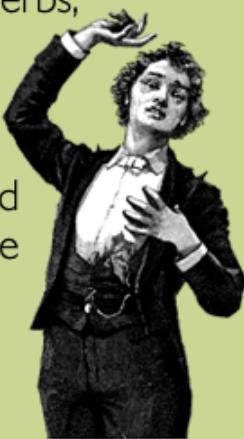


# ENG 699:

## CONTEMPORARY THEORIES OF COMPOSITION

First they came for the verbs,  
and I said nothing  
because verbing weirds  
language. Then they  
arrived for the nouns, and  
I speech nothing because  
I no verbs.



som eecards  
user card

**When:** Thursday | 6:30-9:10

**Where:** Robert Bell 284

**Professor:** Dr. Rory Lee

**Email:** [ralee2@bsu.edu](mailto:ralee2@bsu.edu)

**Office:** RB 2108

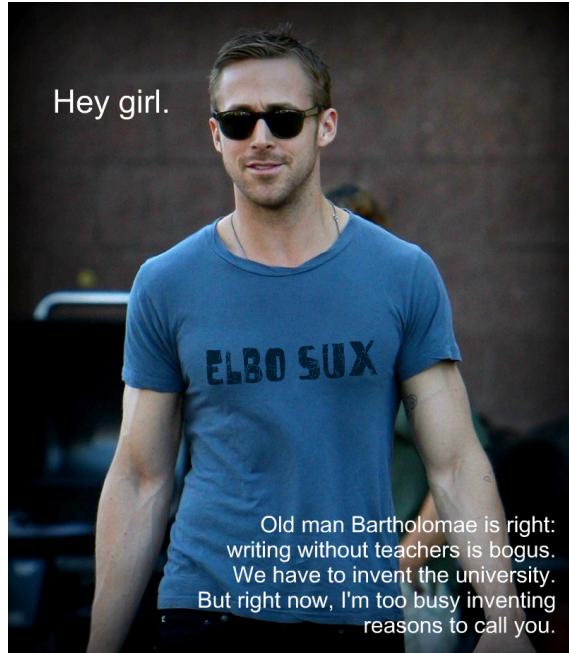
**Office Hours:** T-TH, 3:30–  
5:00

## COURSE DESCRIPTION:

As the title implies, this course will attend to current theories in the field of Composition and, in doing so, to the way those theories shaped and continue to shape the history, work, and identity of the field as a whole and the teaching of writing in particular. However, in order to understand the current, we must first understand, and thus will turn first toward, Composition's rich (albeit brief) history. To this end, we'll read about, analyze, and discuss foundational moments in the field (some of which are situated as the birth of Composition as an academic discipline), and we'll examine the different paradigms, including the epistemologies in which they're rooted, that together form a master narrative for the field.

Along the way, we'll also attempt to challenge this master narrative by considering what and who has been elided, how, and why. In surveying both the master narrative and its margins, we'll attempt to put into praxis the Burkean idea that "a way of seeing is also a way of not seeing."

Equipped with an historical and theoretical gloss of Composition's origin(s), we'll then grapple with current concerns in the field (some of which aren't so new) and the theories surrounding them. Such concepts and corresponding theories pertain to but are not necessarily limited to: *the rhetorical situation, epistemology, ideology, subjectivity, invention, (post)process, audience, grammar, research methodologies, voice, genre, ecologies,*



*literacy, collaborative learning, remix, multimodality, technology, and fake news.*

In exploring these concepts and theories, we'll contemplate questions such as:

- What was, is, and might be the identity and focus of the field of Composition?
- What is first-year composition (FYC), and how has it been, and how might it be, taught?
- How do we negotiate the personal and the social, and how does subjectivity inform writing?
- Who owns writing, and what does it mean to own writing?
- What is the role of extracurricular writing, and what role might it play in the composition curriculum?
- How might calls for the development of an undergraduate major expand the scope of the field and its viability as an academic discipline?
- How is writing a technology, and how is writing always performed with and through technology?
- What is fake news, and how might we address and teach against it?

