

ENG 605



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(he/him)
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Teaching in English Studies



COURSE DESCRIPTION:

Regardless of one's experience or level of expertise, as teachers of writing, we constantly encounter situations that require creative problem-solving. When faced with difficult pedagogical moments, I find it instructive to view them not as potential instances of personal and professional failure but rather as opportunities to reflect, to engage with different theories about and approaches to teaching writing, and, ultimately, to grow and mature as teachers.

As an academic discipline, Composition—i.e., Writing Studies—is dedicated to researching, theorizing, and enacting the teaching of writing, and in this course, we'll not only explore different pedagogies in Composition but also use them as a lens to reconsider and refine our own pedagogical practices. Overall, then, this course is designed to help current and future teachers in Composition understand better and implement effectively informed ways of knowing and doing in the teaching of writing.

To begin the semester, we'll discuss the history, purpose, and content of Composition in the university; then, for the rest of the semester, we'll examine various pedagogies that have responded to and been shaped by different cultural, political, and social moments and movements. And throughout the course, we'll draw from the history, content, and scholarship of the field as well as our own experiences in the



classroom to analyze and address new and recurring issues involved in teaching composition and writing.



GOALS AND OUTCOMES:

Upon successfully completing this course, you'll be able to:

- comprehend the capacious and complex **histories**, **purposes**, and **disciplinary status** of Composition within the academy;
 - identify and articulate **influential pedagogies** in Composition and unpack the **historical contexts** that inform them;
 - recognize the **ethical**, **political**, **social**, and **cultural dimensions** of teaching writing;
 - create a **teaching philosophy** underpinned and informed by particular composition pedagogies and tenets;
 - develop a **discourse** that you can use to describe and discuss composition theory and pedagogy, various texts, and your interactions with them; and
 - engage in **praxis** by enacting composition pedagogies in the classroom.
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ASSIGNED TEXTS:

All assigned texts will be available on Canvas. Below are the four books we'll read in full if you're interested in purchasing any of them:

Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*. NCTE-Routledge, 2020.

Dobrin, Sidney. *AI and Writing*. Broadview P, 2023.

Hitt, Allison. *Rhetorics of Overcoming: Rewriting Narratives of Disability and Accessibility in Writing Studies*. NCTE, 2021.

Martinez, Aja Y. *Counterstory: The Rhetoric and Writing of Critical Race Theory*. NCTE, 2020.



DELIVERABLES/PROJECTS:

- QTA: (Pedagogical) Question, Takeaway, & Artifact (4x)

- Composition/Writing Program Presentation
- Pedagogical Toolkit + Reflection
- Multimodal Pedagogical Representation
- Teaching Philosophy

(Pedagogical) Question, Takeaway, Artifact (QTA):

Four times during the semester, you'll post on Canvas a QTA about the assigned reading(s). These QTAs should include:

1. a **question** (or two) that you want to pose to the class about the assigned reading(s); given the course's focus on teaching, feel free to frame your question in pedagogical terms (and don't hesitate to connect it to your own experiences),
2. a sentence or three that summarizes your major **takeaway(s)** from the assigned reading(s), and
3. an **artifact** (e.g., article, video, image, meme, current event, etc.) as well as a few sentences that briefly contextualize and explain how said artifact connects to, complicates, and/or clarifies ideas you encountered in the assigned reading(s).

These questions, takeaways, and artifacts are an integral part of our course: they help you and your peers think through readings and offer each of you the opportunity to shape the class conversation, connecting it to your own role as teacher.

DUE: Weeks 2, 6, 9, and 13.

