to use your blog in any way that you see fit. Feel

free to post to it separate from specific course-related blog posts. Of course, all blog posts and comments should display respect for the ideas and work of others. Disrespectful posts or comments will be dealt with immediately and severely, including immediate removal from the class, if necessary.

In order to foster reflection, each student must complete a web log that reflects upon his/her development by specifically and explicitly applying the theory discussed in class to the day-to-day practice of teaching and learning writing. The blogs will serve as a central area for discussion and sharing of work and should be completed regularly. There will be two types of assignments completed on your blog, and each response should be about 250 words long. In order to differentiate the two types of blog posts, use the labels below to create labels as you develop your blog. You will print each assignment posted to your blog for inclusion in your mid-semester and final portfolios.

Blog Prompts (10%)

Look for Blog Prompts on the weekly syllabus and on the course blog. **All Blog Prompts are due before class on the announced due date and should be at least 250 words in length.** Late and/or incomplete responses to Blog Prompts will result in a deduction on the subsequent portfolio assessments. I expect all students to provide developed and thoughtful comments on their classmates' responses to Blog Prompts.

Reading Journal (10%)

Each week, you are responsible for developing a summary (about 100 words) and response (about 150 words) for one of the week's readings. The summaries and responses are due on the Wednesday of each week beginning on September 9, with the exception of Wednesday, November 25, which will be due on that Monday, November 23. As noted above, all posts to your reading journal should be posted to your blog along with your responses to the Blog Prompts.

We will also use your Google account to create an electronic portfolio that will store and organize all of your drafts. To do so, we will use "Google Docs and Spreadsheets" <<http://docs.google.com>>. How you organize your work is up to you, but please be sure to keep all of your work organized. Be sure to store all of your drafts at "Google Docs." Doing so will allow you to access your drafts from any computer with an internet connection--at home, in our classroom, in the residence hall, in a computer lab, etc. **If you had trouble with your computer, saved the draft incorrectly, etc. and did not use Google Docs, I will sympathize but the late penalty will stand. I will entertain the possibility of accepting a late draft without penalty if you can prove that the problem was with Google Docs.**

Your Evaluation Portfolio(s)

Your two Evaluation Portfolios, the Mid-Semester Portfolio (30%) and the Final Portfolio (50%), will constitute 80% of your course grade, so make sure that the portfolio process is clear to you. You will turn in a hard copy draft of each paper assignment on the announced submission dates. For most assignments, I will review your work, provide feedback, and return your drafts for revision before each of the Evaluation Portfolios. My comments on all drafts will be directed toward what you need to do to improve each one for inclusion in your evaluation portfolios. Although I will provide written and oral comments over the course of the semester, I will not grade each draft. At the mid-point of the semester, we will schedule a mid-semester portfolio review to discuss and evaluate your work to that point. We will discuss the portfolio and my comments over the course of the semester, but please let me know if you have any questions. If you would like to know about your progress in the course separate from a portfolio review, please schedule a conference with me and bring all of your written work to the conference.

Research Project

You will have two choices for completing your research project. Regardless of format, all research projects must focus on the teaching of writing or provide a considered rhetorical analysis. Your final research proposal must be approved by me no later than October 1.

- 1.) Develop a poster and/or multi-media presentation for display on the National Day on Writing (October 20) for display in the Quad and eventual submission for Research Day in Spring 2010 (April 23).
- 2.) Develop a more traditional research project for submission to [*Young Scholars in Writing*](#), whose submission guidelines call for a 10-25 page manuscript in MLA format.

Research Proposal (September 9)

The Prospectus will be a 500-750 introduction to your project. The Prospectus should contain the topic you have chosen, a preliminary thesis, a research plan for completing your project, several possible sources, and a rough outline of your completed research paper.

Annotated Bibliography (September 26)

The Annotated Bibliography will present at least six (6) of the sources that will appear in your final research paper, a summary of each source, and a brief discussion of how you plan to use each source. The Annotated Bibliography should contain a presentation of the bibliographic information for each source in MLA Works Cited format followed by the summary and discussion. Not including the bibliographic information, the Annotated Bibliography should be between 750-1,000 words.

