Course Description
This course is intended as an introduction to the field of Composition Studies—its history as a discipline, its theoretical grounding, and its connection to writing pedagogy. After surveying accounts of composition’s history, we’ll explore a number of its foundational texts. Then, we’ll consider contemporary challenges to the study of writing and writing pedagogy. Guiding questions for the course will include:

1) What is Composition Studies and why did it come to be?
2) What is the work of Composition Studies, especially beyond the delivery of required first-year composition courses?
3) What is the relationship between theory, research, and the practice of composition (teaching)?
4) How is Composition Studies changing—and how should it change?

Outcomes
At the end of this course, students will be able to

• Articulate a definition of Composition Studies
• Demonstrate familiarity with the history of Composition Studies as a field
• Identify relationships between cultural forces and institutionalized writing instruction
• Demonstrate familiarity with a range of issues, questions, and problems currently facing Composition Studies

Area Requirement
RC Composition and Literacy, Pedagogy

Required Texts
Susan Miller, ed. The Norton Book of Composition Studies, Norton, 2009
Sid Dobrin, PostComposition. Southern Illinois UP, 2012
Additional readings as assigned.
Course Requirements

Regular attendance and participation. Please come to class having read the assignment and prepared to participate in discussion. I do not lecture, so the quality of our learning depends on the engagement and participation of everyone in the class. I appreciate knowing in advance if you are unable to attend class.

Weekly Response Journals are due in class as noted in the course calendar. Try to limit your response journals to about 500 words. Response journals should demonstrate an understanding of the major arguments in the assigned reading as well as provide a critical response to one or more of those arguments. Strategies for response journals include responding to key quotes, raising questions that you then try to answer, creating connections across readings, and so on. Although you are free to express your like or dislike for the article or to refer to your experience with similar issues, response journals are meant to be a place for you to grapple with the text itself. Please save the copies of returned response journals with my comments so that you can include them in your final course portfolio. (30%)

Evaluation Criteria: evidence of having read fully and insightfully; ability to both understand and critique; ability to synthesize multiple readings or connect current readings with prior reading or with larger issues in the field; clear prose, edited and proofread. Turned in on time. Response journals will not be revised.

Discussion Leading Each class member will be responsible for leading class discussion once on a day of your choosing. (Although our class meets for three hours, discussion leaders are responsible for only a part of the class.) Discussion leaders should plan specific guiding questions to stimulate discussion. You may also choose to incorporate a writing or group activity. Discussion leaders should discuss their plans with me no later than the Tuesday before, so I can coordinate my planning with yours. (10%)

Evaluation Criteria: evidence of especially careful and thoughtful reading, beyond that required for regular class participation; evidence of a clear plan for discussion leading; ability to solicit and manage engagement of class members; professional demeanor.

Collaborative Resource. As a class we’ll commit to creating a resource for use by others studying Composition. Early in the semester, we’ll explore existing resources and determine what kind of resource is needed, what form to use, and how to distribute the work. Although everyone is required to contribute, contributions will not be graded, though failure to contribute will affect your final grade since a requirement has not been met.

Position Paper. What Is Composition Studies? What Should It Be? About midterm, you’ll be asked to write a position paper of 1500-1750 words in which you develop a position in response to the question(s) above. This position paper is meant to provide you an opportunity to begin articulating your understanding of the field of composition, based on course readings, class discussion, and your own experience and background. Although you will want to refer to other scholars in composition, the position paper is not meant to be a research paper; use references to other scholars only to situate and extend your own ideas about how composition studies might be defined. No research beyond course materials is required. The Position Paper may be composed as a new media text. (20%)

Evaluation Criteria: focused on a clear claim or related claims that demonstrate your growing understanding of composition as a discipline; claims may be tentative but should be
supported by references to course readings and your own experience and/or readings done beyond the course. The position paper should also demonstrate recognition that the definition of composition studies as a field is contested and that your position is only one among many. Style should be clear and well edited. MLA citation style.

**Final Project** For your final project in this course, you will identify a composition-related conference you’d like to participate in and propose and write a 10-page conference paper on any subject appropriate for that conference. (A list of conferences will be posted to the course website but you’re free to choose others with instructor approval.) Though you may write a proposal and paper for a conference you actually intend to apply for, you may not work from proposals or conference papers you’ve produced prior to the course. The papers will be organized in panels and presented on the last day of class, continuing a week later on Thursday, May 2 (Study Day). Both the proposal and the conference paper will require you to submit drafts for teacher and/or peer response. The final project may be composed as a new media text.

(40%)

**Evaluation Criteria:** Proposal, draft, and peer response produced thoughtfully and on time. Proposal attends to conventions of the genre (discussed in class). Panel presentation is clear, polished, and appropriate for a conference audience. Handout or slides support but don’t compete with the presentation. Conference papers should attempt to offer new insights to a knowledgeable audience by being clearly situated in an ongoing conversation with a brief review of scholarship, a focused claim and compelling evidence. Arguments should be supported with appropriate, documented evidence. Final version of proposal and paper revised as necessary. MLA citation style.

**University Policies**

**Academic Misconduct**
From the Graduate Student Handbook:

“Students may be dismissed from individual courses with a grade of "F" for lack of academic progress or for conduct deemed to be contrary to the professional or ethical standards of a field upon the recommendation of the responsible faculty member and the approval of the appropriate academic dean.