In exploring the current and the way it's molded from and informed by the past, we'll be able not only to understand better the disciplinary histories, discussions, and work of the field but also to work with, critique, and contribute to them in meaningful ways.

Because the scope of this course can be rather capacious, we'll ground and orient ourselves by working within three units in particular:

- **Unit 1:** Historical Paradigms
- **Unit 2:** CCCC Chair Addresses and Post-Process Theories
- **Unit 3:** Composition as Januslike

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## COURSE GOALS AND OUTCOMES:

Upon successfully completing this course, you'll be able to:

- understand the robust, complex, and sometimes competing histories of the field of Composition and the tenuous status the field has as a discipline within the academy;
- comprehend how epistemology underpins and influences the practice, interpretation, and teaching of writing;
- discuss confidently prominent works in Composition, theories of composition, and major movements in Composition as well as the historical contexts that inform them;
- trace common themes and trends as well as points of departure between and amongst concepts, issues, theories, and movements in Composition;



- identify, explore, and employ theories of composition that guide the teaching of writing and the creation and design of effective texts appropriate for different rhetorical situations;
  - possess a language and a vocabulary that you can use to describe and teach composition theory, various texts, and your interactions with them;
  - approach, understand, and respond more appropriately to the endless rhetorical situations you encounter/create;
  - develop a well rounded, critical understanding and definition of composition theory and practice; and
  - play.
- 

## TEXTS:

*Cross-Talk in Comp Theory: A Reader*. 3rd Ed.  
Eds. Victor Villanueva and Kristin L. Arola.  
NCTE, 2011.

Dobrin, Sidney. *Postcomposition*. Southern Illinois UP, 2011.

McIntyre, Lee. *Post-Truth*. The MIT Press, 2018.

Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*.  
Southern Illinois UP, 2012.

*The Norton Book of Composition Studies*. Ed.  
Susan Miller. Norton, 2009.

*Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen.  
Bedford/St. Martin's, 2006.

Yancey, Kathleen Blake, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. Utah State UP, 2014.



## PROJECTS:

- Visual Representation of Major Theories in Composition 10% (100 points)
- CCCC Chair Addresses Presentation 15% (150 points)
- Keyword Literature Review 20% (200 points)
- Keyword Remix 10% (100 points)

• Seminar Project	20% (200 points)
• SRRs (3 at 50 points per)	15% (150 points)
• Takeaway and Artifact (5 at 20 points per)	10% (100 points)

