



okay seriously who
replaced the dry-
erase markers with
permanent markers

ENGLISH 5913: PRACTICUM IN LANGUAGE & RHETORIC
Amy Vidali, PhD

Tuesdays 12:30-3:30p

office hours: Tuesdays 11-12 and by appt, NC 4022B

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using canvas as our course website

FULL INCLUSION

I am dedicated to including and/or accommodating students with disabilities in my course. I can work in conjunction with the UCD Office of Disability Resources and Services to provide what you require, or we can work it out between us if you would prefer. I'm willing to take suggestions specific to this class to meet your needs.

ABOUT THE COURSE

This course provides you with a theoretical basis for your teaching, because all the teaching "tricks" in the world won't make you a great teacher – you need to be informed by the rich field of rhetoric and composition, and know how to put those theories to use. This class is about understanding some of those theories, applying some to your teaching, and learning where you can locate your own resources in the future. So, this class is both an introduction to the field of composition studies (with some rhetoric in there too), as well as a place to talk about what is going on in your course and workshop new materials.

THE ASSIGNMENTS

Teaching Portfolio & Extended Teaching Philosophy (40%)

Your main project is a Teaching Portfolio. The major component of this teaching portfolio will be your Extended Teaching Philosophy. In this philosophy, you will thoroughly explain your theoretical orientation as a teacher and how it informs your teaching practice. You will be required to pull from the readings in the course and perform additional outside research, and the philosophy should be a paper of seminar quality. The accompanying portfolio contains assignments you believe exemplify this philosophy, which will be a mixture of assignments you used and new assignments for the future. A more thorough assignment will be handed out in class later in the course. DUE: Near end of semester.

▪ **Graduate Responses (two, 10% each)**

There are two formal responses due. In these responses, you should:

- ✓ Identify what you see as the important, central themes of the readings for the week, as related to your teaching. (So not just a summary – we both read the articles already!)

- ✓ Articulate the questions you are left asking. This can be critique, but not simply critique for critique's sake – ask smart questions and I'll help you answer them! (One way to start is, "I get the idea of x, but the question I'm left asking is, why y?")

You will need to respond to the readings for two different class periods, and you can pick which two classes. One of the classes you pick needs to be in weeks #2-#6, and the other in #7-#12. (And please, let's not everyone do #6 and #12!) These responses are a chance to practice the sort of writing you'll do for the Extended Teaching Philosophy (final project) and get feedback from me. No late work will be accepted or reminders given. Also note that this is worth 10% of your grade, so it's not a rambling, personal response, but a short paper 1-2 page paper (single-spaced) where you really engage the theories and smartly putting them to work (I'm not giving everyone As for effort on this).

- **Exemplary Assignment or Activity (10%)**

For one class period, you'll develop a dynamic take-home assignment or in-class activity that demonstrates/focuses on the principles for that week, and that is ready-to-go for your fellow TAs to use. (You will sign up for one day.) Bring copies for everyone, plan to discuss what you created in our class for 5 minutes (informally), and then post to the CompTrain wiki (after our discussion in case you want to make changes). You will be graded on effort demonstrated and your ability to connect to the content of the class/readings for that day, though in some cases those connections may be more abstract, depending on the unit. What you design *can* be an expanded version of what is required for that day, if that applies.

- **Journal Review (15%)**

This assignment requires you to produce a page-long, single-spaced overview of a journal in the field of rhetoric and composition. This is to familiarize you with the field before you jump into writing a teaching philosophy. Let me know which journal you are reviewing before you begin (so we end up with a diverse resource). Your audience is others new to the field (like yourself). I've also placed a copy of an article on the history of journals in the field on Canvas for your reference:

- Goggin, Maureen Daly. *Authoring a Discipline: Scholarly Journals and the Post-World War II Emergence of Rhetoric and Composition*. Mahwah, NJ: Lawrence Erlbaum, 2000. 147-184.

Send your review and contribution to me electronically. **DUE: October 15.** I suggest you peer workshop these on your own as I am not requiring a draft.

- **various work (15%)**

This accounts for all the smaller things I ask you to do to prepare for class, such as bringing assignments to workshops, passing reading quizzes, etc. Some work will be credit/half-credit/no credit, and some will be graded.