Research Presentation (TBA)

All students will present their research to the rest of the class for question and comment. The oral presentation of the research should be between fifteen and twenty minutes long. I expect the rest of the class to be prepared with feedback, and we will devote another ten minutes of each class for discussion. The Research Presentation is meant as a formative stage as you are developing your paper, and, as such, the onus of responsibility will be shared between the presenter and the rest of the class. We will schedule the research presentations as a class after mid-semester.

Research Paper (November 11)

The final Research Paper will be eight to ten pages (10 or 12-point “times” or “times new roman” font, double spaced, one-inch margins, etc.) and include eight to ten sources documented in MLA format for in-text parenthetical documentation and the works cited. The Research Paper will be a focused and researched argument on the topic chosen for the Prospectus.

Reflective Cover Paper (December 5)

Students will develop a reflective cover paper for their final portfolios that discusses their development over the course of the semester. Students will use their responses to the blog prompts, reading journal, class discussion, and anything else to develop the reflective paper. I expect the reflective paper to consider specific elements of the class and be about 1,000 words.

Rubric for Written Work

A (93+)

An “A” portfolio represents superior academic work. As such, the work in the portfolio rises substantially above the requirements of the assignments and reflects the effort of a writer intellectually engaged in the subject. The portfolio establishes an academic voice that clearly articulates each paper’s purpose. All claims and assertions are supported with well-considered evidence and logically structured within deliberate organizational strategies defined according to a specific intended audience. If there are any errors, they are so infrequent and minor so as to be indistinguishable.

B (83-88) to B+ (88-93)

A “B” portfolio represents accomplished academic work. The work in the portfolio exceeds the requirements of the assignments and implies a writer who has developed a mastery of the subject. Each paper establishes a clear and consistent voice in support of the paper’s purpose. All claims and assertions are supported with evidence and/or logic and the papers indicate a conscious organizational plan according to the intended audience. Any grammar and usage errors are barely noticed by the reader.

C (73-78) to C+ (78-83)

A “C” portfolio represents competent academic work. The work in the portfolio meets the requirements of the assignments and reflects the effort of a writer who understands the subject in some depth. Each paper establishes a voice in support of its purpose. Claims and assertions include some support and evidence and the organization reflects a sense of unity and coherence that acknowledges an audience. There may be some errors in grammar and usage, but they are not distracting.

D (63-68) to D+ (68-73)

A “D” portfolio represents poor quality academic work. The work in the portfolio usually does not meet the requirements of the assignment and reflects the effort of a writer who is either not engaged or has only a superficial understanding of the material. The papers lack a consistent voice and, as a result, do not articulate a clear and deliberate purpose. Claims and assertions are not supported or include only minimal support with little regard for audience. The papers do not imply an organizational strategy and lack unity and coherence. Errors in grammar and usage are distracting.

F (<63)

An “F” portfolio represents unacceptable academic work. The work in the portfolio usually fails to meet the requirement of the assignment and generally reflects the effort of a writer either entirely disengaged from or lacking a basic academic understanding of the subject. Each paper's purpose and voice are unidentifiable without regard for audience. Claims and assertions, when they are distinguishable, include little or no evidence. If there are organizational strategies, they are lost in the incoherence of grammar and usage errors usually found in the papers.

Final Grade

The final grade will be determined according to the weighting below and using the following scale:

Blog/Journal	20% (Blog Prompts 10% & Reading Journal 10%)
Mid-Semester Portfolio	30%
Final Portfolio	50%

A (93+)

B (83-88) to B+ (88-93)

C (73-78) to C+ (78-83)

D (63-68) to D+ (68-73)

F (<63)

Prerequisites Students must complete both AEGL 101 and 102 with a grade of C or better in order to fulfill USCA general education requirements and before taking other English courses. Any additional course-specific prerequisites will be listed elsewhere on your syllabus.

Attendance Students are obligated for all assigned material whether they are present or not. Punctual and regular attendance is necessary for the successful completion of all courses.

During the fall and spring semesters, student absences should not exceed twice the number of scheduled class sessions per week. For Maymester, absences should not exceed one class session; for summer school, absences should not exceed fifteen percent of the total number of scheduled class sessions.