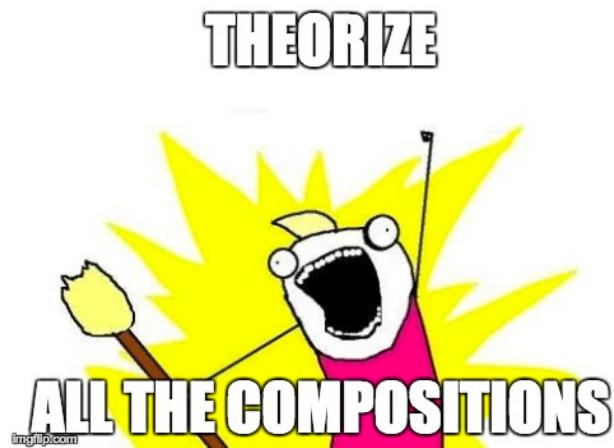
**Total:** 1,000 points

*All projects must be completed to earn a passing grade in this course.*

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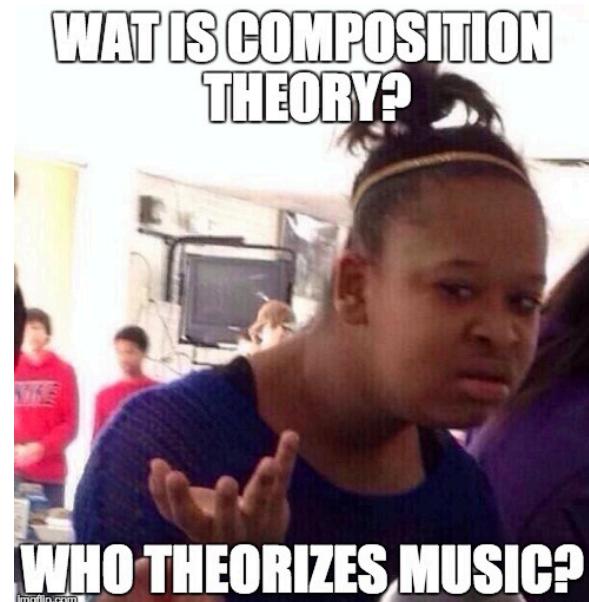
## PROJECT DESCRIPTIONS:

- **Visual Representation of Major Theories in Composition (10%):** After completing the first unit, during which you'll explore in part the different paradigms that together construct a master narrative for the field of Composition, you'll compose a visual representation of the major movements in Composition and the theories underpinning them. You can create this visual representation using whatever composing tools you feel are appropriate, and the final product can be in print or digital. Your visual representation will also be accompanied by a *rhetorical rationale* wherein you'll both articulate your composing process and defend the rhetorical decisions you made during that process. You'll share your visual representation in class on the day it's due. **DUE: Thursday, September 27th.**
- **CCCC Chair Addresses Presentation (15%):** During the second unit, you'll familiarize yourself with various CCCC Chair Addresses, and afterward, you'll construct and deliver to the class a 10-15 minute presentation on a set of CCCC Chair Addresses (2-4) of your choosing. You can work with Addresses we cover explicitly in class and/or ones we don't. Your presentation should provide (1) a summary of each Address you select, (2) a synthesis of the set of Addresses you selected that puts them in dialogue with one another and that teases out the connections between and amongst them, and (3) a "So What? Factor" that situates this work in the broader contours of the field and that explains why these Addresses and the implications thereof are important and worth our attention. Your presentation should also include some sort of visual component (e.g., handout, PowerPoint, Keynote, Prezi, etc.). **DUE: Thursday, October 18th and 25th.**
- **Keyword Literature Review (20%):** After the second unit, you'll pick one keyword in particular and explicate it using no less than 5 sources. Your literature review should be 3-4 pages (single spaced) and should explain how your given



term has been understood and theorized within the field of Composition. DUE: Thursday, November 15th.

- **Keyword Remix (10%):** After writing your literature review on a keyword of your choosing, you'll then reappropriate and remix that literature review into a different, digital genre that you'll deliver to the class. Examples of such genres include but are not limited to podcasts, infographics, and YouTube videos. In your remix, you'll want to introduce and define your keyword, trace its evolution historically, synthesize the theories surrounding it, and illustrate its importance to the field as a whole and the teaching and composing of writing more specifically. DUE: Thursday, November 29th.
- **Seminar Project (20%):** To cap off the semester, you'll create a project that draws from and is informed by the work we've done throughout the semester. Such a project, however you envision it, should be practical in the sense that it has applicability and use outside of our class. Examples of such projects could include but are not limited to a conference proposal and presentation, a composition theory, a course proposal and the curricular design of it, a workshop proposal and the corresponding materials, and a previous or new project revised for publication. DUE: Friday, December 14th.
- **SRRs (15%):** SRRs refer to the intellectual practices of summarizing, responding, and reflecting. During the semester, you'll write 3 SRRs; each of your SRRs should summarize, respond to, and reflect upon that particular week's corpus of readings. In reflecting, you should (1) draw connections between the readings and your own experiences and/or other texts and (2) raise additional questions. If we're reading a set of articles that week, select and focus on 2-3 articles in particular; if we're reading a book, focus on the set of chapters we read. Each SRR should be around 2-3 pages (single-spaced) and can be submitted to me via email. DUE: Thursday, September 6th (#1); Thursday, October 4th (#2); and Thursday, November 8<sup>th</sup> (#3).
- **Weekly Takeaways and Artifacts (10%):** At five points during the semester (when you don't have another project or SRR due), you'll need to post two items on Blackboard in the "Takeaways and Artifacts" page:
  1. a sentence or three that summarizes your major takeaway from that week's (set of) reading(s), and
  2. an artifact (e.g., article, video, image, meme, current event, etc.) as well as a few sentences that briefly explain how said artifact connects to,



