A NEW VISION FOR INTRODUCTION TO WRITING STUDIES

A pedagogy thesis presented
by
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ABSTRACT OF THESIS

Submitted in partial fulfillment of the requirements for the degree of Master of Arts in English in the College of Social Sciences and Humanities of Northeastern University
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Abstract
The following is a pedagogy thesis designed for an Introduction to Writing Studies Course. This course is meant for undergraduate students with little to no background in Composition and Rhetoric, and is meant to fulfill a major or minor requirement. The opening material includes a critical introduction and an annotated bibliography, both of which explain the choices I made in designing this course. The rest of the material is representative of the course itself, including: a syllabus, lecture notes, assignment sheets, and rubrics. This course is the culmination of my experiences as a student, teaching fellow, and writer here at Northeastern University.
# TABLE OF CONTENTS

Abstract 2

Table of Contents 4

Critical Introduction 5

Annotated Bibliography 15

Syllabus 21

Assignments and Rubrics 27

Lecture Notes 38

Teaching Philosophy 104

Curriculum Vita 105
A New Vision for Introduction to Writing Studies

For the purpose of this pedagogy thesis, I set out to create an undergraduate Introduction to Writing Studies course, which would serve as an elective for a number of majors or minors, including English, Communication studies, Journalism, etc. In designing the course, I anticipate that students will have little to no background in composition and rhetoric. My goals for this course were to give students a broad overview of US composition studies, while highlighting the interdisciplinary connections of the field, granting students an opportunity to explore a variety of topics and discussions. I divided my course into four units in order to present material through various, structured, overarching topics. These units include:

- Histories of writing in the US
- Models of understanding
- Writing communities
- Writing in new media & digital identities

Within the units, I also structured different assignments to offer students the chance to “try out” different research methods from the field: the first requires students to visit a university archive, digging up the past to make some sort of claim about their chosen artifact; the second serves as a miniature ethnography, requiring them to observe a place of writing; the final project, although quite unconventional, challenges students to consider digital spaces and the construction of identity in these spaces. Although not a comprehensive coverage of the field, together, these units will guide students through some of the different theories and practices of writing studies.

The Landscape of Introduction to Writing Studies

To begin designing my own course, I researched the design and structure of other Introduction to Writing Studies courses. I conducted research using Google, looking for open-
access syllabi and introductory course information. My search resulted in over 15 different courses. Despite this quantitative success, I was only able to make use of a small fraction of my findings. The most striking thing I found in this research was a lack of undergraduate Introduction to Composition Studies courses. My results often consisted of materials for graduate level courses or courses for first-year composition. Although these results brought some useful material, it mostly brought material unsuited for an introductory undergraduate course.

Course Structure

To begin, I was interested in looking at how others have structured their own introductory courses, despite undergraduate/graduate level distinctions. Many, like my own, began with a history of writing. This was often followed by units with some variation of the following titles: “writing in society,” “writing in the world,” “writing in the community;” they were essentially focused on writing that happens outside of the classroom. Countering these units, many often contained units focused specifically on writing that happens inside the classroom. Like my own syllabus, there were a number of syllabi that dedicated concluding units to discussions of digital composition, emerging media, and the relationship between technology and writing. Although many of the syllabi were designed for graduate-level classes, I found the structure of these courses suitable for my own course.

Readings

Across many of the syllabi there were also common threads and trends in regards to assigned readings, and although I could not incorporate all of these into my own course design, they did offer me starting points for thinking about readings to assign. The most frequently assigned text was Victor Villanueva’s edited anthology *Cross-Talk in Comp Theory*. This compilation of essays written by different composition scholars offers a strong foundation in composition
theory, laying out the different concerns of scholars in the field. Also frequently assigned was Mike Rose’s *Lives on the Boundary*. Rose prompts his readers to reconsider remedial writers and their writing, offering a glimpse at the consequences of such a label and showing that sometimes, the label is not reflective of the work students do. Other less frequent, but still multiply assigned, readings included: *Handbook of Research on Writing* (Bazerman), “Introduction” to *The Origins of Composition Studies in the American College, 1875-1925: A Document of History* (Brereton), *Composition in Four Keys* (Wiley, Gleason, & Phelps), and *Rhetoric and Composition: An Introduction* (Lynn). While I did adopt some of these titles, or excerpts from them, into my own course, this reading list also served as a guide for further research. Using citations from these readings, I was able to find authors and their works to incorporate in my own syllabus.

**Assignments**

Across many of the syllabi, I found that course blogs were a primary assignment. Blogs were used to fill a number of purposes: explore ideas outside of class discussion, continue and elaborate upon course discussions, or more generally, they served as an outlet to write about ideas, even if they were only minimally related to the course theme. Blogs are a great space in that they prompt academic discourse, expanding classroom discussions in an online and informal space. However, blogs are limited in that they can sometimes feel separate from class discussions, rather than fully integrated parts of the course.

Apart from course blogs, other assignments found were: argumentative papers meant to identify issues in the field, in-class presentations based on the course readings, group research projects based on issues in the field, reading responses, literacy narratives, and scholarly journal reports. While these assignments are useful in getting students to think about the landscape of the field, I felt that they were not always appropriate for an introductory course for undergraduates.
Introduction to Writing Studies Teaching Practicum

During my process of course design, not only did I research previously designed writing studies courses, but I was fortunate enough to take part in the construction and teaching of an Introduction to Writing Studies course at Northeastern, under the direction of Dr. Mya Poe. This experience was the most influential in my course design, as it gave me the opportunity to try out assignments and readings in a classroom and reflect on their effectiveness. While my course does adopt similar components from this course, it is not a direct reflection of it and steers away from this course in many different ways. The teaching practicum course was designed to give students an overview and introduction to the research and issues found in composition studies. The course was structured around multiple units, and included different assignments, which allowed students to partake in research methodologies in the field.