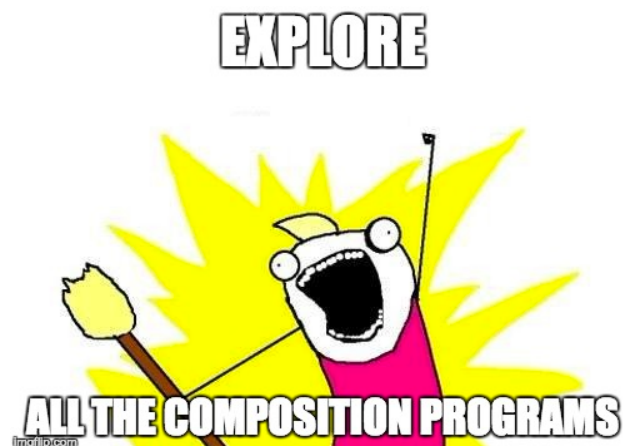
Composition/Writing Program Presentation:

For your first project, you'll research and present on a Composition/Writing Program of your choosing. You get to select the type of Composition/Writing Program—e.g., first-year, major, minor, WAC, WID, graduate—as well as the institution that houses it, but I encourage you to explore the type of program and/or institution you're interested in and/or you envision yourself working within in the future. **The only program that is off-limits is the one you currently teach for: BSU's Writing Program.** In conducting your programmatic analysis, you'll want to consider:

- what courses constitute the program,
- what the program's curricular requirements and learning outcomes are,
- who teaches in the program,
- what training (if any) is provided to the program's instructors,
- which students the program serves,
- what pedagogies are implemented within the program, and
- where the program is housed institutionally.

Your 10-minute presentation should also include some sort of visual component (e.g., handout, PowerPoint, Google Slides, Keynote, Prezi, etc.).

DUE: Wednesday, February 25 (Week 8).





ASSESSMENT:

To evaluate your work and to determine your overall grade in the course, I'm using **labor-based contract grading**. For some of you, this form of assessment might be new, but the purpose of evaluating your work this way is to recognize and reward your labor, clarify the expectations for your labor, and individualize my feedback to you.

In short, you'll only receive one grade: the final grade of the course. Rather than grade your work according to an allotment of points, I'll evaluate your work based on whether it meets specific standards spelled out in the "Deliverables/Projects" section above. In the ensuing chart, I detail the exact amount of labor required to earn an A, B, C, or D in the course, so you can decide which grade to work toward with a clear understanding of what it will take to achieve that grade. **If you do all the work as specified below, you'll earn the corresponding grade. There is no partial credit and no averaging of projects.**

To earn	Do all the following
A	<ul style="list-style-type: none">• Complete 4 out of 4 QTAs• Complete Presentation of Composition/Writing Program• Complete Pedagogical Toolkit + Reflection• Complete Multimodal Pedagogical Representation• Complete Teaching Philosophy
B	<ul style="list-style-type: none">• Complete 3 out of 4 QTAs• Complete Presentation of Composition/Writing Program• Complete Pedagogical Toolkit + Reflection• Complete Multimodal Pedagogical Representation• Complete Teaching Philosophy
C	<ul style="list-style-type: none">• Complete 2 out of 4 QTAs• Complete Presentation of Composition/Writing Program• Complete Pedagogical Toolkit• Complete Multimodal Pedagogical Representation
D	<ul style="list-style-type: none">• Complete 1 out of 4 QTAs• Complete Presentation of Composition/Writing Program• Complete Multimodal Pedagogical Representation
F	Fail to meet all the requirements for a D.



LATE WORK:

For us to maintain our schedule and for you to be a positive presence in class, **you'll want to participate weekly and on time.**

That said, I also believe in flexibility and that you tend to get what you put in. Given that, **you can submit work after the deadline and still receive full credit** (remember: there is no partial credit). In general, I'd prefer that you take additional time to produce work that is indicative of your abilities rather than produce rushed work that is of lower quality but in on time. However, please do let me know if you think you'll need an extension beyond, say, a couple of days.

Furthermore, **please don't abuse this late work policy.** This course will function best, and we'll learn best from each other, when all of us are participating consistently and on time. Moreover, my experience has shown that students who do procrastinate sometimes find the mounting work to be too overwhelming, resulting in them giving up on the course rather than attempting to get caught up. In other words, I encourage you to treat this late work policy as a parachute to use when needed; **this is not an invitation to procrastinate.**

Lastly, if the timeliness of your work is being affected by **extenuating circumstances** (e.g., ADA, any health-related issues, emergencies, severe computer and technical problems, etc.), please reach out to me and let me know; I can provide you with proper accommodations if they're warranted. And if you ever have any questions or concerns about deadlines, just contact me via email.