complicates, and/or clarifies ideas you encounter in the week's (set of) reading(s).

These takeaways and artifacts are an integral part of our course; they help you and your peers think through theoretical readings and offer each of you the opportunity to shape the class curriculum and discussion. **DUE: August 30th (#1), September 13th (#2), September 20th (#3), October 11th (#4), and November 1st (#5).**

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## CLASS PARTICIPATION AND DISCUSSION:

This course is intended to help you both *know* and *do*: in other words, know composition theory and write about it in well-informed, thoughtful ways. Our collective objective is to be exposed to and see value in different perspectives and to foster *critical thinking*, which is to say: it's one thing to understand the material; it's another to engage with it, discuss it, apply it, critique it, question it, and respond to it. We want to do all of that, not just the understanding.

As such, and as is so often the case in graduate courses, your participation in class is imperative. And if we all participate, you'll want to come to class. Although I'm capable of it, I don't intend to act as a lecturer. In other words, you'll very much dictate where our conversations go. I'll assist us along the way, of course, but in doing so, I'll often look for your input. We truly are, as the metaphor goes, a team.

ME



WHEN NO ONE PARTICIPATES

imgflip.com

While you're in class, please do what you can to make our discussions accessible, productive, and useful to everyone. This takes a great deal of energy; I realize that. Some of the texts we read may seem impenetrable at first because the authors are dense writers, their ideas may challenge your worldview, and/or you're unfamiliar with their historical context. I'll do my absolute best to ensure that our class time is spent meaningfully, but I nonetheless expect you to spend time with the material and work through it in order to help you situate yourself and the reading(s). To help us in this regard, I've attempted to make each week's reading load reasonable with the hope that you'll be able to get through the readings and, what's more, that we'll be able to wrestle with them thoroughly in class.

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## ATTENDANCE:

Coming to class is—*\*surprise\* \*surprise\**—important. Our time spent together as a class sharing ideas, engaging in dialogue, and grappling with larger theories and concepts will prove most beneficial to your development as a student, your understanding of the field, and your continued efforts toward professionalization. If you miss more than one class, you cannot pass the course.

There are “excused” absences, however. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or

jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Lastly, please do let me know if you're going to be absent and why. Attendance is mandatory, yes, but I'm also fully aware that life is messy and complicated and that shit happens. Please do keep me in the loop and updated if extenuating circumstances arise.

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## LATE WORK:

Late work will not be tolerated. In other words, be responsible and punctual in completing your work. A project will be marked down a full letter grade (e.g., A to B) for each class period/week that it is late. That said, extensions are available for those with extenuating circumstances (e.g., ADA, health-related issues, emergencies, severe computer and technical problems, etc.). As such, please do let me know if there's a reason you don't think you'll be able to complete your work on time, so we can negotiate a plan going forward.

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## PLAGIARISM AND ACADEMIC INTEGRITY:

Since we're all here to learn, I assume you won't cheat or plagiarize. Although the concept of originality is fraught and frequently misunderstood and oversimplified, blatant plagiarism is still incredibly tacky. Plain and simple: *it will not be tolerated*.