Course Structure

We began our Introduction to Writing Studies course with a unit on the history of writing, culminating in an archival research project; my own course begins similarly. The following unit focused on two different research models in composition studies, the cognitive model and the social, which allowed students to better understand how and why people in the field think about writers and their writing. The following unit focused on writing in school, and in different fields which included architecture, science history, and literature, to name a few. We concluded the course with a unit on writing in the world, looking at writing research from China, Mexico, Argentina, and the Middle East.

Readings

For this class, we primarily assigned articles and readings with an emphasis on empirical research. Although a majority of the readings were scanned chapters or articles, we did assign
two books: Mike Rose’s *Lives on the Boundary* and Xiaoye You’s *Writing in the Devil’s Tongue: A History of English Composition in China*. The students in our class were particularly receptive to Rose’s book, as many of them were unfamiliar with remedial programs and the challenges these students faced. You’s book also sparked some fruitful discussion surrounding second-language English instruction in America, and how students struggle with adapting from the traditional instruction they receive in China. Lastly, You’s book was part of a larger unit on international writing research. Students also read composition research from writers in Mexico, Argentina, and the Middle East. Since the class opened with composition studies in the US, this conclusion allowed students to trace back and compare how differently composition is taught and thought about in other places.

**Assignments**

One of the ongoing assignments in this course was a blog hosted on Wordpress.com. We found this assignment to be quite difficult for a number of reasons. First, students were unfamiliar with WordPress and struggled to understand the genre and space of blog writing. More importantly, however, students often either forgot to or chose not to regularly blog. Despite our best efforts dedicating multiple days throughout the semester to in class blog discussions, it often felt like the blogs were separate from course discussions.

Unlike the course blog, one assignment that was especially successful was the archival research project, which I decided to include in my own course. Our students were very receptive to the archives, praising the experience and commenting how they could not imagine the never having been able to discover their own university archives. For this assignment we had students upload their projects to their blogs, which many students found challenging in regards to formatting. Despite formatting challenges, however, they all seemed to truly enjoy their projects
and the archival research process. Not only do students seem to enjoy this kind of work, but archival research is an important part of the field of writing studies and this assignment allows students to be a part of that.¹

Along with the archival assignment, we also had students work on either a think-aloud protocol or oral history project. What we found was that the students who conducted the TAP seemed to be much more successful than those conducting an oral history. In order to prepare students for these assignments, we used in class activities prompting students to think of their own oral literacy histories, as well as having the students conduct TAP in small groups.

Our final project assignment was an ethnographic study, with students selecting their own spaces and groups to observe. At this time, these projects are still in progress and I am unsure of how they went. I do know, however, that our students were successful in conducting in-class field notes of a study space on campus. This was done as a part of class, and the project highlighted the different perspectives involved in ethnographic methods.

Apart from the three major writing assignments and their preparation, we made use of a variety of in class activities. We began many classes with free-writing; some were quite free allowing students to develop their own thoughts and questions, while others were prompted by quotations from the readings or explicit discussion questions. We also looked at student writing as it corresponded with the class readings, and read excerpts from writing in particular disciplines. In this way, students read both the writing and the research done on that particular style of writing, and were able to leave our class with a wider understanding of compositional differences across individuals and disciplines.

¹ Discussions of using archives as a site of research in undergraduate courses has entered the field recently with Wendy Hayden’s “‘Gifts’ of the Archives: A Pedagogy for Undergraduate Research” which was published in the February 2015 issues of College Composition and Communication.
A New Vision for Introduction to Writing Studies

While similar in some areas, the course I designed for this pedagogy thesis is unique and stands apart from those I researched and the teaching practicum I took part in. The largest difference can be found in the structure of my course and its different units, some of the readings I chose to assign, and the assignments I used to thread together my course goals.

Course Structure

I began my course much like the teaching practicum, with two units on the Histories of Writing in the US and Models of Understanding. These provide students with a foundational understanding of composition studies research. My second two units, however, Writing Communities and Writing in New Media & Digital Identities are a departure from the teaching practicum course.

In my unit of writing communities, my goal was to emphasize the different types of writing that take place in different fields. Because I imagine that many of the students taking this class will be coming from a literature studies background, I felt it was important to expose students to the varied writing styles of different fields. My final unit is structured around issues of digital composition, writing for social media, and digital identities. This shift is a clear reflection of my own research interests in the field, including the rhetoric of social movements, cultural geography, and the role of social media writing. With its emphasis on digital technology, multimodality, and social media, I also firmly believe that this unit will offer a space of relation for students, as it incorporates themes and topics they are most familiar with.

Readings
Unlike the teaching practicum course, I chose to assign only chapters, excerpts, and articles in my course. While this could prove a challenge for some students, I enjoyed the variety of styles and reading that this method offered. In my opening unit, while repurposing some of the readings from the teaching practicum course, I introduced new readings like Brereton’s Introduction to The Origins of Composition Studies in the American College, 1875-1925: A Documentary of History, Lerner’s “Archival Research as a Social Process,” and Gere’s “Kitchen Tables and Rented Rooms: The Extracurriculum of Composition.” For my final unit, I incorporated different composition research on multimodal composition, including excerpts from Shipka’s Toward a Composition Made Whole and Yancey’s “Composition in a New Key.” I did, however, pull readings from other disciplines such as Johnson’s Microstyle and Marwick and boyd’s “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience.” I felt it was important to highlight the interdisciplinary connections in my last unit, prompting students to think about new ways that the field of Composition and Rhetoric can begin to talk about digital writing by borrowing from other fields like Communication Studies.

Assignments

Using the teaching practicum course as a learning experience, I included the blog in my own course design, but with adaptations to make the blogs an integral component of classroom discussions. In my course, I included an expert blogger component. The purpose of the expert blogger is two-fold: while it allows students to make direct connections between our in-class discussions and their blogs, it also prompts students to act as discussion leaders and present their ideas to an audience of peers. Rather than using the blogs as a space for reflection of readings from prior weeks, I reinvented the assignment to have blogs serve as spaces to consider the
readings for upcoming class discussions. Using the blogs, students will be able to facilitate in-class discussion without over-prompting on behalf of the instructor.