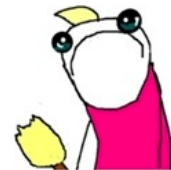


CLASS PARTICIPATION:

This course is intended to help you both **know** and **do**: in other words, understand better how to teach writing and enact that understanding in well-informed, thoughtful ways. During this semester, our collective objective is to be exposed to and see value in different perspectives and to foster **critical thinking**, which is to say: it's one thing to comprehend the material; it's another to engage with it—to discuss it, apply it, critique it, question it, and respond to it. We want to do all of that, not just the understanding.

As such, and as is so often the case in graduate courses, your participation in class is imperative. And if we all participate, you'll want to come to class. Although I'm capable of it, I don't intend to act as a lecturer. In other words, you'll very much dictate what conversations we take up and where those

ME



WHEN NO ONE PARTICIPATES
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conversations go. I'll assist us along the way, of course, but in doing so, I'll often look for your input. We truly are, as the metaphor goes, **a team**.

While you're in class, **please do what you can to make our discussions accessible, productive, and useful to everyone**. This takes a great deal of energy; I realize that. Some of the texts we read may seem confusing at first because the authors are dense writers, their ideas may challenge your worldview, and/or you're unfamiliar with their historical and/or disciplinary context. I'll do my absolute best to ensure that our class time is spent meaningfully, but I nonetheless expect you to spend time with the material and work through it in order to help you situate yourself and the reading(s). To help us in this regard, I've attempted to make each week's reading load reasonable with the hope that you'll be able to get through the readings and, what's more, that we'll be able to wrestle with them thoroughly in class.



ATTENDANCE:

Coming to class is—**surprise* *surprise**—important. Our time spent together as a class sharing ideas, engaging in dialogue, and grappling with larger theories and pedagogies will prove most beneficial toward your (continued) development as not only a student but also, given the content of this class, a teacher. As such, **you'll want to do what you can to attend each of our classes**.

If you do miss class, I appreciate knowing when you're going to be absent and why. Attendance is encouraged and expected, yes, but I'm also fully aware that life is messy and complicated and that shit happens. There are also common reasons for missing class, such as documented illness (including covid-related quarantines/absences), deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities.



In short, **please do keep me updated about your situation if you find yourself missing class, struggling with the course, and/or unable to meet work deadlines**. We can always talk through your situation and arrange alternative solutions to keep you involved and get you back on track.



PLAGIARISM:

Since we're all here to learn, I assume you won't cheat or plagiarize. Although the concept of originality is fraught and frequently misunderstood and oversimplified, especially in our current AI era, blatant plagiarism is still incredibly tacky. And if you do plagiarize, we must address it, starting with a one-on-one meeting.

If you have any questions concerning plagiarism and/or citation, please contact me. For more information regarding Ball State's policies on plagiarism and academic dishonesty, you can view the Handbook of Students' Rights and Responsibilities: <http://cms.bsu.edu/about/administrativeoffices/studentrights/policiesandprocedures/studentcode/viieethicspolicy>



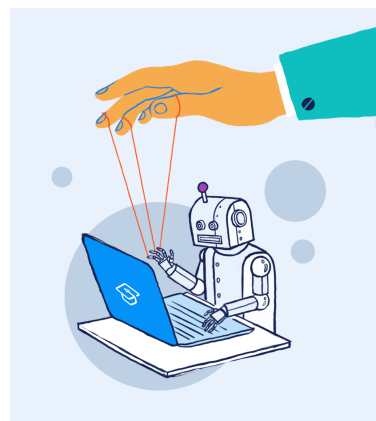
AI POLICY:

As you know, AI has arrived on the scene. Despite [AI hallucinations](#) and other concerns about AI's negative impacts on the environment, critical thinking, and creativity (to name a few), the use of generative AI tools such as ChatGPT, Gemini, and Co-Pilot to assist in—and, unfortunately, to replace—writerly practices persists.