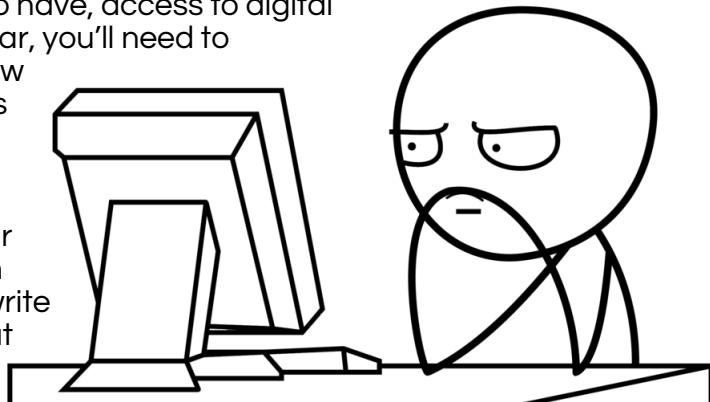
If you have any questions concerning plagiarism and/or citation, please contact me. For more information regarding Ball State's policies on plagiarism and academic dishonesty, you can view the Handbook of Students' Rights and Responsibilities: <http://cms.bsu.edu/about/administrativeoffices/studentrights/policiesandprocedures/studentcode/viiehicspolicy>

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## COMPUTER ACCESS AND PRIVILEGES:

You'll need to have, and I assume you do have, access to digital technologies outside of class. In particular, you'll need to have Adobe Reader (which is free) to view and read some of the assigned readings posted on Blackboard that are in .pdf form.

In addition, I encourage you to bring your laptop/tablet to class, as we'll engage in many exercises that will require you to write and/or work in digital environments. That said, don't abuse your



computer/tablet privileges; that is, don't become physically absent by immersing yourself in your computer/tablet in ways that aren't pertinent to the class and its materials.

In addition, you need to prepare yourself for potential technological problems. Yes, I'm aware that computers crash and work gets misplaced/erased; thus, you need to take precautions and be prepared for that possibility. Save your work frequently. Back up your work. Buy a flashdrive. Create a cloud account. I urge you, however, to explain your situation to me, as we all experience difficulties with computers and other technology.

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## WRITING CENTER:

One key to improving your writing is getting feedback and revision suggestions on your text during the writing process. The Writing Center at Ball State offers free writing feedback sessions (online or face-to-face) to all students. They work with students on essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. Students can make an appointment by going to [www.bsu.edu/writingcenter](http://www.bsu.edu/writingcenter), stopping by Robert Bell 295, or by calling 765-285-8370.

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## DIGITAL WRITING STUDIO:

The Digital Writing Studio (DWS), located in room 116 on the first floor of Robert Bell, provides a working and tutoring space where students (individually or in groups)

1. have access to and can learn how to use digital composing tools, and/or
2. can receive feedback on digital work in progress.

The DWS can help students understand better and work to complete a variety of digital and multimodal projects, such as (but certainly not limited to) constructing a website, producing a video, developing a digital portfolio, creating a blog, leveraging social media, organizing an informational campaign, designing an infographic and other documents, selecting and editing images, crafting a presentation, and writing and producing a podcast. The DWS is equipped with five workstations that house digital composing tools such as Photoshop, InDesign, MovieMaker, iMovie, and more.



In the fall of 2018, the DWS will be open from 11-2 Monday through Friday. Students can drop by during open hours, or they can make an appointment by going to [www.bsu.edu/writingcenter](http://www.bsu.edu/writingcenter).

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## **DISABILITY SERVICES:**

If you need course adaptations or accommodations because of a disability, please contact me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at [765-285-5293](tel:765-285-5293) or [dsd@bsu.edu](mailto:dsd@bsu.edu).

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## **DIVERSITY STATEMENT:**

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff and student body. We are committed to ensuring that all members of the campus community are welcome through our practice of valuing the various experiences and world views of those we serve. We promote a culture of respect and civil discourse as evident in our [Beneficence Pledge](#). For Bias Incident Response service information, go to [bsu.edu/multiculturalcenter/bias](http://bsu.edu/multiculturalcenter/bias) or e-mail [mc2@bsu.edu](mailto:mc2@bsu.edu).