The inclusion of the blogs in this course was very important to me, as I see blogs becoming a trend in scholarly writing. More and more, scholars are using blogs as a venue for academic discussions. Thus, my goal is to give students early exposure to blogging platforms and the style associated with blog writing. I hope to familiarize students with a (potentially) new genre. Their informal nature also gives students a space to explore ideas and work through the readings, without formal restrictions. By assigning “expert bloggers,” I place the responsibility on students to lead our course discussions, using their own thoughts on the readings. And with the incorporation of students’ responding to each other’s blogs, my goal is to have students facilitate academic discussions both in and out of the classroom.

Assigned with every major writing task in this course, I designated periods for in-class peer review. This was extremely important to my course design, as I see peer review as an important step in the writing process and understand that it is beneficial for everyone who participates. My goals as an instructor are to have students not just focus on the writing product, but rather to have them understand and participate in the writing process. Also, research has shown that peer review sessions, while they allow space for students to receive feedback, actually benefit students who do the reviewing in looking at their own papers.² Meaning, following a peer review session, students will be better prepared to review and edit their own writing. While of course this may not always be the case, it is certainly important to provide an opportunity. By nature, peer review sessions also “force” students to think about their papers

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² In her “A Review of Writing Model Research Based on Cognitive Processes,” Anne Becker addresses the benefits of guided peer review and the transference of knowledge involved post-peer review: “Learning to understand text from the reader’s perspective, for instance, can help writers view text more globally, leading to better revision” (40). Thus, peer revision can ultimately lead students to be more effectively-critical of their own work.
prior to the due date. Because I scheduled in-class peer review sessions on the class meetings before papers were due, students will have to begin drafting their papers ahead of schedule. Although I cannot be certain, I hope that this will prompt students to revise their work and better understand writing as a process.

Lastly, I designed course discussions to include a blend of peer or one-to-one, small group, and whole class discussions. This blending of group sizes allows students to gain a variety of perspectives on material, as well as experience multiple ways of discussing texts. This fusion also allows for a varied flow of ideas, while students learn to work in different contexts and environments. Writing about such variation, Anne Becker comments, “First, it is important to have students work collaboratively on more than one assignment. It is also helpful to vary the make-up of the pairs or peer groups, so that students interact with as many different students as possible” (42). It is my hope that by alternating between these different variations of group discussion sizes, the course will not remain static and students will be optimally engaged, while having the opportunity to work with different class members.

**Conclusion**

Overall, my course is a fusion of my experiences as a student, writing center consultant, and co-instructor. Using research on previously designed introduction to writing studies courses, ideas from courses I’ve attended, as well as my own research interests, I designed my own introductory course targeted at beginning undergraduate students. Upon leaving the class, it is my hope that students will have an understanding of the depth of our field and the varying research that people have done and continue to do. While the projects are done within the context of the classroom, I hope students will see themselves as entering the conversation, doing work that really matters.
Annotated Bibliography

The following bibliography details my rationale for selecting materials from each of the readings below. The readings are meant to emphasize both the field of rhetoric and composition, as well as its interdisciplinary connections with other fields.


The excerpts used from this book deal with various parts of the Arab Spring, happening in different countries. What’s most useful is the fusion of the print medium that addresses the use of the digital (social media, online forums, etc.). This book, organized in different chapters, discusses the role of media and writing during the Arab Spring.


In this chapter from the *Reference Guide to WAC*, the students are introduced to the history of the WAC movement, how it started, and the trajectory of its future. Within the context of the course, this reading offers an introduction to a unit dedicated to writing in different communities. Thus, it offers a nice foundation for students to think about the ways institutions have and continue to influence the teaching of writing beyond FYC.


Bean’s book was a tremendous resource in thinking about using writing in the classroom. Theoretically, Bean provides ways of considering the connection between thinking and writing. He also offers ample ways of bringing writing into classroom activities. I also found this book particularly useful in thinking about my grading rubrics and how to structure rubrics to best help students.


In her longitudinal case study, Beaufort traces the writing development of a college student, “Tim,” in history. She frames her case study around five different “knowledge domains.” This article’s purpose in the course is two-fold: it is meant to show students an example of a longitudinal writing study in the field, while also showing them examples of writing that takes place in different communities. Because this is a course housed in the English department, my hope is that this reading will shed light on the writing that students do in the history department.


In her chapter, Becker offers an overview of composition research that makes use of cognitive models. Her analysis offers students a compressed listing of cognitive models. Becker’s piece offers students a clear understanding of cognitive-based research.

Bizzell, Patricia. “What is a Discourse Community?” *Academic Discourse and Critical Consciousness.*
Paired with Bazerman et al.’s “History of the WAC Movement,” Bizzell’s chapter is meant to foreground our unit on writing communities. Key to understanding the writing that takes place in different spaces and amongst different groups is understanding the term discourse community. Her chapter will prompt students to think about the ways in which writing develops among different groups, while also considering what it means to be a member in and have access to a “discourse community.”


For this course, I assigned chapters 1, 2, 9, and 10. Bolter’s book is useful in that it combines historical studies of the print book in comparison to recent discussions surrounding the digital. In doing so, Bolter invites discussion surrounding our contemporary reactions (and fears) surrounding all that is digital. Also important to the class is Bolter’s discussion of “writing the self” and “writing culture.” These, in particular, act as transitions into discussions of digital identities and the use of social media as a writing space and site of identity construction.


Brereton offers an accessible summary of how composition studies developed in the American College. In his introduction, Brereton highlights the major years and their related developments in composition’s early history. This particular reading has appeared across multiple “Introduction to Writing Studies Courses,” which further highlights the role it plays in discussions around the field’s history.


In this short special edition piece, Cole highlights the important elements of news writing. His reading is meant to guide journalists through the writing stages once research has been collected. This piece is used to supplement Conboy’s discussion on tabloid writing, in that this offers a different perspective on “more official” news writing. Cole also offers a writing activity at the end, using the information in the piece, which makes for a fun in-class activity to work with the reading. Although not from composition studies, this Cole addresses what is valued in news writing and also offers an activity for students to conduct their own news writing.


