

Fernando Sánchez

JRC 346

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Office Hours: W 2:15—3:15 and by appointment.

## Description:

Welcome to GENG 507! This will primarily be a reading course, meaning that we'll be doing a lot of reading in contemporary composition theory and in theoretical work that has been influential in composition studies, while dovetailing into some connections into other fields of English such as second language studies, literary studies, and professional writing. Most of what we'll read and discuss has been written since 1963, the date many scholars use to identify the birth of contemporary composition as an academic field, but we'll be looking at some historical accounts of the earliest American composition courses and some earlier essays on composition that have been more or less overlooked in the field.

A historically oriented reading course might appear to have as its sole, or main, goal to help you become familiar with the work that has influenced composition over the past 40 years or so. And that is part of what this course is intended to do: to help you become familiar with the scholars and scholarship that have shaped the field. But another equally important goal of this course is to look at how theories are built and revised in composition studies via the study of the texts we'll be reading and the consideration of their theorizing power. All of this will help ground you to understand the theories, controversies, and approaches to teaching English at the college level.

## Texts and Readings:

1. Rodriguez, Richard. *Hunger of Memory: The Education of Richard Rodriguez*
2. Kerschbaum, Stephanie. *Toward a New Rhetoric of Difference*
3. Adler-Kassner, Linda and Elizabeth Wardle. *Naming What We Know*
4. PDFs on Canvas
5. Subscription to a Journal in rhetoric and composition or Rhet/Comp adjacent. (see calendar)

## Grade Breakdown:

Reading Responses: 20%

Class Discussion Lead (40-50 minutes): 25%

Final Paper: 25%

Final Exam: 15%

Prospectus: 10%

Journal Subscription: 5%

## Description of Assignments

### Reading Responses:

You will be responsible for posting reading responses before every class period (with a few exceptions). I leave these pretty open, though on a rare occasion, I might have a prompt that I would like you to consider. I ask you to do a few things in these responses:

1. Engage with the ideas of the articles or texts that we are reading
2. Cite relevant passages (with page number citations)
3. Connect your work with a few other writers in the class, branching off, finding points of tension, asking questions, etc.
4. Write at least 400 words (not including quotations).
5. These are generally due the night prior to class. Please submit your responses on time so that I can have time to look at them and plan before our class meets.

### Class Discussion Lead (40-50 minutes):

On Week 2 of class, we will sign up for student-led presentations. You may choose any article from our readings beginning week 4 (or 3 if you would like) and lead class discussion. While it is not possible to look through every article in the calendar beforehand, I have divided the calendar among themes that might help you narrow down which article you might want to choose. For the class lead, please

- Give a quick summary and attention to the pedagogical or theoretical concepts of the article (no more than 5 – 7 minutes)
- Develop a class activity influenced by the reading that you might implement in your classroom or that you might want us to try out in our class.
- Create a set of questions that stem from your reading that you still have or that you want us to discuss. The discussion questions should be separate from the Activity.
- Include anything else that you think might be helpful for you in understanding or applying the article in other settings.
- Post all materials that you will be using in class to Canvas before class (these do not need to be uploaded the night before).

**Note:** You are *not* responsible for posting a response on Canvas during the week that you lead discussion on one article.

### Final Paper:

You will write an essay for a specific journal or the text of a paper for a specific conference. The Conference on College Composition and Communication will release their call sometime in late March and will be held in Spokane in March of 2021. [Sidenote, if you would like to ask the department for funding, I would **strongly** recommend that you attend CCCC this year, March 2020

during Spring Break, in Milwaukee.] For this paper, think about the issue in composition theory or history you want to explore and what you have to contribute to the conversation. I will periodically present information on different journals and conferences, so take notes on where you might be able to find an opening to explore your thoughts further. This should be between 10 and 12 pages double spaced.

### Prospectus

Before you write your seminar paper, you will be asked to submit a prospectus in which you document what you hope to produce for the Final Project. We will go over the requirements for this prospectus in class, but you will need to be precise in what you hope to accomplish and how you will go about accomplishing it.

### Final Exam:

You will take an exam in which you answer a couple of short essay questions on our readings and discussions. This will be open note and take home.

### Journal Subscription

After learning about some of these journals, you will subscribe to at least two of them. You will submit a short rationale for your choices and also give a brief explanation of how 2 recent articles published in these journals would be helpful to you.

*College Composition and Communication*  
*Composition Studies*  
*Computers and Composition (not Computers and Composition Online)*  
*College English*  
*Research in the Teaching of English*  
*Writing Across the Curriculum*  
*Pedagogy*  
*Journal of Teaching Writing*  
*Written Communication*  
*Assessing Writing*  
*Reflections*  
*Writing Program Administration*  
*Rhetoric Review*

### **Scores and Grades**

In general, you can assume that the following descriptions relate to a particular score range that you receive.

A+ (95-100); A- (90-94); B+ (87-89); B (83-86); B- (80-82); C+ (77-79); C (73-76) C- (70-72); D+ (67-69); D (63-66); D- (60-62); F (Below 60)

70 to 79 (C- to C+)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

80 to 89 (B- to B+)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows attention to style and visual design.

