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**AL 878:
COMPOSITION STUDIES: ISSUES,
THEORY, AND RESEARCH**

M 3:00- 5:50 pm
Classroom: 222 EBH
Angel.msu.edu

Office: 277 EBH
Office hours: M 3 to 4:30 held in
my office, on Skype, & by apt.

Associate Professor
Ellen Cushman

Fall 2011

OVERVIEW

As an introduction to the area of composition studies, this course covers a wide range of issues, theory, and research undertaken in the field. Since this field draws upon theories, research, and issues from a number of areas, these will be integrated into the larger units of study that present topics of interest from the last 25 years of research. Along the way, you'll be introduced to the research of many MSU professors in the rhetoric and writing program, teacher education, and second language acquisition studies.

GOALS

We'll explore knowledge that has been and is produced in composition studies—the historical roots of research areas, assumptions behind these areas, and conversations, questions, and topics unfolding in these areas. We'll begin this survey of the field using a cultural geography metaphor, in which research areas, authors, communities, and discourses can be located. By the end of the course, you will have developed your own cultural geographies of the field through specific assignments designed to help you map your views of this field, locate who has contributed to this field and in what ways. You will draw the boundaries of this profession and locate your own work within these boundaries. Throughout the course, we'll locate your possible research interests, questions you want to explore, places you might pinpoint as ones you want to visit, or routes for intellectual journeys you might trace for yourselves. We're exploring and making sense of things along the way, alternating between global and local scales, paying attention to who populates these areas and with what beliefs, and thinking about how these communities come to be located where they are.

This course does not directly address approaches to teaching writing, though it will consider the research that generated entire types of pedagogical movements in the field (e.g. expressivist, process pedagogy, WAD/WID, computers and composition, cultural studies, culturally relevant pedagogies, critical pedagogy, public engagement, to name a few).

COURSE TEXTS

I've selected texts that offer readings gathered from our premier scholarly journals (Villanueva and Arola), and collected studies on emergent areas (selected books). In addition, I've included a selection of texts that are recommended readings to facilitate your research assignments in

class. All of your texts are available at Amazon or other booksellers as well as the Student Book Store on Grand River in East Lansing.

Required Readings

Villanueva, Victor and Kristin Arola, Eds. *Cross Talk in Comp Theory, A Reader, 3rd Ed.* 0814109772

Coogan, David and Ackerman, John. Eds. *The Public Work of Rhetoric: Citizen-Scholars and Civic Engagement.* Columbia, SC: University of South Carolina Press, 2010. 978-1-57003-931-7

Takayoshi, Pam and Pat Sullivan, Eds. *Labor, Writing Technologies, and the Shaping of Composition in the Academy.* Creskill, NJ: Hampton Press, 2007. **1-57273-667-4 (order through Hampton Press at \$36.50)**

Horner, Bruce, Lu, Min-Zhan and Paul Kei Matsuda. *Cross-Language Relations in Composition.* Carbondale: Southern IL. University Press, 2010.

Essays on Angel: these essays include selections from professors here at MSU as well as many others not included in the above.

Recommended Readings

Overviews of the history of the discipline

Crowley, Sharon. *Composition in the University.* Pittsburgh, 1998.

Berlin, James. *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985.* SWR, 1987.

Brereton, John. *The Origins of Composition Studies in the American College, 1875-1925.* Pitt: Pitt UP, 1995

Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition.* Pittsburgh, UPP, 1993.

Harris, Joe. *A Teaching Subject: Composition Studies Since 1966.* Prentice Hall, 1996.

Murphy, James J., Ed. *A short history of writing instruction: From Ancient Greece to modern America* (2nd ed). Hermagoras Press/Erlbaum, 2001.

Miller, Thomas. *The Formation of College English: Rhetoric and Belles Lettres in the British Cultural Provinces.* Pittsburgh, UPP 1997.

Olson, Gary Ed. *Rhetoric and Composition as Intellectual Work.* 2002.

Russell, David. *Writing in the Academic Disciplines.* SIUP, 2002.

Overviews of composition studies, literacy studies, and writing research

Bazerman, Charles, et al, Eds. *Traditions of Writing Research.* London, UK: Routledge, 2010.

Bazerman, Charles, Ed. *Handbook of Research on Writing.* Ed. Bazerman. New York, NY: Erlbaum, 2008.

Beck, S. et al, Eds. *Perspectives on Language and Literacy.* Reprint series #35. *Harvard Educational Review.*

Bedford St. Martins Series in Rhetoric and Composition. See <http://bedfordstmartins.com/>

Cushman, Ellen, et al, Eds. *Literacy: A Critical Sourcebook.* Boston, MA: Bedford, 2001.