Throughout the semester, we'll consider the emerging impacts of AI on the teaching of writing, and during Week 15, we'll explore AI pedagogy. However, when it comes to the creation of your own work, you need to be transparent about your use of AI. To that end, **if you use AI for any deliverables/projects**, you need to specify:

1. the **AI platform** you used,
2. your **purpose** in using the platform, and
3. the **prompts** you inputted (if possible).

If you have any questions or concerns about the use of AI, don't hesitate to ask for further clarification. Moreover, do be aware that each of your teachers/courses will likely implement a different (and possibly more restrictive) AI policy, so always double-check the extent



THE WRITING CENTER:

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center (in Robert Bell 295 during

weekdays, Bracken Library First Floor West in the evenings, or online during any of the regularly scheduled hours) to get additional feedback on your writing.

The Writing Center offers free planning, feedback, and accountability sessions (in person and online) to all students composing essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts.

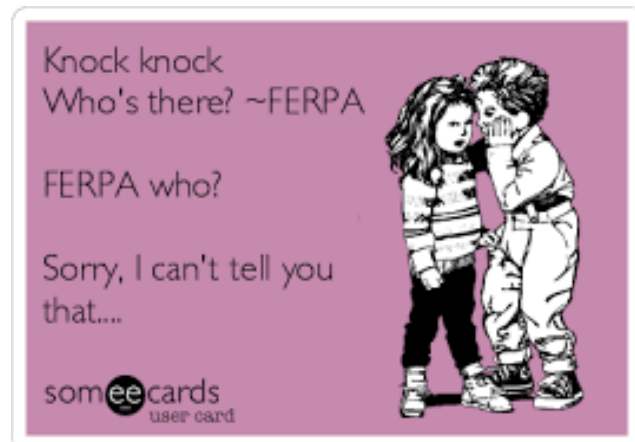


To schedule a free appointment to discuss your writing, go to <http://www.bsu.edu/writingcenter>. Online and in-person appointments are available; however, plan ahead because appointments book quickly!



PRIVACY:

The Family Educational Rights and Privacy Act (FERPA) protects your privacy as a student; **university personnel and faculty, which includes me, are never permitted to share information about your academic progress with anyone outside the university (e.g., your parents) without your permission.** All our intellectual work and all my feedback will be submitted through Canvas or email and thus will not be available to any audience outside of our class community. Feedback on individual projects will be between you and me solely. Discussion posts and my replies will be viewable to group members and classmates. In short, your privacy is important to me and to Ball State University and this course will adhere to FERPA guidelines.



UNIVERSITY STATEMENT:

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse. If you need course adaptations or accommodations due to a disability, please contact me as soon as possible. Ball State's [Disability Services Office](#) coordinates services for students with disabilities. You'll need to have documentation on file with them before

any accommodations can be provided. Disability Services can be contacted at [765-285-5293](tel:765-285-5293) or dsd@bsu.edu.



CIVILITY SHEET:

I will tolerate neither disruptive language nor disruptive behavior, which includes—but is not limited to—violent, belligerent, and bigoted remarks, including sexist, racist, homophobic, transphobic, and xenophobic language.

While I do not disagree that each of you have a right to your own opinions, inflammatory language founded in ignorance, bigotry, or hate is unacceptable and will be dealt with immediately.

In short, we will subscribe to **the paradox of intolerance**, which states that if we are committed to cultivating a tolerant community then we must not tolerate the intolerant. Said otherwise, we are not making and holding space to “both-sides” bigotry.



SYLLABUS CHANGE POLICY:

This syllabus is subject to reasonable modification given the needs of the course. If that happens, we'll discuss potential changes as a class before taking any definitive action.

COURSE CALENDAR

week 1 (1.7): salutations, syllabus, and experiences with fyc/w

week 2 (1.14): the history of composition

Berlin, James. "Contemporary Composition: The Major Pedagogical Theories." *College English*, vol. 44, no. 8, 1982, pp. 765-777.