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## **FOLLOW #BSUENGLISH:**

The English Department maintains a blog, Facebook page, and Twitter account. We use these channels to relay information about jobs, internships, immersive learning opportunities, alumni success stories, career ideas, cool events, great books, and literary happenings. If you're thinking about the next step after college, you should definitely follow the English department using these resources.

- Blog: <http://bsuenglish.com>
  - Facebook: <https://www.facebook.com/bsuenglishdepartment>
  - Twitter: @bsuenglish, #bsuenglish
  - Instagram: @bsuenglish
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## **SYLLABUS CHANGE POLICY:**

This syllabus is subject to reasonable modification given the needs of the class. If that happens, I'll keep you posted.

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# COURSE CALENDAR

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Week 1, August 23rd. Salutations, Course Logistics and Overview, and the Rhetorical Situation (52 pages)

- Bitzer, Lloyd. "The Rhetorical Situation." *Philosophy and Rhetoric* 1 (Jan. 1968): 1-14. ([.pdf](#))  
Vatz, Richard. "The Myth of the Rhetorical Situation." *Philosophy and Rhetoric* 6.3 (Summer 1973): 154-161. ([.pdf](#))  
Consigny, Scott. "Rhetoric and Its Situations." *Philosophy and Rhetoric* 7.3 (1974): 175-186. ([.pdf](#))  
Biesecker, Barbara. "Rethinking the Rhetorical Situation from within the Thematic of *Différance*." *Philosophy and Rhetoric* 22.2 (1989): 110-130. ([.pdf](#))  
Martin, Emily. "The Egg and the Sperm: How Science has Constructed a Romance Based on Stereotypical Male-Female Roles." *Signs* 16.3 (Spring 1991): 485-501. ([.pdf](#))

## Unit 1: Historical Paradigms

Week 2, August 30th. Field Origins and Historical Overviews (101 pages)

- Parker, William Riley. "Where Do English Departments Come From?" *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 3-16.  
"A Brief History of Rhetoric and Composition" *The Bedford Bibliography for Teachers of Writing*.  
<<http://www.macmillanhighered.com/Catalog/static/bsm/bb/history.html>>  
Ritter, Kelly, and Paul Kei Matsuda. "Introduction: How Did We Get Here?" *Exploring Composition Studies. Sites, Issues and Perspectives*. Eds. Kelly Ritter and Paul Kei Matsuda. Utah UP, 2012. 1-10. ([.pdf](#))  
Berlin, James. "Contemporary Composition: The Major Pedagogical Theories." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 235-250.  
Faigley, Lester. "Competing Theories of Process: A Critique and a Proposal." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 652-666.  
Berlin, James. "Rhetoric and Ideology in the Writing Classroom." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 667-684.  
Royster, Jacqueline Jones, and Jean C. Williams. "History in the Spaces Left: African American Presence and Narratives of Composition Studies." *CCC* 50.4 (June 1999): 563-84. ([.pdf](#))

**DUE:** Takeaway and Artifact (#1)

Week 3, September 6th. Grammar, Process vs. Product, and Invention: from Current-Traditionalism to Expressivism (127 pages)

- Kitzhaber, Albert R. "The Present State of Freshman Composition." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 257-270.

- Young, Richard E. "Paradigms and Problems: Needed Research in Rhetorical Invention." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 397-413.
- Crowley, Sharon. "The Evolution of Invention in Current-Traditional Rhetoric: 1850-1970." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 333-346.
- Hartwell, Patrick. "Grammar, Grammars, and the Teaching of Grammar." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 205-234.
- Murray, Donald. "Teach Writing as a Process Not Product." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 3-6.
- Kinneavy, James L. "Expressive Discourse." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 372-386.
- Macrorie, Ken. *Telling Stories* (excerpt). *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 297-313.
- Elbow, Peter. "Some Thoughts on Expressive Discourse: A Review Essay." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 933-942.
- Fishman, Stephen M., and Lucille Parkinson McCarthy. . "Is Expressivism Dead? Reconsidering Its Romantic Roots and Its Relation to Social Constructivism." *College English* 54.6 (1992): 647-61. ([.pdf](#))