For absences beyond the number allowed by department policy, the student is responsible for providing sufficient justification to the instructor, who will determine if an exception can be made to the accepted policy.

Academic Responsibility The Department of English adheres to the USCA Academic Code of Conduct (see the USCA Student Handbook for a full version).

The following statement should appear on all major examinations and assignments:

On my honor as a USCA student, I have completed my work according to the principle of Academic Integrity.
I have neither given nor received any unauthorized aid on this assignment/examination.

Signature

Plagiarism is a failure to acknowledge scholarly indebtedness. The written work offered for evaluation and credit is assumed to be the student's own unless acknowledged otherwise. Such acknowledgement should occur whenever one quotes another person's actual words; paraphrases or summarizes another's ideas, opinions, or theories; and borrows facts, statistics, or other illustrative material, unless the information is common knowledge.

Plagiarism occurs when a student (1) submits words, sentences, ideas, conclusions and/or examples from a source without acknowledging the source and/or (2) submits another person's work in place of one's own work. Questions about what constitutes plagiarism, including the submission of papers written for other courses, should be directed to the instructor of record.

Learning Disabilities If you have a physical, psychological, and/or learning disability which might affect your performance in this class, please contact the Office of Disability Services, 126A B&E, (803) 641-3609, as soon as possible. The Disability Services Office will determine appropriate accommodations based on medical documentation.

The Writing Room USCA provides a Writing Room (H&SS 112) to work with students at any level and in any discipline. The Writing Room is staffed by friendly USCA students who come from a variety of disciplines and who are formally trained to provide constructive feedback during all phases of the writing process. Students are welcome to drop in but appointments are recommended. The Writing Room maintains daytime, evening and weekend hours. Specific hours of operation are posted each semester.

Workshops and Review Sessions Students may be instructed to attend Writing Room workshops or review sessions conducted by professional tutors. Attendance at such activities, which are meant to supplement the educational experience in the classroom, does not necessarily ensure an improved grade; however, failure to follow through on these referrals may have an adverse impact on the course grade.

Proficiency Portfolio in Writing Your instructor values good writing in this course. Please remember that the written work that you produce in this class can be included in your writing portfolio to be submitted in your junior year. For further information on the portfolio requirement, please consult your USCA Undergraduate and Graduate Studies Bulletin or visit Dr. Lynne Rhodes, Director of Writing Assessment.

Each student is strongly encouraged to purchase a portfolio kit in the USCA Bookstore and to begin building his/her rising junior portfolio for eventual submission during the first semester of his/her junior year.

Classroom Department Please be advised that according to university regulations, "it is the instructor's right to eject from the class any student who disrupts or disturbs the proceeding of the class." Furthermore, "if the student who has been ejected causes similar disturbances in subsequent meetings of the class, he/she may be denied admittance to the class for the remainder of the semester and assigned a grade of F."

Portable Electronic Devices The use of any portable electronic devices, including cell phones, pagers, MP3 players, iPods, etc., during class is not allowed for any reason unless prior approval has been given to a student from the instructor or unless required for the course. If you are planning to have any of these devices in class, they must be turned off and stowed away for the duration of the class period.

Course Schedule

Monday, August 24

- Introduction to Course.
- Introduction to Course Web Site and Creating Blogs

Wednesday, August 26

- Murray, Donald. "Preface." *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004. xi-xiv.
- Murray, Donald. "Chapter 1: Learning to Allow Learning." *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004. 1-6.
- Discuss Research Project
- Work on Blogs

A (Very) Brief History of Rhetoric and Composition

Monday, August 31

- [Excerpts from Aristotle's On Rhetoric](#)
- [Excerpts from Plato's Gorgias](#)
- Discuss Research Proposal and Plans for Research

Wednesday, September 2

- Fulkerson, Richard "Four Philosophies of Composition." *College Composition and Communication* 30.4 (1979): 343-348.
- Berlin, James. "Contemporary Composition: The Major Pedagogical Theories." *College English* 44.8 (1982): 765-777.
- Research Proposal Draft Workshop