- Bloom, Lynn, et al, Eds. *Composition Studies in the New Millennium*. Southern Illinois Press, 2003.
- Ede, Lisa Ed. *On Writing Research: The Braddock Essays 1975-1998*. Boston: Bedford, 1999.
- Braddock, Richard, Ed. *Research on Composition*. 1963.
- Hillocks, George, Ed. *Research on Composition*. 1983.
- LEA: *Landmark Essays*. V. 1- 18. All in the LEA series. See Lawrence Erlbaum
<http://www.routledge.com/search/>
- MacArthur, et al., Eds. *Handbook of Writing Research*. 2008 (Featuring writing research in K-12 settings).
- Miller, Susan. Ed. *The Norton Book of Composition Studies*. New York, NY: Norton, 2009.
- North, Stephen. *The Making of Knowledge in Composition*. Boynton Cook, 1987.
- Olson, D. et al, Eds. *The Cambridge Handbook of Literacy*. Cambridge, UK: Cambridge UP, 2009.
- Roen, Duane, Ed. *Views from the Center: The CCCC Chairs' Addresses, 1977-2005*. Boston, MA. Bedford Press, 2006.
- Smagorinsky, Peter, Ed. *Research on Composition: Multiple Perspectives on Two Decades of Change*. New York: Teachers College Press, 2006.

Overviews & meta-analyses of selected areas in composition studies

- Long, E. *Community Literacy and the Rhetoric of Local Publics*. West Lafayette, IN: Parlor Press, 2008.
- Scott, Blake, et al. Eds. *Critical Power Tools: Technical Communication and Cultural Studies*. Albany, NY: SUNY Press, 2006.
- Selber, Stuart. *Multiliteracies for a Digital Age*. Edwardsville, IL: SIUP, 2004.
- Silva, Tony and Paul Matsuda, Eds. *On Second Language Writing*. New York, NY: LEA, 2001.
- Stuart Selber and John Johnson Eiola Eds. *Central Works In Technical Communication*. Oxford, UP, 2005.
- Worsham, L. and Gary Olson, Eds. *Plugged in: Technology, Rhetoric, and Culture in a Posthuman Age*. Creskill, NJ: Hampton Press, 2008.

Scholarly Journals

Research in the Teaching of English; College English; College Composition and Communication; Journal of Advanced Composition; Rhetoric Review; English Education; Technical Communication Quarterly; Written Communication; Kairos; Computers and Composition; Pedagogy; Reflections: A Journal of Writing, Service Learning, and Community Literacy; Community Literacy; Language and Learning Across the Disciplines; Rhetoric Society Quarterly; Journal of Business and Technical Communication; Writing Center Studies; Journal of Basic Writing; Studies in Second Language Acquisition; and Second Language Writing.

PROJECTS

You have five major assignments in class: participation, 3 research maps, an annotated bibliography, a final assignment of your choice, and a presentation. The class schedule unfolds in three stages: first, readings and participation assignments are designed to offer a fairly extensive overview of the field of composition research; second, you begin to identify questions and

Note: PhD and MA students have the same assignments, but the expectations differ for MA students as noted throughout the remainder of the syllabus.

PROJECTS, CONT.'

issues you would like to explore more deeply given your developing understanding of the field; third, you to develop a focused discussion of one topic of interest to you and present it.

Lead Discussions

My role in this class is to act as a tour guide of sorts organizing the information in ways that survey the area. Your participation in our intellectual exploration will be central to the quality of our shared learning experience. You are expected to come to class prepared by having done the readings and being ready to engage in the activities each day of class. All comments in class are to be respectful of each others' learning, are to be useful in building a core competency area, and are to help us better understand where your scholarly and pedagogical interests are in relation to the content.

Tip: Use these questions to help guide your readings. Answers to these questions also serve as a template for entries in your annotated bibliography

- What problem, issue, or trouble is the reading addressing?
- What questions does this work seek to answer?
- Who was the audience for this essay?
- What type of scholarship (e.g. textual analysis, literature review, historical) or research (e.g. quantitative, quasi-experimental, teacher research, case, longitudinal, ethnographic) was used as a basis for this?
- What was the significance of this study?
- What questions, problems, preferences, and insights do I have about this work?

Early in semester, please sign up to lead class discussions on a topic from our reading. Paying attention to research published by one of the professors affiliated with the program is also a promising way to narrow the field. To effectively lead our discussions, you will want to prepare a handout or ppt that offers activities to engage us in as we discuss these materials. Please post the readings and your discussion materials to the appropriate section of Angel under Lessons>Unit>Week at least 2 days before the date you're leading discussion to insure everyone has time to review these. If you want to talk to me about your ideas for class ahead of time, I welcome it. **MA** students please choose three readings per unit; **PhD** students please choose five readings to discuss.