GRADES AND EXPECTATIONS

According to UCD, letters grades correspond as follows: A=4.0, A-=3.7, B+=3.3, B=3.0, B-=2.7, C+=2.3, C=2.0, C-=1.7, D+=1.3, D=1.0, D-=.7, F=0.0. As graduate students, I expect you to come to class prepared and ready to engage. If you are struggling with the workload, please speak to me. Incomplete grades are discouraged, but if necessary, I will follow UCD policy.

You are expected to follow University Policies and the Student Code of Conduct as defined in the UCD course catalog, and I will follow guidelines from the CLAS Faculty Guidebook in cases of plagiarism. The penalty for plagiarism in English 5913 is failure of the course and whatever additional sanctions decided upon by the Chair of the English Department.

READINGS AND ASSIGNMENTS

The readings and assignments are due on the day they are listed. All readings are posted on Canvas. (Reference readings are not required – just read if you are interested.) Please bring the readings to class so we can discuss them (either hard copy or on a laptop or tablet). If your eyes can handle it, you can adjust PDFs so they print multiple pages on one page.

WEEK #1: 8/20 Why Teach Writing

For this first class, you'll read about shaping your teacherly identity, and absorb one of the major readings in the field, as well as one that responds to it.

- shown in class (some now, some later): Take 20: Teaching Writing (film) (<http://www.bedfordstmartins.com/catalog/static/bsm/take20/>)
- Skorzewski, Dawn. "From Playing the Role to Being Yourself." *Teaching Composition: Background Readings*. Ed. T.R. Johnson. Boston: Bedford/St. Martin, 2008: 99-116.
- Bartholomae, David. "Inventing the University." *When a Writer Can't Write*. Ed. Mike Rose. New York: The Guilford Press, 1985. 134-165.
- reference: Lindemann, Erika. "Why Teach Writing?" *A Rhetoric for Writing Teachers*. New York/Oxford: Oxford University Press, 1995. 3-8.
- *for class*: Just read, absorb, and bring thoughts and questions.

WEEK #2: 8/27 Assignment Design and Audience

You'll read about how to design writing assignments, teaching audience, and how students think about argument.

- Clark, Irene L. "A Genre Approach to Writing Assignments." *Composition Forum* 14.2 (2005).
- ---. "Audience." *Concepts in Composition*. Ed. Irene Clark. Mahwah, NJ: Lawrence Erlbaum Associates, 2003. 141-160.
- Slattery, Patrick J. "The Argumentative, Multisource Paper: College Students Reading, Thinking, and Writing about Divergent Points of View." *Teaching Argument in the Composition Course: Background Readings*. Ed. Timothy Barnett. Boston: Bedford St. Martin: 2002. 361-377.
- We'll talk about planning your second assignment sequence (due next week).
- reference: Ede, Lisa and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *CCC* 35 (1984): 155-71.
- reference: Lindemann, Erika. "What is Writing" (Chapter 2). *A Rhetoric for Writing Teachers*. Third edition. New York: Oxford UP, 1995. 11-20.

for class: (1) Bring thoughts and questions about the readings. (2) Come up with 3-4 audiences students might write "to" (on an as-yet undefined assignment). (3) Also, bring your class planner/grid – I'll be scheduling observations (to begin in a few weeks).

WEEK #3: 9/3 Collaboration and Peer Review

You may already have students working in groups, but it's time to be a bit more thoughtful about how you ask students to collaborate, especially in peer review.

- Trimbur, John. "Consensus and Difference in Collaborative Learning." *College English* 51.6 (October 1989): 602-46.
- George, Diana. "Working with Peer Groups in the Composition Classroom." *CCC* 35.3 (October 1984): 320-326.
- Simmons, Jay. "Responders are Taught, Not Born." *Journal of Adolescent & Adult Literacy* 46.8 (May 2003): 684-693.
- reference: Bruffee, Kenneth A. "Collaborative Learning and the 'Conversation with Mankind.'" *College English* 46.7 (November 1984): 635-52.

for class: (1) Create a group activity assignment based on dissensus (Trimbur), and bring to share. (2) Bring second assignment sequence (pre-assignment, assignment, major text/reading) for workshop.

WEEK #4: 9/10 Responding to Student Writing (You're Getting First Drafts this Week!)

These readings will help you think about what style of responding to student writing will work best for you, including conferences.

