

Eastern Illinois University  
**NEW/REVISED COURSE PROPOSAL FORMAT**

**Please check one:**            ☒ New course    ☐ Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** ENG 5007
2. **Title (may not exceed 30 characters, including spaces):** Composition Pedagogies
3. **Long title, if any (may not exceed 100 characters, including spaces):** Composition Theory and Pedagogy
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3
5. **Term(s) to be offered:** ☒ Fall    ☐ Spring    ☐ Summer    ☐ On demand
6. **Initial term of offering:** ☒ Fall    ☐ Spring    ☐ Summer    **Year:** 2009
7. **Course description (not to exceed four lines):** This seminar focuses on theories and pedagogies of teaching college writing. Students will explore diverse composition pedagogies, be introduced to the various theoretical influences that have shaped the teaching of college writing, and learn about the history of Composition/Rhetoric as a discipline.
8. **Registration restrictions:**
  - a. **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course). This course is not equivalent to any existing course.
  - b. **Prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.
  - c. **Who can waive the prerequisite(s)?**  
☐ No one    ☒ Chair    ☐ Instructor    ☐ Advisor    ☐ Other (Please specify)
  - d. **Co-requisites** (course(s) which MUST be taken concurrently with this one):
  - e. **Repeat status:**    ☒ Course may not be repeated.  
☐ Course may be repeated to a maximum of    hours or    times.
  - f. **Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:
  - g. **Degree, college, major(s), level, or class** to be excluded from the course, if any:
9. **Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive] N/A

**10. Grading methods** (check all that apply): ☒ Standard letter ☐ C/NC ☐ Audit ☐

ABC/NC (“Standard letter”—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**11. Instructional delivery method:** ☒ lecture ☐ lab ☐ lecture/lab combined ☐ independent study/research ☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad ☐ other

## **PART II: ASSURANCE OF STUDENT LEARNING**

### **1. List the student learning objectives of this course:**

- (A) demonstrate breadth and depth of knowledge about the history, theories, and movements within Composition Studies.
- (B) analyze and synthesize diverse composition theories.
- (C) demonstrate preparation to apply composition theories and pedagogies to one's own teaching
- (D) demonstrate effective oral and written communication through leading discussions and formal presentations.
- (E) demonstrate the ability to produce a research article that could lead to presentation or publication.

### **b.If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:**

- **Depth of content knowledge** Objective A
- **Effective critical thinking and problem solving** Objectives B–C
- **Effective oral and written communication** Objective D
- **Advanced scholarship through research or creative activity** Objective E

### **2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:**

- (A) journals and short essays in response to assigned reading.
- (B) participation in discussion and small group work.
- (C) informal and formal presentations about scholarly articles and issues germane to the teaching of college composition.
- (D) written analyses and syntheses of composition theories.
- (E) a semester-long research project that demonstrates knowledge of a specific issue or concern in composition theory and pedagogy.

### **3. Explain how the instructor will determine students’ grades for the course:**

Reading responses/homework	30%
Participation in discussion/presentations	15%
Analysis/synthesis of composition theories	15%
Reflective essay	10%
Research paper	30%

- 4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:**

N/A

- 5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:**

N/A

- 6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix \*.)**

N/A

### **PART III: OUTLINE OF THE COURSE**

**Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.**

The class meets for 15 weeks for one 150-minute session each week. A sample course might run as follows:

#### **Week 1**

Topics: An Introduction to Composition/Rhetoric; Reflection on the Teaching of Writing, the Notion of Composition as a "Service" Course, Process Pedagogy

Readings: "Process Pedagogy," Tobin; "The Givens in Our Conversation: The Writing Process;" "Teach Writing as a Process Not Product," Murray; "Writing as a Mode of Learning," Emig

Assignments: Response journal

#### **Week 2**

Topics: Process Pedagogy, Lesson Planning, Designing Writing Assignments

Readings: "Revision Strategies of Student Writers and Experienced Adult Writers," Sommers; "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy," Ede and Lunsford; "A Cognitive Process Theory of Writing," Flower and Hayes