Research Maps**Due 10/3, 10/31, 11/14**

Though I've used a cultural geography metaphor to organize the field, you can create any metaphor, image, process, or other heuristic for organizing your understanding of the field. This assignment helps you synthesize the field and identify your specific areas of interest to possibly consider developing into the final two assignments in class.

The map itself can be created with online mapping software (see links under course resources on Angel), images, video, poster board, massive sticky notes, or photo essay—whatever media to helps you demonstrate your research map.

PROJECTS, CONT.'

Research Maps, cont.'

The map will always include the following elements (note: these requirements differ from the models provided in Angel).

1. Choose a guiding metaphor, image, process, schematic, or theme
2. Configure the work we've covered in this class into the above heuristic using author names, a summary of the work, and a salient quote or two
3. Show where you see yourself in this, what questions or quandaries you have, and where you stand in relation to the work we've read
4. Introduce your map in 250 words or less
5. Bring your completed map and summary to class on the day it's due (or upload the link to Angel) and be prepared to walk through it with us.

Annotated Bibliography

Proposal Due 11/7
Bibliography Due 11/28

The annotated bibliography is designed to get you researching more deeply into a topic and question that interests you. It's also designed to get you writing in a genre required for your comprehensive exams and for developing curricular materials for the classes you teach. Most immediately, it's designed to be a stepping-stone, an initial draft of sorts for the final assignments and presentation. These can be on any topic you chose so long as it relates to questions, problems, issues, or areas we have studied.

- Please write an annotated bibliography on subject area of your choice. Either MLA or APA styles are fine so long as you're consistent. **Note: MA** students please include 12-14 sources. **PhD** students, please include at least 20 sources (e.g. book chapters, scholarly articles, entire books).
- Each entry should be 100-200 words, 10 point sans serif, 1.5 spacing, ***submitted in class on the day they're due in hard copy please.***
- **Note: MA** students, please include no more than 5 readings assigned in this class for **PhD** students, please include no more than 7 readings assigned in this class.

Final presentations

Due 12/5

This presentation serves a general and specific purpose: generally, it should be of the kind you might give to an audience at a professional conference and prepares you for this; specifically, it should be seen as informative for your audience who will look to your presentation to deepen their survey of composition research we've done so far. It will be due at the end of the semester along with the assignment of your choice. Your presentation should include a handout and slides; it can be on any topic related to the ones we've talked about in class and, more importantly, to a question or area of research study or application you find compelling or problematic. Please include a list of citations of at least 10 readings for everyone's benefit selected from your annotated bibliographies.

PROJECTS, CONT.'**Assignment of Choice****Due 12/12**

- Two book reviews of at least 3 books each. Each review should be 3-5 pages each. The review should be something you can submit to scholarly journals and shows that you're able to situate these books within larger conversations in rhetoric and writing. The reviews should summarize the work, compare it to the other books in review, and then explain to readers why they might find these useful to teach or read.
- An argument paper of 10-15 pages. Synthesize any area of research and number of studies in composition in order to make a point about where research in composition should go. You may choose to include personal reflection, analysis of relevant readings, or archival research as part of the evidence that supports your claims. Your audience would be readers of any of the scholarly journals from which we've studied or one of your choice.
- A rationale for a course design including a syllabus and set of assignments for a group of students, institutional setting, and area of your designation. The rationale for the course design should be 3 pages in length and show which of the ideas from the works you described in your annotated bibliography were helpful in designing this curriculum. The entire curricular unit should contain lessons for 10 hours of instruction.
- A conference proposal and paper. The proposal should be accompanied by the call for papers; and the paper should include any handouts and power point slides you will be giving your audience. The paper should be no more than 10-15 pages, excluding the works cited, handouts, and power point slides.
- An online interactive installation. This can take the genre of an online scholarly essay of the kinds you would see in *Kairos*, *Computers and Composition online*, and *Conference of Composition and Communication, online*. Your audience for the paper includes readers of the online journal where you might submit this. The piece demonstrates facility with the research covered in class, demonstrates an understanding of the field of composition, and explains where your own ideas and work might contribute to these conversations.
- Any other assignment of your choice. These should be sufficient in complexity to resemble a final project, must include some relationship to the content in the course, and must also meaningful to your future work. Proposals for these will be due with your annotated bibliography (10/28).