At such times as the student fails to meet acceptable standards of academic performance or has engaged in professional misconduct, at the discretion of the dean of the school/college in which the student is enrolled, the student may be (1) dismissed or suspended from a program of study and/or (2) expelled from the University.”

Professional ethics requires the careful crediting of others’ contributions to your work—both their words and ideas—and including other students’ contributions. We credit our sources, not only to honor other scholars’ contributions to our thinking, but also to establish for future scholars a chain of references that can be followed. It is considered academic misconduct to submit work as your own that includes the unattributed work of others, whether that work appears in print or online. Please consult with me if you are not sure how to give appropriate credit. It is also considered academic misconduct to resubmit work that you have done for credit in other courses.

**Students with Disabilities**
Texas Christian University complies with the Americans with Disabilities Act and Section 504 of
the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 016. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator. Guidelines for documentation may be found at http://www.acs.tcu.edu/disability_documentation.asp.

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

**Additional Resources**

We all get by with a little help from our friends. Here are some of your friends:

**Instructor Conferences** Please consider me a resource for help with your writing, reading, and general grad school matters. In addition to my regular office hours, I am available by appointment and check email regularly. Plan to meet with me at least once during the semester so we can discuss your work individually.

The William L. Adams Center for Writing (http://www.wrt.tcu.edu/) offers professional one-to-one consultations for graduate student writers as well as undergraduates. Writing Centers are not just for writers who are struggling. They offer the chance to share your writing with supportive, experienced responders. Visit the website to schedule an appointment.

The New Media Writing Studio (http://newmedia.tcu.edu) supports TCU students and faculty in composing and teaching with new media. Visit the NMWS during scheduled hours (http://www.newmedia.tcu.edu/weekly.html) or contact NMWS staff by emailing newmedia@tcu.edu.

**Study Groups** I strongly recommend participation in study and/or writing groups as you move through graduate school and beyond. Find a few friends or classmates and agree to share your work on a regular basis. Bring food. Gossip. Then get down to work.

**Tentative Calendar**

Jan 17 **Intro to the course.** Parker, “Where Do English Departments Come From?” (3); Nystrand et al, “Where Did Composition Studies Come From?” (pdf); “A Brief History of Rhetoric and Composition”

Jan 24  History of Composition in US Colleges and Universities. Douglas, “Rhetoric for the Meritocracy” (74); Brereton, from “Origins of Composition Studies” (98); Carr et al “Archives of Instruction” (108); Fox, “From Freedom to Manners” (119); Stewart, “Status of Composition” (129); Corbett, “The Cornell School” (141); Fitzgerald, “Rediscovered Tradition” (171) Response Journal due. Discussion leader:

Jan 31  Institutionalizing Writing Instruction. Rose, “The Language of Exclusion” (586); Yancey, “Looking Back” (1186); Strickland, Managerial Unconscious. Response Journal due. Discussion leader:

Feb 7  Foundational Texts—Research Braddock et al, “Research”; Emig, “Composing Processes”; Christensen, “Generative Rhetoric” (283); Sommers, “Revision Strategies” (323); Young, “Paradigms and Problems” (397); Flower and Hayes, “The Cognition of Discovery” (467); Brooke, “Underlife and Writing Instruction” (721). Response Journal due. Discussion leader:

Feb 14  Foundational Texts—Pedagogy Macrorie, “Telling Writing” (297); Kinneavy, “Expressive Discourse” (372); Fulkerson, “Four Philosophies” (430); Hairston, “Winds of Change” (439); Hillocks, “What Works” (515); Berthoff, “Learning the Uses of Chaos” (647); Faigley, “Competing Theories of Process” (652). Response Journal due. Discussion leader:

Feb 21  The Social Turn. Bizzell, “Cognition, Convention, and Certainty”; Bruffee, “Collaborative Learning” (545); Bartholomae, “Inventing the University” (605); Berlin, “Rhetoric and Ideology in the Writing Class” 667; Trimbur, Consensus and Difference in Collaborative Learning” (733); Harris, “Idea of Community” (748). Response Journal due. Discussion leader:

Feb 28  The Case of Grammar: Williams, “The Phenomenology of Error” (414); Connors, from Composition-Rhetoric (685); Hartwell, “Grammar” (563) Shaughnessy, “Introduction” (387); Lu, “Redefining” (772); CCCCs “Students’ Right to their Own Language” http://www.ncte.org/cccc/resources/positions. Response Journal due. Discussion leader:

Mar 7  Position Papers due. The Challenge of Theory. Spellmeyer, “After Theory” (824); Clifford, “The Subject in Discourse” (861); Worsham, “Going Postal”; Howard, “Sexuality, Textuality” (1205)

Mar 14  Spring Break/CCCCs

Mar 21  Elbow, Vernacular Eloquence

Mar 28  Whose Vernacular? Schneider, “Uncommon Ground” (919); Villanueva, “Maybe a Colony” (991); Lyons, “Rhetorical Sovereignty” (1128); Delpit “The Politics of
Teaching Literate Discourse” (1311); Lunsford, “Toward a Mestiza Rhetoric” (1401); Canagarajah, “Place of World Englishes” (1617); Guerra, “Putting Literacy in its Place” (1643) Response Journal due. Discussion leader:

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<tr>
<td>Apr 11</td>
<td>Dobrin, <em>Postcomposition</em>. Response Journal due. Discussion leader:</td>
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<td>Apr 18</td>
<td><strong>Workshop drafts of conference presentations.</strong> (Drafts due to course website Sunday, April 15)</td>
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