- Wilhoit, Stephen W. "Responding to Student Writing." *The Longman Teaching Assistant's Handbook*. New York: Pearson Longman, 2003. 75-99.
- Smith, Summer. "The Genre of the End Comment: Conventions in Teacher Responses to Student Writing." *CCC* 48 (1997): 249-68.
- Hedengren, Beth Finch. "One-on-One Writing Conferences." *A TA's Guide to Teaching Writing in All Disciplines*. Boston: Bedford St. Martin, 2004. 71-80.
- Skorczewski, Dawn "'Everybody Has Their Own Ideas': Responding to Cliché in Student Writing." *CCC* 52.2 (2000): 220-239.
- reference: Learner, Neal. "The Teacher-Student Writing Conference and the Desire for Intimacy." *College English* 68.2 (November 2005): 186-208.
- reference: Bean, John. *Engaging Ideas*. San Francisco: Jossey-Bass Publishers, 1996. 239-253. (Chapter 14, Writing Comments on Students' Papers)

for class: (1) Bring a list of your main priorities and goals in responding to your students' first drafts. (2) Create a rubric you could use for grading your students' first papers (you may or may not use it, and feel free to adapt something from online, but not CompTrain).

WEEK #5: 9/17 Pedagogies and Plagiarism

You'll consider different pedagogical approaches to teaching writing as you think toward your second unit. We'll also think about plagiarism policy (perhaps a pedagogy in itself).

- Clark, Irene. "Process." *Concepts in Composition*. Ed. Irene Clark. Mahwah, NJ: Lawrence Erlbaum Associates, 2003. 1-29.
- George, Ann. "Critical Pedagogy: Dreaming of Democracy." *A Guide to Composition Pedagogies*. Eds. Gary Tate, Amy Rupiper, and Kurt Schick. New York/Oxford: Oxford UP, 2001. 92-112.
- Colvin, Benie. "Another Look at Plagiarism in the Digital Age: Is It Time to Turn In My Badge?" *Teaching English in the Two Year College* 35.2 (December 2007): 149-158.
- reference: Tobin, Lad. "Process Pedagogy." *A Guide to Composition Pedagogies*. Eds. Gary Tate, Amy Rupiper, and Kurt Schick. New York/Oxford: Oxford UP, 2001. 1-18.

for class: (1) Rewrite the Comp Program plagiarism policy after reading Colvin; bring to class. (2) Be ready to discuss your favorite pedagogical approach from the readings.

WEEK #6: 9/24 Genre and Technology

Your third unit will focus on genre and technology, and these readings will help you get started.

- Devitt, Amy. "Generalizing About Genre: New Conceptions of An Old concept." *CCCC* 44.4 (Dec 1993).
- Reiff, Mary J, Anis S. Bawarshi, and Amy J. Devitt. *Scenes of Writing: Strategies for Composing with Genres*. New York: Pearson/Longman, 2004. (excerpts)
- "Why Teach Writing? The WIDE Research Center Collective." *Kairos* 10.1. <http://kairos.technorhetoric.net/10.1/binder2.html?coverweb/wide/index.html>
- Krause, Stephen. "When Blogging Goes Bad: A Cautionary Tale About Blogs, Email Lists, Discussion, and Interaction." *Kairos* 9.1. <http://english.ttu.edu/kairos/9.1/binder.html?praxis/krause/index.html>
- reference: Dunn, Patricia and Kathleen Dunn De Mers. "Reversing Notions of Disability and Accommodation: Embracing Universal Design in Writing Pedagogy and Web Space." *Kairos* 7.1. http://kairos.technorhetoric.net/7.1/binder2.html?coverweb/dunn_demers/index.html
- I will talk about the Unit Three assignment in class.

for class: (1) Think of three genres you might want to teach in the third unit (one safe choice, one creative choice, one other choice). (2) Come ready to talk about ideas for how you might engage technology in your class (what technologies? how? why?).

WEEK #7: 10/1 Linguistics, and the Grammar Impulse

These readings put teaching grammar in a linguistic and political context.