Although focusing solely on Britain, Conboy offers an interesting analysis of tabloids as a type of discourse community. Conboy discusses the various rhetorical elements of tabloids, emphasizing the need to study this writing as its own community with “set conventions.” Paired with Cole’s piece about news writing, Conboy’s piece is meant to prompt students into thinking about the various types of news and media writing that exist and the reasons one might study them.
Connors' chapter offers a thorough discussion of archival research, specific to composition studies. He addresses both the affordances and limitations of archival research, allowing students to grasp the spectrum of this kind of research. Read prior to completing an archival research project, Connors' chapter will offer students the tools they need to be successful in their own research.


In this chapter, Damon-Moore and Kaestle offer a thought-provoking analysis of the role of gender in magazine circulation starting in the late 1880s. They discuss the role that gender distinction played in advertising and the struggle of male-targeted magazine. This particular reading offers a nice link between the ways we think about magazines today and where those views originated and lends itself to a thorough discussion of today’s advertising standards.


In this article, Fishman offers a past, present, and future of longitudinal writing research. Because this is an introductory level course, this piece serves the purpose of introducing students to longitudinal studies, providing them a general, yet thorough discussion of this kind of research.


Gere’s chapter offers an interesting analysis of writing outside of the classroom, and the pedagogical implications of acknowledging and working with this writing. She uses this writing to facilitate a discussion around the empowering possibilities of writing. Paired with the Damon-Moore and Kaestle piece from the same sourcebook, Gere’s serve as a more general, transition piece into a thorough discussion of the role of magazines.


This chapter from Gordon and Gordon offers a comprehensive analysis of literacy education in Colonial New England, with a particular emphasis on the Massachusetts area. Not only does this reading offer a nice starting point for a discussion about US literacy skills, but also it lends itself to fruitful class discussion and a relation to literature studies. This reading can be nicely paired with a variety of colonial authors including Cotton Mather, Phillis Wheatley, and Samson Occom.


Haas’ article marks a minor shift in the readings, as its primary focus is on reading in a
particular discourse community, with less emphasis on writing done. Despite this shift, the article still offers students an example of how educational development can differ between discourse communities and the individuals within them. Again, this article will challenge students to consider a field apart from their own, introducing scientific learning to an English major course.

As a transition into thinking about social media as a site of writing worth studying, Johnson’s book discusses the ways in which micro writing is in fact its own style—microstyle. Although just the introduction, this piece offers an interesting perspective on the role of microstyle and its potential in the future. Overall, Johnson’s introduction acts as a segue into larger discussions surrounding writing in and for social media.

In his brief discussion of Twitter, Lam begins by claiming that we are adapting our lives to cater to the digital. From there, he laments the trouble with our deeply rooted connection to social media, proclaiming that it makes the death of empathy. Paired with Orenstein’s piece that offers a very different perspective, this piece is meant to prompt students to think about the two perspectives in conversation and cast their own judgments.

This reading pairs nicely with the Connors chapter. Discussing his experience with archival research, Lerner uses the Connors piece as a sort of framing. This particular chapter two different experiences with archival research, and Lerner is certain to summarize what this means for those starting archival research of their own. Again, this reading serves to offer students some tools and tips they will need to be successful with their own research.

In this article, Lotan et al. use a variety of data sets to support the notion that the Arab Spring revolutions were in fact Tweeted. This article highlights the stream of information that flowed across Twitter, and how it impacted various elements of the revolution. This piece is meant to get students thinking about how Twitter, and social media more broadly, can be used during times of social change and revolution.

This article addresses the issue of writing apprehension that many students face—that is, the fear and resistance to a piece of writing before any actual writing has taken place. Paired with Rose’s work on writer’s block, this piece presents students with a (potentially) familiar struggle, studied through the cognitive model of understanding. It also challenges common
perceptions held about those with writing apprehension; despite what these writers believe, the work they produce is on par with their peers who may not be affected by apprehension.


In their study, Marwick and boyd address the ways in which people use Twitter, its context, and the audience they are writing for. The piece offers an example of a thorough research study using social media as the primary focus. I use it in this course as a segue from discussions of writing for Twitter and social media and its different uses to thinking about how social media can be used in periods of revolution and social struggle.


For the purposes of this course, this piece serves as an introduction to ethnographic studies. In her article, Moss provides a detailed discussion of what constitutes ethnographic research and its important elements. She does so by using her own ethnographic research, emphasizing throughout the key points in her own studies. Because the second project of the course is a small-scale ethnographic writing project, I decided to include a piece that is both itself an ethnographic study, while simultaneously serving as an explicit guide to the elements of ethnographic research.


Orenstein’s short piece is a fascinating perspective on the ways in which we use and in some ways rely on social media, particularly Twitter. While acknowledging the benefits of Twitter, and her own interest in the site, Orenstein also raises particular concern around “performance culture” and the risks associated with. Paired with a different article by the same title, Orenstein’s piece will prompt students to think about digital identity construction on social networking sites.


This piece functions in the course as an overview of the social model of understanding. Purcell-Gates et al. offer a thorough, yet succinct, discussion and break down of what the social model of writing “looks like.” Their piece is wrapped up in discussions of literacy, allowing students to think about the contextual and cultural impact on literacy acquisition. I paired this reading with Fishman’s piece on longitudinal studies, as the two offer nice overviews and introductions to the social model of writing research.


In his article, Rose studies several students who have experienced writer’s block, and several who have not. In an introductory level course, students may be at a place to relate to Rose’s students, as they may have experienced writer’s block. While working in this course primarily
as an example of cognitive-based research, this piece also offers suggestions for addressing and combating writer's block.