Monday, September 7

No Class—Labor Day

Wednesday, September 9

- **Blog Prompt**--Using Fulkerson's and/or Berlin's analysis, provide a brief review of one of the composition textbooks I provide while developing an educated guess as to the approach to teaching composition the textbook supports.
- **Reading Journal**
- **Research Proposal Due**
- Discuss Research Project

The Writing Process and Post Process

Monday, September 14

- Emig, Janet. "Chapter 3--The Composing Process: Mode of Analysis." *The Composing Processes of Twelfth Graders*. Urbana-Champaign: NCTE, 1971. 33-44.
- Reither, James. "Writing and Knowing: Toward Redefining the Writing Process." *College English* 47.6 (1985): 620-628.

Wednesday, September 16

- **Blog Prompt**--Describe your writing process. How does your writing process vary for different writing contexts and purposes? Be specific and discuss how and why your process might change depending on the context and the purpose.
- **Reading Journal**

Reading and Writing

Monday, September 21

- Falke, Anne. "What Every Educator Should Know About Reading Research." *Language Connections: Writing and Reading Across the Curriculum*. Eds. Fulwiler, Toby and Art Young. Urbana-Champaign: NCTE, 1982. 123-136.
- [Haas, Christina and Linda Flower. "Rhetorical Reading Strategies and the Construction of Meaning." *College Composition and Communication* 39.2 \(1988\) 167-183.](#)
- Annotated Bibliography Draft Workshop

Wednesday, September 26

- **Blog Prompt**—TBA or open
- **Reading Journal**
- Annotated Bibliography Due

Audience and Workshops

Monday, September 28

- Ede, Lisa and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *College Composition and Communication* 35.2 (1984): 155-171.
- Murray, Donald. "Chapter 9—Workshop Teaching: The Group Response." *A Writer Teaches Writing* 2nd Ed. Boston, MA:

Thomson—Heinle, 2004. 83-106.

Wednesday, September 30

- **Blog Prompt**—TBA or open
- **Reading Journal**
- Mid-Semester Portfolio Workshop (Discuss Cover Letter)

Collaborative Writing and Writing Centers

Monday, October 5

- Bruffee, Kenneth. "Collaborative Learning and 'The Conversation of Mankind.'" *College English* 46.7 (1984): 635-652.
- Lunsford, Andrea. "Collaboration Control and the Idea of a Writing Center." *The Writing Center Journal* 12.1 (1991): 3-10.
- McClure, Michael F. "Collaborative Learning: Teacher's Game or Student's Game?" *English Journal* 79.2 (1990): 66-68.

Wednesday, October 7

- **Blog Prompt**--Spend some time lurking around the USCA Writing Room. Using Lunsford's categories of different kinds of writing centers, which one most closely resembles the USCA Writing Room? Why?
- **Reading Journal**
- Discuss National Day on Writing

Plagiarism and Prevention

Monday, October 12

- **Defining and Avoiding Plagiarism: The WPA Statement on Best Practices.** Council of Writing Program Administrators. January 2003.
- "Turnitin's response to recent posts discussing proper pedagogy." *Kairosnews: A Weblog for Discussing Rhetoric, Technology, and Pedagogy*. September 15, 2006-March 3, 2007.

Wednesday, October 14

- **Blog Prompt**--What is your personal definition of plagiarism? Should teachers make a distinction between intentional and unintentional plagiarism? What is "common knowledge"? What is the role of "common knowledge," if any, in a discussion of plagiarism?
- **Reading Journal**
- **Submit Mid-Semester Portfolio**

Responding and Grading

Monday, October 19

- Sommers, Nancy. "Responding to Student Writing." *College Composition and Communication* 33 (1982): 148-156.
- Sperling, Melanie. "Revealing the Teacher-as-Reader in Response to Students' Writing." *English Journal*. 85 (1996): 22-26.

Wednesday, October 21

- **Blog Prompt**--Consider the absolute worst and the very best comments you have received on your written work. What made the useful comments effective and the useless comments ineffective? In your experience, what are some general characteristics of effective and ineffective comments?
- **Reading Journal**

Basic Writing

Monday, October 26

- Shaunessy, Mina P. "Diving In: An Introduction to Basic Writing." *College Composition and Communication* 27.3 (1976) 234-239.
- Murray, Donald. "Chapter 11—Solutions to Common Writing and Teaching Problems." *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004. 83-106.