90-100 (A- to A)—You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed above for a B; but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

Try to avoid the following score ranges. See me if you have any questions.

60-69 (D to D+)—You did what the assignment asked for at a low quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—The work does not meet the requirements or is not submitted completely or with care.

If you are a person who wants or needs a particular grade in this course, start working toward that grade right now. Don't wait until the end (or even the middle) of the semester to decide that you need a B or an A.

### **Attendance and Lateness**

You should attend class every day. That said, I understand that life happens. Therefore, you are allowed to miss one day due to other outside obligations that arise without any penalty. Afterwards, your score will be reduced by one letter grade for every absence.

### **Email and Emergencies**

I will respond to emails within 24 hours (excluding weekends). As this is a condensed course, I ask that you check your email daily and respond—if needed—with the same diligence as best as possible.

If the campus needs to close due to an emergency, these policies may be changed. You will be notified via e-mail by me if class is cancelled

## **Late Work**

My general policy is that I do not accept late work. I can, however, offer slight extensions for students who ask with enough time and ask with a plan in mind for submitting their work. If you foresee an issue with a due date, plan ahead and let me know so that we can plan with enough time. That is all I ask.

## **Academic Integrity**

Honesty and trust among students and between students and faculty are essential for a strong, functioning academic community. Consequently, students are expected to do their own work on all academic assignments, tests, projects and research/term papers. Academic dishonesty, whether cheating, plagiarism or some other form of dishonest conduct related to academic coursework and listed in the Student Policy Book under "Discipline: Rules of Conduct" will automatically result in failure for the work involved. But academic dishonesty could also result in failure for the course and, in the event of a second incident of academic dishonesty, suspension from the university. Here are the common ways to violate the academic integrity code:

### **Cheating**

Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise. The term academic exercise includes all forms of work submitted for credit

### **Fabrication**

Intentional and unauthorized falsification or invention of any information or citation in an academic exercise.

### **Facilitating Academic Dishonesty**

Intentionally or knowingly helping or attempting to help another to violate a provision of the institutional code of academic integrity.

### **Plagiarism**

The deliberate adoption or reproduction of ideas or words or statements of another person as one's own without acknowledgment. You commit plagiarism whenever you use a source in any way without indicating that you have used it. If you quote anything at all, even a phrase, you must put quotation marks around it, or set it off from your text; if you summarize or paraphrase an author's words, you must clearly indicate where the summary or paraphrase begins and ends; if you use an author's idea, you must say that you are doing so. In every instance, you also must formally acknowledge the written

source from which you took the material. (This includes material taken from the World Wide Web and other Internet sources.)

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Students are encouraged to report incidents of academic dishonesty to course instructors. When academic dishonesty occurs, the following procedures will be followed:]

### Consequences

#### a) Sanctions

The instructor will impose a minimum sanction of failure for the work involved. The instructor also will notify the student and the appropriate academic dean in writing of the nature of the offense and that the minimum sanction has been imposed. The instructor may recommend to the dean that further penalties be should imposed.

If further penalties are imposed, the dean will notify the student immediately and the student will have five working days to respond to the intention to impose additional penalties. The student has the right to respond to the charge of academic dishonesty and may request in writing that the dean review the charge of academic dishonesty as fully as possible.

If the dean determines that no further sanctions will be applied, the instructor's sanction will stand and the instructor's letter to the dean and student will be placed in the student's file. If no further charges of academic dishonesty involving the student occur during the student's tenure at St. Thomas, the materials will be removed from the file upon graduation.

#### b) Previous Incident

If the student has been involved in a previous incident of academic dishonesty, the dean will convene a hearing, following guidelines listed under "Hearings and Procedures" in the Student Policy Book. During the hearing, all violations of academic integrity will be reviewed. The student and the faculty member charging the most recent incident will be present at the hearing.

### IN EITHER SITUATION, A OR B

If the dean determines that further sanctions are warranted, the student will be informed in writing. Among the sanctions considered by the dean will be the following: failure for the course in which the incident occurred; suspension from the university for the following semester; expulsion from the

university; community service; a written assignment in which the student explores the principles of honesty and trust; other appropriate action or sanctions listed under "Sanctions" in the Student Policy Book. The materials relating to the incident, including the instructor's original letter to the student and dean and the dean's decision following the hearing, will become part of the student's file.

#### COMMITTEE ON DISCIPLINE

The Committee on Discipline shall have the authority to investigate the facts of the particular case that has been appealed and the committee may:

Affirm the original decision and sanction.

Affirm the original decision and reduce or increase the original sanction.

Reverse the original decision.

Disallow the original decision and order a new hearing by the dean (or designee).

#### **Disability Statement**

Classroom accommodations will be provided for qualified students with documented disabilities. Students are invited to contact the Disability Resources office about accommodations early in the semester. Telephone appointments are available to students as needed. Appointments can be made by calling 651-962-6315 or 800-328-6819, extension 6315. You may also make an appointment in person in Murray Herrick, room 110. For further information, you can locate the Disability Resources office on the web at <http://www.stthomas.edu/enhancementprog/>.