In her introduction, Shipka presents an overview of why we need to reconsider and redefine the ways we think and talk about composition, multimodal, etc. As an introduction to my final unit on new media and digital identities, Shipka’s introduction offers students a perspective on the ways that researchers think about digital work and the need for a shift in perspective.

Because the unit on new media and digital identities opened with Shipka’s introduction, it made sense to close the unit with her conclusion. In this section of her book, Shipka restates many of her major claims, while offering a future trajectory for the reconsideration of composition and multimodality. She also addresses the skeptics, offering frameworks to address their concerns. As such, it is a great closing piece to both the unit and the course, as it opens discussion of what’s to come in writing studies regarding digital media.

In his chapter, Tiersma claims that the history of writing is inextricably linked to the history of legal studies. He supports his claim by tracing the history of how ancient civilizations made use of writing as a means to further their legal needs. He then moves to today’s legal situation, laying out the different roles that writing plays. Like many of the other pieces, Tiersma’s chapter is meant to offer students a glimpse of the role writing plays in other communities.

Published in 2004, Yancey’s discussion is a bit dated for our current moment. Nonetheless, it is useful in opening a discussion about the ways in which the field has thought about digitality in the writing classroom. It offers space to segue into more recent discussions and offers students the chance to understand how the field was shaped.
Introduction to Writing Studies

Course Description
This course will introduce you to the history, basic theories, research methodologies, and ongoing debates within the field of Writing Studies. Throughout the course, we will consider writing as both a practice and object of study. Over the course of the semester, we will explore historical, rhetorical, linguistic, cognitive, social, and critical approaches to the teaching, study, and practice of writing, in both the U.S. tradition and in global contexts.

Course Objectives
This course will enable you to:
- Develop technical terminology to describe writing.
- Understand major theories of writing.
- Understand and practice major methodological approaches to the study of writing.
- Understand writing processes as explained by researchers, theorists, and fellow writers.
- Understand how cultural and language differences affect writing.
- Know and use strategies for improving your writing.

Course Structure
This course will function as a seminar. We will talk about the readings and class time will be centered on discussion, meaning lectures are infrequent. You are responsible for coming to each class meeting prepared to discuss, and possibly write about, the day’s readings.

Tips for completing the reading assignments: You should read each text with a pen in hand. Identify passages and quotes that you find interesting, difficult, thought provoking, etc. Takes notes while you read. This will help you stay on track but also in recalling comments during our class discussions. You should always bring all readings and your notes with you to class. I will also provide you with reading questions to help guide you.

Tips for completing the written assignments: Before you begin drafting, it is important to do some form of prewriting. Whether this comes in the form of an outline, free-writing, research notes, doesn’t matter. This will help you set forth on the drafting process. I will schedule in class peer review for each assignment. During these sessions, you are expected to be engaged, reading each other’s work carefully and offering insightful feedback. Following this review session, you will then edit your drafts to turn in your final product. I am always available during my office hours to discuss the written assignments in a one-on-one conference.

Required Texts
- All readings will be available as PDFs on Blackboard unless otherwise specified.
Assignment Descriptions/Grading

Engaged Participation (10%): Because our course is functioning as a seminar, class periods will be devoted to discussion and activities. Thus, it is imperative for you to come to class prepared, with all of the reading completed and a few discussion points prepared. I expect each of you to participate regularly, offering productive insight to the class discussion. Each of you is likewise responsible for producing an environment conducive to active participation. This means respecting each other's opinions and offerings throughout class discussion.

Blog (20%): Throughout the semester, you will post regularly on a Wordpress.com blog. This blog is meant to serve as a space where you can make sense of the readings, discussions, and connections between the classroom and everyday life. The blog is an informal writing space where I’ll expect you to post about anything relative to the course. While it is important that you connect your ideas back to the course readings and discussions, you are not required to only talk about these things. I expect you to incorporate visuals and media throughout your posts. Each week, you will be responsible for posting a minimum of 500 words, which is equal to about 2 double-spaced pages. This can be done in multiple short posts, or one long post.

Writing in the Archives (25%): Northeastern University is host to a large archive containing alumni papers, student publications, course catalogs, syllabi, assignments, and more. These collections offer a glimpse into the writing and educational past of the institution that you now attend. For this project, you will learn about the collections housed at Northeastern and practice archival methodologies to conduct your own study of writing in the archives.

Ethnographic Writing Study (20%): For this project, you will be responsible for studying how a particular group makes use of writing and for what means. Using ethnographic methods that we will discuss in class, you will choose an in-person or online community to analyze, with particular attention paid to how the group relies on writing and what kinds of writing are most prominent.

Digital Identity Final Project (25%): Your final project offers you the chance to think about either your own digital identity or that of another public figure. Comprised of multiple parts, you will develop an essay using textual and visual fragments taken from a variety of social media sites. In conjunction with this essay, you will write a reflection in which you consider what it means to have a digital identity and the implications of online writing and identity construction. We will have two days of presentations where you will all share your work with the rest of the class.

Course Policies

Attendance and Lateness
You are expected to be present and engaged at all class meetings. However, I understand that things come up, and you are allowed two absences without penalty. Excessive tardiness will count as an absence, so be on time. If you come to class unprepared, I reserve the right to count you as absent.

Students have the right to a limited number of excused absences due to a religious observance, illness, death in the family, required participation in athletic events, or other serious and unavoidable life circumstances. Students are responsible for notifying instructors when they must miss class for any reason. Instructors are responsible for determining whether a student will be excused from the class. Instructors are reminded that University Health and Counseling Services will not issue Documentation of students’ illnesses or injuries.

Late Submission of Written Work
I will not accept late work, unless prior approval has been granted. If you should need an extension, please ask me first. Otherwise, all late submissions will drop a full letter grade per day that they are late.