**DUE:** SRR (#1)

Week 4, September 13th. Emerging Methodologies, Socio-Cognitivism, and Basic/Developmental Writing (106 pages)

- Emig, Janet. *The Composing Process of Twelfth Graders* (excerpt). *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 228-251.
- Flower, Linda and John R. Hayes. "The Cognition of Discovery: Defining a Rhetorical Problem." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 467-479.
- Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 253-277.
- Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know About Writing." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 479-501.
- Shaughnessy, Mina P. "Diving In: An Introduction to Basic Writing." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 291-297.
- Shaughnessy, Mina P. *Errors and Expectations: A Guide for the Teacher of Basic Writing* (Introduction). *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 387-396.

**DUE:** Takeaway and Artifact (#2)

Week 5, September 20th. The Social Turn (Social Constructionism) and the Elbow/Bartholomae Debates (103 pages)

- Hairston, Maxine. "Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 439-450.
- Hairston, Maxine. "'Diversity, Ideology, and Teaching Writing.' CCC 43.2 (May 1992): 179-193. ([.pdf](#))
- Responses to Maxine Hairston, "Diversity, Ideology, and Teaching Writing." CCC 44.2 (May 1993): 248-256. ([.pdf](#))
- Bruffee, Kenneth. "Collaborative Learning and the 'Conversation of Mankind.'" *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 545-562.
- Bartholomae, David. "Inventing the University." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 605-630.
- Bartholomae, David. "Writing with Teachers: A Conversation with Peter Elbow." CCC 46.1 (Feb. 1995): 62-71. ([.pdf](#))
- Elbow, Peter. "Being a Writer vs. Being an Academic: A Conflict in Goals." CCC 46.1 (Feb. 1995): 72-83. ([.pdf](#))
- Responses to Bartholomae and Elbow. CCC 46.1 (Feb. 1995): 84-92. ([.pdf](#))

**DUE:** Takeaway and Artifact (#3)

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## Unit 2: CCCC Chair Addresses and Post-Process Theories

Week 6, September 27th. CCCC Chair Addresses Part 1 (90 pages)

- Lloyd-Jones, Richard. "Views from the Center." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 45-53.
- Irmscher, William F. "Writing as a Way of Learning and Developing." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 63-70.
- Hairston, Maxine. "Breaking Our Bonds and Reaffirming Our Connections." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 132-144.
- Bartholomae, David. "Freshman English, Composition, and CCCC." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 169-184.
- Gere, Anne Ruggles. "Kitchen Tables and Rented Rooms: The Extracurriculum of Composition." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 248-266.
- Royster, Jacqueline Jones. "When the First Voice You Hear Is Not Your Own." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 284-297.
- Barton, Ellen. "Evocative Gestures in CCCC Chairs' Addresses." *History, Reflection, and Narrative: The Professionalization of Composition, 1963-1983*. Ablex, 1999. 235-252. ([.pdf](#))

**DUE:** Visual Representation of Major Composition Theories / Movements / Paradigms

Week 7, October 4th. CCCC Chair Addresses Part 2 (132 pages)

- Selfe, Cynthia L. "Technology and Literacy: A Story about the Perils of Not Paying Attention." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 323-351.
- Villaneuva, Victor. "On the Rhetoric and Precedents of Racism." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 352-369.
- Gilyard, Keith. "Literacy, Identity, Imagination, Flight." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 370-382.
- Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 430-456.
- Hesse, Douglas. "Who Owns Writing?" *Views from the Center: The CCCC Chairs' Addresses 1977-2005*. Ed. Duane Roen. Bedford/St. Martin's, 2006. 457-474.
- Anson, Chris. "Climate Change." CCC 65.2 (Dec. 2013): 324-344. ([.pdf](#))
- Banks, Adam. "[Ain't No Walls behind the Sky, Baby! Funk, Flight, Freedom.](#)" CCC 67.2 (Dec. 2015): 267-279. ([.pdf](#))