Faigley, Lester. "Competing Theories of Process: A Critique and a Proposal." *College English*, vol. 48, no. 6, 1986, pp. 527-542.

Fulkerson, Richard. "Composition at the Turn of the Twenty-First Century." *CCC*, vol. 56, no. 4, 2005, pp. 654-687.

Ritter, Kelly, and Paul Kei Matsuda. "Introduction: How Did We Get Here?" *Exploring Composition Studies: Sites, Issues and Perspectives*, edited by Kelly Ritter and Paul Kei Matsuda, Utah UP, 2012, pp. 1-10.

Royster, Jacqueline Jones, and Jean C. Williams. "History in the Spaces Left: African American Presence and Narratives of Composition Studies." *CCC*, vol. 50, no. 4, 1999, pp. 563-84.

DUE: QTA #1

week 3 (1.21): the purpose 🌀 content of composition

Yancey, Kathleen Blake. "Writing in the 21s Century." *NCTE*, 2009, pp. 1-9.

Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." *CCC* vol. 56, no. 2, 2004, pp.297-328.

Adler-Kassner, Linda, and Elizabeth Wardle. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State UP, 2016, pp. xvii-81.

week 4 (1.28): process pedagogy

Murray, Donald. "Teach Writing as a Process Not Product." *Cross-Talk in Comp Theory: A Reader*, 3rd ed, edited by Victor Villanueva and Kristin L. Arola, NCTE, 2011, pp. 3-6. (1972)

Elbow, Peter. "Some Thoughts on *Expressive Discourse*: A Review Essay." *JAC*, vol. 11, no. 1, 1991, pp. 83-93.

Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing." *CCC*, vol. 32, no. 4, 1981, pp. 365-387.

Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know About Writing." *The Norton Book of Composition Studies*, edited by Susan Miller, Norton, 2009, pp. 479-501. (1993)

Butts, Jimmy. "The More Writing Process, the Better." *Bad Ideas about Writing*, edited by Cheryl E. Ball and Drew M. Loewe, Digital Publishing Institute, 2017, pp. 109-114.

week 5 (2.4): rhetorical pedagogy

Bitzer, Lloyd. "The Rhetorical Situation." *Philosophy and Rhetoric*, vol. 1, no. 1, 1968, pp. 1-14.

- Vatz, Richard. "The Myth of the Rhetorical Situation." *Philosophy and Rhetoric*, vol. 6, no. 3, 1973, pp. 154-161.
- Consigny, Scott. "Rhetoric and Its Situations." *Philosophy and Rhetoric*, vol. 7, no. 3, 1974, pp. 175-186.
- Ong, Walter. "The Writer's Audience is Always a Fiction." *PMLA*, vol. 90, no. 1, 1975, pp. 9-21.
- Ede, Lisa, and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *Cross-Talk in Comp Theory: A Reader*, 3rd ed, edited by Victor Villanueva and Kristin L. Arola, NCTE, 2011, pp. 77-96.
- Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept." *CCC*, vol. 44, no. 4, 1993, pp. 573-586.

week 6 (2.11): critical pedagogy

- Rose, Mike. "The Language of Exclusion: Writing Instruction at the University." *College English*, vol. 47, no. 4, 1985, pp. 341-359.
- Friere, Paulo. "The 'Banking' Concept of Education."
- hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge, 1994, pp. 1-22 & 35-44.
- Shor, Ira. "What is Critical Literacy?" *Journal of Pedagogy, Pluralism and Practice*, vol. 1, no. 4, 1999, pp. 1-30.
- Thomson-Bunn, Heather. "Are They Empowered Yet?: Opening up Definitions of Critical Pedagogy." *Composition Forum*, vol. 29, 2014.

