WR 512
Current Composition Theory
4 credits
Graduate standing only

Rationale for conversion: The conversion will give students a greater opportunity to engage scholarly work in the field and to become familiar with scholarly resources, including electronic and digital bibliographic tools. An additional assignment will be added to the course requirements that will charge each student with becoming familiar with—and giving a presentation to the class about—a major scholarly journal. Students will also be required to meet outside of class several times during the term for peer response to major assignments.

The four credit version will:
- add instruction on electronic scholarly resources and digital bibliographic tools appropriate to the advanced study of composition theory;
- add an assignment that requires students to become familiar with and give a presentation on a major scholarly journal;
- on written assignments, require students to meet several times outside class for instructor-guided peer review groups.

The core syllabus below reflects the three credit version the last time the course was taught, but outcomes and evaluation of student performance reflect updates.

Course Description:
Current composition theory and its application for teachers and writers.

Learning Outcomes:
Students in WR 512 will:
- Understand the development of composition studies as an academic discipline;
- Become familiar with the major journals, scholars, and research projects in the field, digital and print;
- Plan and conduct research on a problem or question-at-issue in the teaching of writing;
- Develop a reflective approach to the teaching of writing;
- Learn how research in the teaching of writing can influence day-to-day teaching practices.

Evaluation of Student Performance:
- Portfolio of informal writing and learning activities: 10% of final course grade
- Review of a scholarly journal and class presentation with handout: 10% of course grade
- I-Search Essay (Personally grounded introduction to the topic of your seminar paper; 4 double-spaced pages): 20% of final course grade
- Entering-the-Conversation Essay (Review of literature/results of inquiry for your seminar paper; 8-10 double-spaced pages, not counting the annotated bibliography): 20% of final course grade
• Seminar paper (15-20 pages): 40% of final course grade. The seminar paper and other assignments should incorporate digital and print sources appropriate to the advanced study of composition theory.

**Texts:**

Patricia Bizzell, Bruce Herzberg, and Nedra Reynolds, Eds. *The Bedford Bibliography for Teachers of Writing*. 6th ed. Boston: Bedford/St. Martin’s, 2003. (This is a freebie from BSM that I’ll distribute in class.)

All remaining articles and book chapters are available on closed reserve in the Valley Library or online.

**Statement Regarding Students with Disabilities:**
Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
[http://oregonstate.edu/admin/stucon/achon/htm](http://oregonstate.edu/admin/stucon/achon/htm)

**Syllabus**

**CLASS INTRODUCTION AND RESEARCH ON THE WRITING PROCESS**

**Week # 1**
- Portfolio self-evaluation assigned
- Review of scholarly journal in rhetoric and writing assigned (Sign up for presentations, which will be at the start of each class—1 to 2 per class depending on the number of students—beginning with week # 2.)
- I-search essay assigned
- Bizzell, Herzberg, and Reynolds, “A Brief History of Rhetoric and Composition” (*Bedford Bibliography*)
- Murray, “Teach Writing as a Process Not Product”
- Emig, “Writing as a Mode of Learning”

**Week # 2**
- Perl, “Understanding Composing”
- Perl, “The Composing Processes of Unskilled Writers”
- Perl, “Early Work on Composing: Lessons and Illuminations”
- Faigley, “Competing Theories of Process”
- Flower and Hayes, “Problem-Solving Strategies and the Writing Process”
- Entering-the-conversation and seminar paper projects assigned
BASIC WRITING

Week # 3
Tuesday, April 17
- Shaughnessy, Introduction to *Errors and Expectations*
- Bartholomae, “The Study of Error”
- Bartholomae, “Inventing the University”
- Lu, “Redefining the Legacy of Mina Shaughnessy”

Week # 4
- Rose et al, “Remediation as a Social Construct”
- Rose, “Narrowing the Mind and Page: Remedial Writers and Cognitive Reductionism”
- I-search essays due. Please remember to bring enough copies for your peers.

AUDIENCE

Week # 5
- Ong, “The Writer’s Audience is Always a Fiction”
- Ede and Lunsford, “Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy”
- Elbow, “Closing My Eyes as I Speak: An Argument for Ignoring Audience”
- Lunsford and Ede, “Representing Audience: ‘Successful’ Discourse and Disciplinary Critique

RESPONDING TO STUDENT WRITING

Week # 6
- Straub, “Introduction” (*Sourcebook*)
- Sommers, “Responding to Student Writing” (*Sourcebook*)
- Brannon and Knoblauch, “On Students’ Rights to Their Own Texts” (*Sourcebook*)
- Straub, “The Concept of Control in Teacher Response” (*Sourcebook*)
- Daiker, “Learning to Praise” (*Sourcebook*)
- Elbow, “Ranking, Evaluating, and Liking: Sorting Out Three Forms of Judgment” (*Sourcebook*)
- Elbow, “Options for Responding to Student Writing” (*Sourcebook*)
- Midterm portfolio self-evaluation due today

Week # 7
- Straub, “A Sampling of Teacher Responses” 9-40 (*Sourcebook*)
- Please photocopy the student essay “Attention: Bass Fishermen” 223-225 and respond to it as you would if you this were an essay from a student in your class.
- Sommers, “Between the Drafts”
- “Re-visions: Rethinking Nancy Sommers’s ’Responding to Student Writing’”

NEW LITERACIES AND THE TEACHING OF WRITING

Week # 8
Tuesday, May 15
- Baron, “From Pencils to Pixels”
- Yancey, “Made Not Only in Words: Composition in a New Key”
• Knobel and Lankshear: “Sampling the ‘New’ in New Literacies”
• Selfe, “Students Who Teach Us: A Case Study of a New Media Text Designer”
• Entering-the-conversation essay due; sign up for seminar presentations

PETER ELBOW
Week # 9
• Elbow, “The Shifting Relationship Between Speech and Writing”
• Elbow, “What Is Voice in Writing?”
• Elbow, “Embracing Contraries in the Teaching Process”

OUR CLOSING CONVERSATION
Week # 10
• Presentations on seminar papers
• End-of-term portfolio self-evaluations due
• Seminar papers due