Wednesday, October 28

- **Blog Prompt**--TBA
- **Reading Journal**

Error, Grammar, Words, and Sentences

Monday, November 2

- Williams, Joe. "The Phenomenology of Error." *College Composition and Communication* 32.2 (1981) 152-168.
- Kroll, Barry M., and John C. Schafer. "Error Analysis and the Teaching of Composition." *College Composition and Communication* 29.3 (1978) 242-248.

Wednesday, November 4

- **Blog Prompt—TBA**
- **Reading Journal**

Revision and Conferencing

Monday, November 9

- [Harris, Muriel. "Composing Behaviors of One and Multi-Draft Writers." College English 51.2. \(1989\): 174-191.](#)
- Murray, Donald. "Chapter 8—Conference Teaching: The Individual Response." *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004. 83-106.

Wednesday, November 11

- **Blog Prompt--TBA**
- **Reading Journal**
- **Research Paper Due**

English Language Learners

Monday, November 16

- [Bizzell, Patricia. "'Contact Zones' and English Studies." College English 56.2 \(1994\): 163-169.](#)
- [NCTE ELL Task Force. NCTE Position Paper on the Role of English Teachers in Educating English Language Learners \(ELLs\). Urbana-Champaign: NCTE, April 2006.](#)

Wednesday, November 18

- **Blog Prompt--**Discuss some specific challenges you expect to face when working with a student whose native language is not English. Consider both cultural and compositional differences.
- **Reading Journal**

Assignments and Sequences

Monday, November 23

- Murray, Donald. "Chapter 5—Inviting Writing: Assignments and Demonstrations." *A Writer Teaches Writing* 2nd Ed. Boston, MA: Thomson—Heinle, 2004. 83-106.
- **Blog Prompt—TBA**
- **Reading Journal**

Wednesday, November 25

No Class—Thanksgiving Break

Technology and Teaching Writing

Monday, November 30

- [Carr, Nicholas. "Is Google Making Us Stupid?" The Atlantic \(July 2008\).](#)
- [Batson, Trent. "Response to Nicholas Carr Article Is Google Making Us Stupid." Campus Technology.](#)
- **Blog Prompt—**Well, is technology making a generation of people more stupid? Why or why not?

Wednesday, December 2

Wrap-Up and Evaluations

Reflective Paper/Final Portfolio Preparation and Submission

Some Suggested Readings

(All available in my office. See me.)

Barnett, Robert W. and Jacob S. Blumner. *The Allyn and Bacon Guide to Writing Center Theory and Practice*. Boston, MA: Allyn and Bacon, 2001.

Connors, Robert and Cheryl Glenn. *The St. Martin's Guide to Teaching Writing* 5th Ed. New York: St. Martin's Press, 1989.

Donovan, Timothy R. and Ben W. McClelland, eds. *Eight Approaches to Teaching Composition*. Urbana: National Council of Teachers of English, 1980.

Ede, Lisa, ed. *On Writing Research: The Braddock Essays 1975-1998*. New York: Bedford, 1999.

Flynn, Thomas and Mary King, eds. *Dynamics of the Writing Conference: Social and Cognitive Interaction*. Urbana: National Council of Teachers of English, 1993.

Harris, Muriel. *Teaching One-to-One: The Writing Conference*. Urbana: National Council of Teachers of English, 1986.

Herrington, Anne and Charles Moran. *Writing, Teaching, and Learning in the Disciplines*. 4th ed. New York: The Modern Language Association of America, 1992.

Villanueva, Victor, Jr., ed. *Cross-Talk In Comp Theory: A Reader*. Urbana: National Council of Teachers of English, 1997.

White, Edward M. *Assigning, Responding, Evaluating: A Writing Teacher's Guide*. 4th ed. New York: St. Martin's, 1995.

Yancey, Kathleen Blake. *Reflection in the Writing Classroom*. Logan, UT: Utah State UP, 1998.

I have a variety of other resources in my offices. Please see me if you have any questions.