- Lippi-Green, Rosina. *English with an Accent*. London: Routledge, 1997. 7-29.
- Williams, James D. "Grammar and Writing." *Preparing to Teach Writing: Research, Theory and Practice*, 3rd ed. Mahwah, NJ: Lawrence Erlbaum Associates, 2003. 171-180.
- Micciche, Lauren. "[Making a Case for Rhetorical Grammar](#)." CCC 55.4 (2204): 716-737.
- reference: Lu, Min-Zhan. "Professing Multiculturalism: The Politics of Style in the Contact Zone." *Representing the "Other": Basic writers and the Teaching of Basic Writing*. Eds. Bruce Horner and Min-Zhan Lu. Urbana, IL: National Council of Teachers of English, 1999. 166-190.
- reference: Zamel, Vivian. "Strangers in Academia: The Experiences of Faculty and ESL Students Across the Curriculum." CCC 46.4 (1995): 506-21.
- reference: Bean, John. *Engaging Ideas*. San Francisco: Jossey-Bass Publishers, 1996. 53-70. (Chapter 4, Dealing with Issues of Grammar and Correctness)

for class: (1) Select a grammar feature that you think is important. Craft a way to teach it and bring an activity to share, keeping in mind what this week's reading have to say. (2) Bring third assignment sequence for workshop.

WEEK #8 10/8 Diversity and Bias

These readings encourage you to think about how power and identity play out in the writing classroom.

- Brodkey, Linda. "On the Subject of Class and Gender in 'The Literacy Letters' from *Writing Permitted In Designated Areas Only*. Minneapolis: U of Minnesota Press, 1996. 88-105.
- Schell, Eileen. "The Feminization of Composition: Questioning the Metaphors That Bind Women Teachers." *Feminism and Composition: A Critical Sourcebook*. Ed. Gesa E. Kirsch et al. Boston: Bedford St. Martin, 2003. 552-57.
- Delpit, Lisa. "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children." *Cross Talk in Comp Theory*. Ed. Victor Villanueva, Jr. Urbana, IL: NCTE, 1997. 565-588. (originally published in *Harvard Educational Review* in 1988)
- reference: Fox, Tom. *Defending Access: A Critique of Standards in Higher Education*. Portsmouth, NH: Boynton/Cook Publishers-Heinemann, 1999. 1-17. (Chapter 1, "The Backlash Against Access")
- reference: Rose, Mike. "The Language of Exclusion." *College English* 47.4 (April 1985): 341-59.

for class: (1) Draft a paragraph or two about your teacher identity in reference to this week's readings (but focus on you – just let the readings inspire/guide you). This should be a paragraph you could imagine being in your teaching philosophy, where you talk about your own teacher identity and how it impacts your teaching. Prepare to share with the class.

WEEK #9: 10/15 So Emotional: Troubling and Troubled Writing

This unit helps you think about responding to distressed writers, and embracing the emotion – good and bad – that comes with teaching writing.

- Payne, Michelle. *Bodily Discourses: When Students Write About Abuse and Eating Disorders*. Portsmouth, NH: Boynton/Cook Publishers, 2000. (pages TBD)
- Miller, Richard E. "Fault Lines in the Contact Zone." *College English* 56 (1994): 389-408.
- Henry, Sue E. "Vulnerability and Emotional Risk in an Educational Philosophy." *Emotion, Space and Society* 8 (2013): 11-17.

for class: (1) Name three emotions you feel most strongly and/or most often as a teacher (and yes, that statement is intentionally vague). Write them down and a short note for each. (I won't ask you to share these, but be prepared to discuss what you do feel comfortable with.) (2) DUE: Journal review.

WEEK #10: 10/22 Disability Pedagogy

This is my area of expertise, and we'll talk about designing a classroom that supports all learners.

- Brueggemann, Brenda Jo. "An Enabling Pedagogy." *Disability Studies: Enabling the Humanities*. New York: MLA, 2002. 317-336.
- Dunn, Patricia. *Talking, Sketching, Moving: Multiple Literacies in the Teaching of Writing*. Boynton/Cook: Heinemann, 2001. (excerpt)
- Dolmage, Jay. "Mapping Composition: Inviting Disability in the Front Door." *Disability and the Teaching of Writing*. Eds. Cynthia Lewiecki-Wilson and Brenda Jo Brueggemann. Boston: Bedford St. Martin, 2008.
- Determine what kind of learner you are: <http://www.edutopia.org/multiple-intelligences-learning-styles-quiz> and <http://www.personal.psu.edu/bxb11/LSI/LSI.htm>.
- reference: Linton, Simi. "From Reassigning Meaning." *Disability/Teaching/Writing: A Critical Sourcebook*. Eds. Brenda Jo Brueggemann and Cynthia Lewiecki-Wilson, with Jay Dolmage. Bedford/St. Martin, 2005. 174-182. (originally in *Claiming Disability*, NYUP 1998)

for class: Think about the sort of learners your class has been serving, and not serving. Design a class assignment/activity that "moves" or "functions" in a *different* way than your typical assignments/activities, and appeals to a different sort of learner (most likely a learner who is not like you, as we tend to design materials that would work for us!). Bring to share.