Format of Submitted Work
- All documents should be submitted through Blackboard in .doc or .docx format. I will not accept any other file formats, so please plan accordingly.
- When submitting your work on Blackboard, please include your last name and the assignment name in the document title. (Ex: McLaughlin_ArchiveProject.docx).
- All assignments should follow the standard MLA format:
  - Standard 12-pt. font
  - 1” Margins
Academic Integrity
Northeastern University is committed to the principles of intellectual honesty and integrity: the NU Academic Honesty and Integrity Policy is found at http://www.northeastern.edu/osccr/academicintegrity/index.html#Guidelines. The Office of Student Conduct and Conflict Resolution web site (http://www.osccr.neu.edu/) provides extensive information on student conduct, the disciplinary process, and the range of available sanctions. All members of the Northeastern community are expected to maintain complete honesty in all academic work, presenting only that which is their own work in tests and assignments. In English classes, this definition of plagiarism applies not only to borrowing whole documents, but also to borrowing parts of another’s work without proper acknowledgment and proper paraphrasing or quotation. We will discuss effective and responsible use of sources throughout the semester.

Northeastern University Services Available to Students
TRACE (Teacher Rating and Course Evaluation) Participation
At the end of the semester you will be asked to complete an electronic evaluation of the course and your instructor. This electronic evaluation is called TRACE. Please fill out this evaluation at the end of the semester.

Writing Center
The Northeastern University Writing Center is located in 412 Holmes (x4549; for current hours see www.northeastern.edu/writingcenter) in the English Department and offers free and friendly help for any level writer, including help with conceptualizing writing projects, refining your writing process (i.e., planning, researching, organizing, drafting, revising, and editing), and using sources effectively. The Writing Center offers same-day consulting in 136 Snell Library. Online appointments are also available. For writing tips and updates about the Writing Center, follow us via social media: www.facebook.com/NEUWritingCenter and @NEUWrites. Questions about the Writing Center can be directed to Michael Turner, Assistant Director (neuwritingcenter@gmail.com) or Kat Gonso, Writing Center Director (k.gonso@neu.edu).

Peer Tutoring
The Peer Tutoring Program offers a wide range of tutoring services to meet the academic needs of the undergraduate students in many of the introductory level courses, as well as some of the upper-level courses in the NU Core. The goal is to create synergy among students, faculty, and tutors in a collaborative academic environment where the student's personal and academic growth and development is a priority. If you are in need of academic assistance, contact the Peer Tutoring Program Monday thru Friday from 9:00AM to 6:00PM. Peer Tutoring services are FREE and open to all NU undergraduate students. Peer tutoring begins the second week of classes and ends the last day of classes. The Peer Tutoring Program is located in Lake Hall. Call 617-373-8931 or email NUpeertutoring@gmail.com for more information.

Disability Resource Center
The university's Disability Resource Center works with students and faculty to provide students who qualify under the Americans With Disabilities Act with accommodations that allow them to participate fully in the activities at the university. Ordinarily, students receiving such accommodations will deliver teacher notification letters at the beginning of the semester. Students have the right to disclose or not disclose their disabilities to their instructors. For more information about the DRC, go to http://www.drc.neu.edu.

WeCare
WeCare is a program operated through the Office for Student Affairs. The mission is to assist students experiencing unexpected challenges to maintaining their academic progress. WeCare works with the student to coordinate among university offices and to offer appropriate on and off campus referrals to support successfully resolving the issue. WeCare also provide information to faculty and staff to identify Northeastern resources and policies to help students succeed.
The WeCare program is located in the Student Affairs Office in 104 Ell Hall. The hours are 8:30am - 7pm Monday through Thursday and 8:30am - 5pm on Fridays (summer hours subject to change). Call 617.373.4384 or email wecare@neu.edu.

**Snell Library**
Snell Library (http://library.northeastern.edu/) provides research resources typical of a major university library, including online databases and reference materials. The library also houses the Digital Media Commons, which offers a variety of resources for instructors and students regarding multimedia projects:
http://library.northeastern.edu/digital-media-commons
### Course Schedule

#### Weeks 1-3: Histories of Writing in the U.S.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>T. 1/13</td>
<td>Introduction to the course and syllabus review; Introduce Blog assignment</td>
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<tr>
<td>F. 1/23</td>
<td>Library Archive Visit</td>
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#### Weeks 4-5: Models of Understanding

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<th>Date</th>
<th>Topic</th>
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<tr>
<td>T. 2/3</td>
<td>Becker, “A Review of Writing Model Research Based on Cognitive Processes”; <strong>Due: Writing in the Archive Draft for in-class peer review</strong></td>
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<tr>
<td>T. 2/10</td>
<td>Purcell-Gates, Jacobson, and Degener, “Literacy as Social Practice”; Fishman, “Longitudinal Writing Research in (and for) the Twenty-First Century”; Introduce Ethnographic Writing Study Assignment</td>
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<tr>
<td>F. 2/13</td>
<td>Moss, “Ethnography and Composition: Studying Language at Home”</td>
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#### Weeks 6-8.5: Writing Communities

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<th>Date</th>
<th>Topic</th>
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<tr>
<td>T. 2/17</td>
<td>Bazerman et al., “History of the WAC Movement”; Bizzell, “What is a Discourse Community?”; <strong>Due: Proposal for Ethnographic Writing Study</strong></td>
</tr>
<tr>
<td>T. 2/24</td>
<td>Haas, “Learning to Read Biology: One Student’s Rhetorical Development in College”</td>
</tr>
<tr>
<td>F. 2/27</td>
<td>Tiersma, “Writing, Text, and the Law”; <strong>Due: Writing Ethnographic Writing Study Draft for in-class peer review</strong></td>
</tr>
<tr>
<td>T. 3/3</td>
<td>Conboy, “The rhetorical patterns of tabloid language” from <em>Tabloid Britain</em>; Cole, “News Writing”; <strong>Due: Ethnographic Writing Study Final Draft</strong></td>
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</tbody>
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*Introduction to Writing Studies*
Weeks 8.5-14: Writing in New Media & Digital Identities

F. 3/6: Shipka, “Introduction: Multimodality and Communicative Practice” Toward a Composition Made Whole; Introduce Digital Identity Final Project