Assignments: Response journal, student-led discussion about research articles

#### **Week 3**

Topics: Rhetorical Pedagogy, The New Rhetoricians, The Ancient Rhetorical Tradition, Responding to Student Writing

Readings: "The Components of Written Response: A Practical Synthesis of Current Views," Horvath; "Ranking, Evaluating, and Liking: Sorting Out Three Forms of Judgment," Elbow; "The Politics of Reading Student Papers," Schwegler

Assignments: Response journal, student-led discussion about research articles, response and

evaluation of student writing

**Week 4**

Topics: Rhetorical Pedagogy, Genre Pedagogy, Responding to Student Writing  
 Readings: "What Is Rhetoric and What Can It Do for Writers and Readers," Murphy; "The Genre of the End Comment: Conventions in Teacher Responses to Student Writing," Smith; "Minimal Marking," Haswell; "Teachers' Rhetorical Comments on Student Papers," Connors  
 Assignments: Response journal, student-led discussion about research articles, response and evaluation of student writing

**Week 5**

Topics: Expressive Pedagogy, Voice in Writing  
 Readings: "Expressive Pedagogy: Practice/Theory, Theory/Practice," Burnham; "Democracy, Pedagogy, and the Personal Essay," Haefner; "When the First Voice You Hear Is Not Your Own," Jones Royster; "A Method for Teaching Writing," Elbow  
 Assignments: Response journal, student-led discussion about research articles, short essay about experiences in writing classrooms

**Week 6**

Topics: Collaborative Pedagogy, Approaches to Peer Review and Group Work  
 Readings: "Collaborative Pedagogy," Moore Howard; "Collaborative Learning and the 'Conversation of Mankind,'" Bruffee; "Consensus and Difference in Collaborative Learning," Trimbur  
 Assignments: Response journal, student-led discussion about research articles, collaborative writing exercise

**Week 7**

Topics: Critical Pedagogy, Social-Epistemic Pedagogy, Critical Literacy  
 Readings: "Critical Pedagogy: Dreaming of Democracy," George; "Contemporary Composition: The Major Pedagogical Theories," Berlin; "Reality, Consensus, and Reform in the Rhetoric of Composition Teaching," Myers; "Diversity, Ideology, and Teaching Writing," Hairston  
 Assignments: Response journal, student-led discussion about research articles, prospectus/proposal due for the research project

**Week 8**

Topics: Cultural Studies Pedagogy  
 Readings: "Cultural Studies and Composition," George and Trimbur; "Inventing the University," Bartholomae; "Cognition, Convention, and Certainty: What We Need to Know about Writing," Bizzell; "Professing Multiculturalism: The Politics of Style in the Contact Zone," Lu  
 Assignments: Response journal, student-led discussion about research articles

**Week 9**

Topics: Feminist Pedagogy  
 Readings: "Feminist Pedagogy," Jarratt; "Composing as a Woman," Flynn; "Composition Studies from a Feminist Perspective," Flynn  
 Assignments: Response journal, student-led discussion about research articles

**Week 10**

Topics: Service-Learning Pedagogy, Civic Engagement Initiatives in Composition

Readings: “Community-Service Pedagogy,” Julier ; “The Public Intellectual, Service Learning, and Activist Research,” Cushman; “Teacher Education and the Politics of Engagement: The Case for Democratic Schooling,” Giroux and McLaren  
Assignments: Response journal, student-led discussion about research articles; peer review of analysis/synthesis of composition theories

### **Week 11**

Topics: Writing Across the Curriculum, Writing in the Disciplines, Writing Assessment, Writing Portfolios

Readings: “The Pedagogy of Writing Across the Curriculum,” McLeod; “Writing to Learn: Writing Across the Disciplines,” Herington; “Writing as Learning Through the Curriculum,” Knoblauch and Brannon

Assignments: Response journal, student-led discussion about research articles; analysis/synthesis of composition theories due

### **Week 12**

Topics: Basic Writing Pedagogy, Types of Basic Writing Courses

Readings: “On the Academic Margins: Basic Writing Pedagogy,” Mutnick; “Narrowing the Mind and Page: Remedial Writers and Cognitive Reductionism,” Rose; Braddock; “Grammar, Grammars, and the Teaching of Grammar,” Hartwell