DUE: QTA #2

week 7 (2.18): feminist pedagogy

- Flynn, Elisabeth. "Composing as a Woman." *CCC*, vol. 39, no. 4, 1989, pp. 423-435.
- hooks, bell. "Feminist Thinking: In the Classroom Right Now." *Teaching to Transgress: Education as the Practice of Freedom*, Routledge, 1994, pp. 111-118.
- Ritchie, Joy, and Boardman, Kathleen. "Feminism in Composition: Inclusion, Metonymy, and Disruption." *CCC*, vol. 50, no. 4, 1999, pp. 585-606.
- Logan, Shirley Wilson. "'When and Where I Enter': Race, Gender, and Composition Studies." *Feminism and Composition Studies: In Other Words*, edited by Susan C. Jarratt and Lynn Worsham, MLA, 1998, pp. 45-57.
- Ratcliffe, Krista. "Defining Rhetorical Listening." *Rhetorical Listening: Identification, Gender, Whiteness*. Southern Illinois UP, 2005, pp. 17-46.

week 8 (2.25): composition/writing program presentations

~ spring break ~

week 9 (3.11): counterstory pedagogy

- Martinez, Aja Y. *Counterstory: The Rhetoric and Writing of Critical Race Theory*. NCTE, 2020.

DUE: QTA #3

week 10 (3.18): antiracist black language pedagogy (linguistic justice)

Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*. NCTE-Routledge, 2020.

week 11 (3.25): multimodal pedagogy

Shipka, Jody. "A Multimodal Task-Based Framework for Composing." *CCC*, vol. 57, no. 2, 2005, pp. 277-306.

Kress, Gunther. "Where Meaning is the Issue." *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge, 2010, pp. 1-17.

McElroy, Stephen, Matthew Davis, and Rory Lee. "[Ways of Knowing and Doing in Digital Rhetoric: Pedagogy](#) ("[Assignments](#)" and "[Assessments](#)" only)." *Kairos*, vol. 24, no. 2, 2020.

DUE: Pedagogical Toolkit checkpoint (5 of your own, 10 total)

week 12 (4.1): (multimodal) transfer pedagogy

Yancey, Kathleen Blake, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. "The Content of Composition, Reflective Practice, and the Transfer of Knowledge and Practice in Composition." Utah State UP, 2014, pp. 1-36.

Alexander, Kara Poe, Matthew Davis, Lilian W. Mina, and Ryan P. Shepherd. *Multimodal Composing and Writing Transfer*. "Introduction: Mapping the Histories, Definitions, Methods, and Conversations of Multimodal Transfer." UP of Colorado, 2023, pp. 3-26.

week 13 (4.8): disability ♿ accessibility pedagogy

Hitt, Allison. *Rhetorics of Overcoming: Rewriting Narratives of Disability and Accessibility in Writing Studies*. NCTE, 2021.

DUE: QTA #4

week 14 (4.15): writing about writing pedagogy

Downs, Douglas, and Elizabeth Wardle. "Teaching about Writing, Righting Misconceptions: (Re)Envisioning 'First-Year Composition' as 'Introduction to Writing Studies.'" *CCC*, vol. 58, no. 4, 2007, pp. 552-584.

Kutney, Joshua P. "Will Writing Awareness Transfer to Writing Performance? Response to Douglas Downs and Elizabeth Wardle, 'Teaching about Writing, Righting Misconceptions.'" *CCC*, vol. 59, no. 2, 2007, pp. 276-279.

Miles, Libby et al. "Commenting on Douglas Downs and Elizabeth Wardle, 'Teaching about Writing, Righting Misconceptions.'" *CCC*, vol. 59, no. 3, 2008, pp. 503-511.

"Interchanges." Responses by Barbara Bird, Doug Downs, and Elizabeth Wardle. *CCC*, vol. 60, no. 1, 2008, pp. 165-181.

Slomp, David H., and Elizabeth Sargent. "Responses to Responses: Douglas Downs and Elizabeth Wardle's 'Teaching about Writing, Righting Misconceptions.'" *CCC*, vol. 60, no. 3, 2009, pp. W25-W34.

week 15 (4.22): ai writing pedagogy

Dobrin, Sidney. *AI and Writing*. Broadview P, 2023.

DUE: Multimodal Pedagogical Representation

week 16: finals week

DUE FINALS WEEK (5.4 last day to submit):

- Teaching Philosophy
- Pedagogical Toolkit + Reflection