**DUE:** SRR (#2)

Week 8, October 11th. Becoming Post-Process: Genre, Ecologies, and Audience (100 pages)

- Devitt, Amy. "Generalizing about Genre: New Conceptions of an Old Concept." CCC 44.4 (Dec. 1993): 573-586. ([.pdf](#))
- Bawarshi, Anis. "The Genre Function." CCC 62.3 (Jan. 2000): 335-360. ([.pdf](#))
- Cooper, Marilyn M. "The Ecology of Writing." College English 48.4 (April 1986): 364-375. ([.pdf](#))
- Dobrin, Sidney, and Christian R. Weisser. "Breaking Ground in Ecocomposition: Exploring Relationships between Discourse and Environment." College English 64.5 (May 2002): 566-589. ([.pdf](#))
- Ede, Lisa, and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. NCTE, 2011. 77-96.
- Ede, Lisa, and Andrea Lunsford. "Representing Audience: 'Successful' Discourse and Disciplinary Critique." *The Norton Book of Composition Studies*. Ed. Susan Miller. Norton, 2009. 813-823.

**DUE:** Takeaway and Artifact (#4)

Week 9, October 18th. CCCC Presentations.

**DUE:** CCCC Chair Addresses Presentation (10-15 minutes)

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## Unit 3: Composition as Januslike

Week 10, October 25th. Palmeri's *Remixing Composition*

Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*. Southern Illinois UP, 2012.

Week 11, November 1st. Dobrin's *Postcomposition Part 1*

Dobrin, Sidney. *Postcomposition*. Southern Illinois UP, 2011. 1-121.

**DUE:** Takeaway and Artifact (#5)

Week 12, November 8th. Dobrin's *Postcomposition Part 2*

Dobrin, Sidney. *Postcomposition*. Southern Illinois UP, 2011. 122-211

**DUE:** SRR (#3)

Week 13, November 15th. McIntyre's *Post-Truth*

McIntyre, Lee. *Post-Truth*. The MIT Press, 2018. 1-172

**DUE:** Keyword Literature Review

Week 14, November 29th. Yancey et al.'s *Writing Across Contexts*

Yancey, Kathleen Blake, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. Utah State UP, 2014.

**DUE:** Keyword Remix

Week 15, December 6th. Composition Antagonists, Composition Maps Redux, and Closing Time.

Zorn, Jeffrey. "English Compositionism as Fraud and Failure." *Academic Questions* 26.3 (2013).  
[http://www.nas.org/articles/english\\_compositionism\\_as\\_fraud\\_and\\_failure](http://www.nas.org/articles/english_compositionism_as_fraud_and_failure)

Bauerlein, Mark. "Where Are Rhetoric and Composition Going?" *The Chronicle of Higher Education*. 28 Jan. 2008.  
<http://chronicle.com/blogs/brainstorm/where-are-rhetoriccomposition-going/5650>

Bauerlein, Mark. "What is Rhet/Comp for?" *The Chronicle of Higher Education*. 3 April 2008. <<http://chronicle.com/blogs/brainstorm/what-is-rhet-comp-for/5836>>

Teller, Joseph. "Are We Teaching Composition All Wrong?" *The Chronicle of Higher Education*. 3 October 2016. <<http://www.chronicle.com/article/Are-We-Teaching-Composition/237969>>

Hesse, Doug. "We Know What Works in Teaching Composition." *The Chronicle of Higher Education*. 3 January 2017. <<http://www.chronicle.com/article/We-Know-What-Works-in-Teaching/238792>>

**DUE:** Seminar Project (Friday, 12/14)