Assignments: Response journal, student-led discussion about research articles, Peer Review of and/or Conferencing about the Research Paper

### **Week 13**

Topics: Argument-Based Composition Pedagogy

Readings: *Teaching the Argument in Writing*, Fulkerson; “Teaching Academic Writing as Moral and Civic Thinking,” Stotsky

Assignments: Response journal, student-led discussion about research articles, Research Paper due

### **Week 14**

Topics: Technology and the Teaching of Writing

Readings: “Technology and the Teaching of Writing,” Moran; “Distant Voices: Teaching and Writing in a Culture of Technology,” Anson

Assignments: Response journal, student-led discussion about research articles

### **Week 15**

Topics: The Future of Composition

Readings: “Composition Studies and ESL Writing: A Disciplinary Division of Labor,” Matsuda; “Teaching about Writing, Righting Misconceptions: (Re)Envisioning ‘First-Year Composition’ as ‘Introduction to Writing Studies,’” Wardle and Downs; , “Summary and Critique: Composition at the Turn of the Twenty-First Century,” Fulkerson

Assignments: Short reflective essay on the composition theory and pedagogy due

## **PART IV: PURPOSE AND NEED**

### **1. Explain the department’s rationale for developing and proposing the course.**

ENG 5007 will introduce the theoretical influences that support teaching composition at the college level. ENG 5007 will introduce graduate teaching assistants to a broad range of composition theory and pedagogy that will prepare them for teaching. In addition, this general but detailed introduction to composition theories and pedagogies will prepare M.A. candidates with emphases in Composition/Rhetoric for their advanced coursework and their careers.

**2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.**

This course is designed as a graduate-level seminar in composition theory and pedagogy for graduate assistants in English and graduate students with a concentration in Composition/Rhetoric within the English graduate program. The course prepares students to become reflective and theoretically grounded teachers of writing at the college level.

**3. If the course is similar to an existing course or courses, justify its development and offering.**

- a. If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.**
- b. Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.**

At present, graduate teaching assistants are required to take ENG 5011, a special topics course in composition, rhetoric, or professional writing. As a special topics course, ENG 5011 bypasses the more foundational issues of composition and, depending on the topic, does not always address composition pedagogy in detail. ENG 5007 is designed specifically to provide all graduate assistants with the strong composition foundation they will need and to prepare Comp/Rhet graduate students for their advanced coursework.

**4. Impact on Program(s):**

- a. For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**
- b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

ENG 5007 will replace ENG 5011 as the required composition course for all graduate teaching assistants. M.A. candidates with an emphasis in Composition/Rhetoric will be required to take ENG 5007 and one section of ENG 5011 for their degree requirements. (Currently, candidates in Comp/Rhet are required to take 5011 twice.) M.A. candidates with an emphasis in Professional Writing will be required to take either one section of ENG 5007 and one section of ENG 5011 or two sections of ENG 5011. A section of 5007 would be offered in the fall semester; a section of 5011 would be offered in the spring semester.

**If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted. Proposal is attached.**

## **PART V: IMPLEMENTATION**

**1. Faculty member(s) to whom the course may be assigned:**

This course will be assigned to faculty members who specialize in composition/rhetoric, such as Binns, Coleman, Fredrick, Markelis, Murray, and Taylor.

**If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.**

**2. Additional costs to students:** No additional costs will be required.

**Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)**

**3. Text and supplementary materials to be used (Include publication dates):** Possible assigned texts include *A Guide to Composition Pedagogies* (2000). Eds. Gary Tate, Amy Rupiper, and Kurt Schick.; *Cross Talk in Comp Theory* (2003). Ed. Villanueva, Victor; *Teaching the Argument in Writing* (1996). Fulkerson, Richard.

## **PART VI: COMMUNITY COLLEGE TRANSFER**

**If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded. N/A**

## **PART VII: APPROVALS**

**Date approved by the department or school:** November 20, 2008

**Date approved by the college curriculum committee:** February 4, 2009

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA:** CGS:

\*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

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