T. 3/10: Spring Break

F. 3/13: Spring Break

T. 3/17: Yancey, “Composition in a New Key”

F. 3/20: Bolter, excerpts from Writing Space (Chapters 1 & 2)

T. 3/24: Bolter, excerpts from Writing Space (Chapters 9 & 10)

F. 3/27: Johnson, excerpts from Microstyle; “I Tweet, Therefore I am” articles

T. 3/31: Marwick and boyd, “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience”


T. 4/7: Cassel and Al-Zubaidi, excerpts from Diaries of an Unfinished Revolution

F. 4/10: Draft of Digital Identity Draft for in-class peer review and in-class conferences

T. 4/14: Shipka, “Conclusion: Realizing a Composition Made Whole” Toward a Composition Made Whole

F. 4/17: Due: Final Presentations of Digital Identity Final Projects

T. 4/21: Due: Final Presentations of Digital Identity Final Projects

F. 4/24: Last day to submit Digital Identity Final Projects
Course Blog Assignment

Description: You will be responsible for writing a minimum of 500 words per week, as well as posting a brief comment on the blog of at least one of your classmates per week. Your cumulative grade for the blog will be based upon your thoughtful completion of this informal, but substantive, writing and weekly commenting. Your blog should be a place where you feel free to try out ideas, take risks, and explore without worrying about polishing your prose, as you will in your formal writing for the course. I do expect that you will address the course readings in your blog, but you should go well beyond individual “reading responses” to include more expansive, connected thinking. I also advise at least occasional close work with course texts, especially ones you find difficult and/or unfamiliar, as well as making connections across readings we’ve done. Though I won’t respond to every one of your posts—I will comment occasionally—you should always feel free to ask me to respond to anything you’ve written on the blog.

Due Dates:
Expert Blogger: Each of you will sign up for 2-3 expert blogger days. If it is your week for expert blogging, your post will be due by 9am the day of class and should discuss the reading for that day. We will reflect on your blog posts during that class meeting.
Everyone else: If you are not the expert blogger for that day, your post will be due by the next class meeting and should reflect on our class discussion and/or other related topics. You are free to raise new ideas and questions, as long as they are in some way connected to the course material.

Assignment Instructions:
1. Sign up for your free blog using www.Wordpress.com
   ***Note: Wordpress.com is free; Wordpress.org costs money. Be sure to use the right one!
2. Email me your website addresses. I will then send them out to the class so that you may comment on each other’s blog posts. You will also be able to request access to each other’s blogs once you have the website addresses.
   ***Note: There are a number of customization options once you sign up for your blog. There are no specific requirements about customization, just that you need to have blogging capability for the duration of the course. However much or little customization you choose to do is completely up to you.

WordPress Help:
WordPress is fairly user-friendly, but if you’re having trouble, there a number of tutorials on how to begin. One that I found both to the point and useful can be found here: https://www.youtube.com/watch?v=dephDnqTuKc | It is published by user BensTechTips.
If, however, you find that these tutorials are not helpful, please feel free to reach out to me and I can help you get situated.

Privacy Notice
Be sure to adjust your blog so that it is only viewable to certain users. You can do this by going to the Settings Tab → Site Visibility → Select “I would like my site to be private, visible only to myself and users I choose.”
Project 1: Writing in the Archives

Important Project Dates:
- Library Session: F, January 23
- Informal Proposal: T, January 27
- Draft Due & Peer Editing: T, February 3
- Final Project Due: F, February 6

Project Description: This research paper will allow you to situate Northeastern University history within the broader histories of literacy. Using at least two archival sources from the university’s library archives, you will write a research paper that makes an argument about the institutional history of literacy, reading, writing, or teaching of writing at Northeastern. The paper will be both descriptive (What are the documents you found? What information do they contain?) and analytical (What do these documents tell us about the history of literacy, testing, or teaching at Northeastern? How do these documents support or contradict our understandings of these things?).

Requirements: The paper should be 1750-2000 words, equaling about 7-8 double-spaced pages, and should use MLA citation style. Please include visuals, which can be photos of the documents themselves, or images related to the claims you are making and the documents you are working with. This is a research paper and should make an argument. The assignment is due at the start of class on Friday, February 6. Please bring a printed copy; electronic submissions will not be accepted.

Questions to Consider: As you examine your documents, consider some of the following questions:
- What is the source? Who created it and for what purpose? When?
- Who is the intended audience?
- What problem is this source defining or responding to?
- Who/What does the source suggest is to blame for the problem?
- How does this source support or contradict other documents? Your experiences?
- What broader cultural concerns are surfacing in the documents?
- What’s missing from the document?
- What was the result of this document? Did it change anything?
- Did you find any other documents that are connected to this one?

Drafting your Paper: Your argument and the sources you use will determine the structure of your paper. However, you might find the following heuristic, developed from Connors’s “Dreams and Play,” helpful as you begin drafting.

Hypothesis/Thesis: What problem did you begin with? What was your “hypothesis”?
(e.g., I wanted to find out if there has been a literacy crisis at Northeastern. My guess was that at some point in history here that the public or faculty thought student writing abilities were declining for some reason.)

External Criticism: What sources were available to you to answer this question? How did you choose what to include or omit? What kinds of documents were unavailable to you?
What did those documents describe?
(e.g., I found English Department notes from the early twentieth century but not much else. I found a lot of notes from the 1970s about basic writing. These included memos to Deans, letters to the editor, and departmental meeting notes. The notes explained...[here you would summarize the content of the documents])

Internal Criticism: Describe and analyze the sources that support your argument (see “Questions to Consider”). How reliable are these sources? What are the implications of this document? How are they tied to particular cultural contexts? What other sources corroborate the documents you’ve chosen?