GRADING

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|-------------------------------------|---------------------------|
| Participation & Leading Discussions | 15% |
| Research maps (average of the 3) | 20% |
| Annotated bibliography | 20% (5% for the proposal) |
| Final presentation | 15% |
| Assignment of Choice | 30% |

| | |
|---------------------------------|-----------------------|
| Grade point conversions: | 94 – 100 = 4.0 |
| | 85 – 93 = 3.5 |
| | 79 – 84 = 3.0 |
| | 74 – 78 = 2.5 |
| | 69 – 73 = 2.0 |
| | 64 – 68 = 1.5 |
| | 59 – 63 = 1.0 |

POLICIES AND PROCEDURES

1. Regular attendance and participation in class is required. Readings should be completed before the class in which they're due. Unless you have a documented medical crisis, please do not miss class. Missing class more than two periods will lower your final course grade by .5 grade points, unless you have legitimate excuses (medical or family hardship).
2. Citizenship counts. Please listen to your colleagues, engage in the activities they've designed for us, and treat them with respect. Be willing to respectfully challenge colleagues and listen to their thoughts.
3. Please develop handouts for any activity or discussion that you lead and for your presentations. These can be delivered online or on paper. We want to be able to take these away with us.
4. If you have a valid reason for not meeting requirements or attending class, let me know. I am flexible, understanding, and will listen.
5. Please know that I am willing and available to comment on your developing ideas, drafts, and class discussion agendas. Please send me these at least 7 days before they're due via e-mail, or set an appointment with me to talk with you over text and ideas you've generated.
6. This course complies with MSU's policies, regulations and ordinances regarding academic honesty and integrity: <https://www.msu.edu/unit/ombud/RegsOrdsPolicies.html#General>

SCHEDULE

Key: CT (Cross Talk); PW (Public Work); LWT (Labor, Writing Technologies); CL (Cross-Language); O (online)

Weeks 1 – 2 Historical and Theoretical Studies of Composition

9/5 Class cancelled, university closed. Please download syllabus, sign up to lead class discussion, and visit our Angel site to complete a survey, review the syllabus (resources>syllabus), and view a sample research map, annotated bibliography, and research report.

- Royster (O)

9/12 *Histories, Writing, and Rhetoric in the University and Communities*

- Fulkerson (O)
- Prior and Lunsford (O)
- Berlin (O)
- Strain "Local Histories" (O)
- DiPardo, et al (O)

- Crowley (O) (http://enculturation.gmu.edu/drupal/5_1/crowley.html)
- Gere (O)
- Royster & Williams (O)
- Powell (O)

Weeks 3 - 5 Early Research on Composition, Writers, and Texts

9/19 ***The Writing Process***

- Section 1 (CT) 1-127

9/26 ***Cognitive Aspects of Writing***

- Section 3 (CT) 251-367

10/3 ***Discourses & Other Tools for Writing***

- Section 2 (CT) (only Braddock, Hartwell, and Berlin)
- Sullivan and Takayoshi (intro LWT)
- Bazerman (LWT)
- Hart-Davidson and Peeples (LWT)

Map Version #1 Due

Weeks 6-9 Research on When, Where, How, and Why of Writing

10/10 ***Changing Nature of Writing in Universities***

- Section 6 (CT)
- Potts (O)

10/17 ***Changing Nature of Writing in Universities, cont.'***

- Section 5 (CT) (only Bartholomae, Royster, Matsuda)
- Selections from (LWT)
 - Blythe Ch. 9
 - Seitz and Lindquist CH 16
- DeVoss, Cushman, Grabill (O)
- DigiRhet.org (O)

10/24 ***Languages, Discourses, and English***

- All of Part 1 (CL)

10/31 ***Languages, Discourses, and English, cont.'***

- All of Part 2 (CL)
- Fraiberg (O)

Map Version #2 Due

Weeks 10-12 Writing In Communities and Society

11/7 ***Writing in Society***

- Section 4 (CT)

Proposal for the Annotated Bibliography Due

11/14 ***Community Literacy and Writing Research***

- Part 1 (PW)
- Monberg (O)

11/21 ***Community Literacy and Writing Research, cont.'***

- Part 2 (PW)
- Guinsatao-Monberg (O)

Map Version #3 Due

Weeks 13-15 Synthesis

11/25 Holiday. University Closed.

11/28 We present our research findings from our annotated bibliographies. Each person has 12-13 minutes. Propose and discuss final projects. **Annotated Bibliography Due**

12/5 Presentations of final projects & Evals **Final Presentations Due**

12/12 My office by 3pm, hard copies please. **Assignment of Choice Due**