**Note that the instructor reserves the right to alter this syllabus and course schedule based on the needs of the course and unforeseen circumstances.**

## Schedule

Please note that readings listed below will be covered on that day. Also, there are open bullets on these lists that will be filled in with readings as we proceed through the semester.

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### Week 1 (February 3): Intro

Have read Rodriguez, *Hunger of Memory* and Brandt, “Sponsors of Literacy” [in Readings] before first day of class.

HW: Look over some of the readings for Class Discussion Lead (sign ups Week 2).

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### Week 2 (February 10): Nascent Theory

Sign Up for Class Discussion Lead

- Bitzer, Lloyd. “The Rhetorical Situation”
  - Elbow, Peter. “A Method for Teaching Writing”
  - Berlin, James. “Where do English Departments Really Come From?”
  - Royster, Jacqueline Jones and Jean C Williams. “History in the Spaces Left”
  - “The Bedford Bibliography for Teachers of Writing”
  - Booth, Wayne. “The Rhetorical Stance”
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### Week 3 (February 17): Argument

- Bartholomae, David. “Inventing the University”
  - Corbett, James. “The Changing Strategies of Argumentation”
  - Gage, John. “The Reasoned Thesis”
  - Freedman, Aviva. “Genres of Argument and Argument as Genres”
  - Perelman, Chaim. “Argumentation, Speaker, Audience” and “Premises of Arguments”
  - Murray, Donald. “Finding Your Own Voice”
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### Week 4 (February 24): Discourse and Audience

- Moffett, James. “Teaching the Universe of Discourse”
- Kinneavy, James. “Discourse and The Field of English”
- Ong, Walter. “The Writer’s Audience is Always a Fiction”
- Ede, Lisa and Andrea Lunsford. “Audience Addressed/Audience Invoked”



- Fleming, David. "Fear of Persuasion in the English Language Arts,"
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### **Week 5 (March 4): Process**

- Rohman, Gordon. "Pre-Writing--The Stage of Discovery in the Writing Process"
  - Mills, Barriss. "Writing as Process"
  - Flower, Linda and John R. Hayes. "A Cognitive Process Theory of Writing"
  - Murray, "Writing as Process—How Writing Finds Its Own Meaning"
  - Haas, Christina and Linda Flower, " Rhetorical Reading Strategies and the Construction of Meaning"
  - Takayoshi, Pamela. "Writing in Social Worlds"
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### **Week 6 (March 9): Social Writing**

- Carter, Michael. "The Idea of Expertise—An Exploration of Cognitive and Social Dimensions of Writing"
  - Porter, James. "Intertextuality and the Discourse Community"
  - Harris, Joseph. "The Idea of Community in the Study of Writing"
  - Schreiner, Steven. "A Portrait of the Student as a Young Writer"
  - Elbow, Peter. "Being a Writer vs. Being an Academic"
  - Bartholomae, David. "Writing with Teachers"
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### **Week 7 (March 16): Difference in the Classroom**

- CCCC, "Students' Right to their Own Language" (up to page 23)
  - Kinloch, Valerie "Revisiting the Promise of Students' Right to Their Own Language: Pedagogical Strategies"
  - Peck Macdonald, Susan. "The Erasure of Language"
  - Inman, Joyce and Rebecca Powell, "In the Absence of Grades"
  - Interchanges
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### **Week 8 (March 25): Midsemester Break**

No Class

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### **Week 9 (March 30): Post-Process and Postmodern**

- Faigley, Competing Theories of Process: A Critique and a Proposal
- Fulkerson, Richard. "Composition Theory in the Eighties"

- Miller, Richard. "The Arts of Complicity"
  - Bizzell, Patricia. "Contact Zones and English Studies"
  - Berlin, James. "Rhetoric and Ideology in the Writing Class"
  - Berlin, James. "Post-structuralism, Cultural Studies, and the Composition Classroom"
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### **Week 10 (April 6): Overviews of the Field**

No Discussion Leads; No physical class—online assignments.

#### **Prospectus/Proposal due this week**

##### **Respond to**

- Phelps, Louise Wetherbee. "The Domain of Composition"
  - Hairston, Maxine. "The Winds of Change—Thomas Kuhn and the Revolution in the Teaching of Writing"
  - Berlin, James. "Contemporary Composition: The Major Pedagogical Theories"
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### **Week 11: Conferences on Prospectus and Check Ins**

#### **Week 12: (April 20): Cultural Rhetoric**

- Kerschbaum, Stephanie. *Toward a New Rhetoric of Difference*
  - Gilyard, "Literacy, Identity, Imagination, Flight"
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### **Week 13 (April 22): Where to Now?**

#### **Journal Subscription Due**

- Adler-Kassner, Linda and Elizabeth Wardle. *Naming What we Know*
  - Blake-Yancey, Kathleen. "Made Not Only in Words: Composition in a New Key"
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### **Week 14 (May 6): Conferences for Final Paper**

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**Week 15 (May 13):** Drafts read in class and Take Home Final Exam

- Final Paper due TBD
  - Final Exam due next week/Finals Week
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