WEEK #11: 10/29 TBD (I'll take a class poll on what you're wanting and/or needing.)

WEEK #12: 11/5 Relationships: Literature, Personal Writing, Creative Writing

These readings are designed to give you a chance to think about how your work as a graduate student intersects with your teaching, and to help you understand composition's place among its co-disciplines.

- Miller, Susan. *Textual Carnivals*. Carbondale: Southern Illinois University Press, 1991. 1-7, 45-56.
- Mattison, Michael and Peter Elbow. "A Comment on 'The Cultures of Literature and Composition: What Could Each Learn from the Other?'" *College English* 65.4 (March 2003): 439-443.
- Bartholomae, David. "Writing Without Teachers: A Conversation with Peter Elbow." *CCC* 46.1 (February 1995): 62-71.
- Elbow, Peter. "Being a Writer vs. Being an Academic: A Conflict in Goals." *CCC* 46.1 (February 1995): 72-83.
- reference: Spigelman, Candace. "Argument and Evidence in the Case of the Personal." *College English*, 64.1 (Sep 2001): 63-87.

for class: **Be** prepared to talk about the tensions these readings identify.

WEEK #13: 11/12 Portfolios (Yours & Theirs)

It's time to start thinking (more) about your portfolio, and what you want students to do in theirs.

- Reynolds, Nedra. "Assigning the Reflective Introduction." *Portfolio Teaching: A Guide for Instructors*. Boston/New York: Bedford St. Martin's, 2000. 41-62.
- "Constructing a Teaching Portfolio" (various authors)
- reference: Addison, Joanne and Rick Vandeweghe. "Portfolio-Based Assessment and Professional Development." *English Education* 32.1 (October 1999): 16-33.
- *for class*: (1) Come with a list of what you think should be in your teaching philosophy (not "a" teaching philosophy, your teaching philosophy!). (2) Roughly design an in-class or homework activity that motivates your students to return to their first or second assignment and revise it with "fresh eyes" for the portfolio (no easy task).

WEEK #14: 11/19 Psychic Income & Labor Politics

This is generally a hard but important unit for folks, as composition comes with complex labor politics. It's best that you dig in and understand these issues.

- We'll start with FCQs, and how to do them in your course.

- Willis, Katherine V. "The Lure of 'Easy' Psychic Income." *Tenured Bosses and Disposable Teachers: Writing Instruction in the Managed University*. Eds. Marc Bousquet, Tony Scott, and Leo Parascondola. Carbondale, IL: Southern Illinois UP: 2004. 201-208.
- Hendricks, Bill. "Making a Place for Labor: Composition and Unions." *Tenured Bosses and Disposable Teachers: Writing Instruction in the Managed University*. Eds. Marc Bousquet, Tony Scott, and Leo Parascondola. Carbondale, IL: Southern Illinois UP: 2004. 83-99.
- Papp, James. "OPINION: Gleaning in Academe: Personal Decisions for Adjuncts and Graduate Students." *College English* 64.6 (July 2002): 696-709.
- reference: Schell, Eileen E. "Toward a New Labor Movement in the Higher Education: Contingent Labor and Organizing for Change." *Tenured Bosses and Disposable Teachers: Writing Instruction in the Managed University*. Eds. Marc Bousquet, Tony Scott, and Leo Parascondola. Carbondale, IL: Southern Illinois UP: 2004. 100-110.
- *for class*: (1) Take some time to calculate how many hours you work per week (be honest), then calculate your hourly wage and bring to class. (2) Make a mental note of your favorite teacher movie (broadly defined), which you'll share with the class.

fall break

WEEK #15: 12/3 Workshop, Final Thoughts

- teaching philosophy workshop
- student paper norming