Synthesis/Conclusion: How do the sources you’ve chosen—along with other readings you’ve done—come together to support your claim? What role do your own experiences and biases play in the way you’ve understood and synthesized your chosen materials?
Project 2: Ethnographic Writing Study

Important Project Dates:
- 1 Page Proposal: T, February 17
- Draft Due & Peer Editing: F, February 27
- Final Project Due: T, March 3

Project Description: The purpose of this study is two-fold: It is meant to give you the opportunity to develop your own ethnographic study, while at the same time, it is meant to give you an opportunity to think about the ways different groups use writing. Using the ethnographic methods we will discuss in class, you are to study a particular group, either in person or online, and reflect on the ways that the group makes use of writing. Not all writing is necessarily done in words, so it will be important for you to think about what kinds of “writing” the group uses, both textual and visual, and how this information is disseminated. As an ethnographic study, you may find yourself a part of the group’s writing process and making decisions that will influence your findings.

Requirements: The paper should be about 5-6 double-spaced pages, and should use MLA citation style. I’m imagining that you will structure your study after some of the studies we have read in class, making use of subheadings and contextualizing your data. Because this is a case study, you should include some pre-thoughts about what you expected to find, and a discussion section where you talk about what the study showed. It will also be important to introduce your readers to the group you chose to be a part of and study, as well as why you made this choice. The assignment is due at the start of class on Friday, February 27. Please bring a printed copy; electronic submissions will not be accepted.

For Consideration During Your Study:
- What kind of writing does this particular group rely on?
- Who is the intended audience for this writing? Are there multiple audiences intended?
- Is the “writing” primarily textual or visual? Perhaps both?
- Where does the writing “take place?” Is it print-based or digitally focused? How does this affect the message, the medium, and its reception?
- How does the group initiate writing? Is it an individual activity or is it conducted by the group as a whole?
- Who is responsible for the rhetorical decisions?

Examples of Groups to Study:
- Online forums for particular topics
- Subreddits
- On-Campus organizations (i.e.: sports teams, Greek organizations, extra-curricular clubs)
- Academic offices on campus (i.e.: English department, Admissions office)
- A classroom or lab

Requirements
- 1-2 hours of observation (Either 2 mini sessions or 1 longer one)
- 1 Interview
- 1 Artifact

**Note: Ethnographic studies are usually much longer and more in-depth. This project is merely a *taste* of this particular form of research. In many ways, this could be considered more a process study than a technical ethnography.**
Project 3: Digital Identity Final Project

Important Project Dates:
- In-Class Digital Identity Mapping: F, March 20
- Draft Due & Peer Editing: F, April 10
- Individual Conferences: By Appointment (Between your draft and final copy, I’d like to meet individually with each of you.)
- Final Presentations: F, April 17 and T, April 21
- Final Project Due: F, April 24

Project Description: This final project is meant to illuminate our in class discussions surrounding digital literacies and composition, particularly the ways in which people construct identities in online spaces. Using your own digital presence, you will examine the kind of identity that you portray in a variety of social media and digital networks, reflecting on the types of writing you do in these spaces and the implications of your own digital identity. If you would prefer, you may choose to follow another public figure’s image on social media and develop this project using that person.

Requirements: This project is divided into 4 interconnected parts:

1. Digital Identity Mapping: On March 20th you will have the opportunity to map the different spaces in which you have an online presence or rather, digital identity. These categories will help get you started in thinking about the identities you may have online. Although done in-class, this map will be turned in as part of your final project. I will provide the handout for this map.

2. “Found” Social Media Essay: This “essay” will be where you collect the various types of writing you do online. Rather than a traditional essay written for a specific situation, this essay should be a collection of words and images to highlight how your identity is constructed in different online spaces. This part of your project should be 3-4 pages, and is due no later than April 24th.
   *A draft of this is due on April 10th.

3. Reflection: This reflection is meant to help you explain the particular writing choices you made: What specific words and images did you include? Why? What did you find while mapping your digital identity? What did you find while writing your “found” essay? Lastly, and perhaps most important to your reflection, what are the implications of this project? What does the kind of writing done on online spaces tell us about others and ourselves? Your reflection should be 4-5 pages, and is due no later than April 24th.
   *You may choose to bring part of this to your peer review date on April 10th, but it is not required.

4. Final Presentations: On either April 17th or April 21st, you will be presenting your digital identity maps, “found” essays, and reflections to the class. This will allow everyone to see how digital identities vary across people, as well as think about the ways in which digital identity construction is similar. Your presentation should be 5-7 minutes long, and we will have sign ups to determine who will go on what day.

Note: If you choose to use a public figure instead of your own digital identity, you should adapt the above parts to think about digital identity in more general terms, and how these questions relate to the person you chose to “follow.”

Resources:
- Our class readings and discussions will of course help you to think about digital identities and digital literacies, as well as thinking of social media writing in new ways.
- An example “found” essay can be found here: http://brevitymag.com/issues/march-2013/twitterverse/ and Stillman’s reflection about the process of the essay can be found here: http://brevity.wordpress.com/2013/04/04/i-twitter-curatur/
Writing in the Archive Peer Review

- What does the writer want feedback on?
- What does he or she feel are the strongest/weakest parts of the paper?

Does the paper make an argument? How can this argument be strengthened? (i.e.: stronger explanation, more evidence, etc.) Is this argument carried throughout the paper?

What evidence or sources does the writer use to support his/her claim? Are these sources used effectively?

Is the paper both descriptive and analytical, meaning does the writer describe and contextualize the documents and then use the documents to make and support a claim?

Overall thoughts/comments?
Ethnographic Writing Process Peer Review

- What does the writer want feedback on?
- What does he or she feel are the strongest/weakest parts of the paper?

Does the paper contextualize the study? Meaning, does the writer explain the site/people of study for the reader? Does the writer clearly identify the particular group’s use of writing? If not, how can it be improved?

Does the writer thoroughly describe his or her observation experiences? As a reader, what are you left wondering about?

Does the paper include and make use of (an) interview(s) or (an) artifact(s)? How can these pieces of data be better incorporated into the paper?

Overall thoughts/comments?
Digital Identity Peer Review

- What does the writer want feedback on?
- What does he or she feel are the strongest/weakest parts of the paper?

Does the paper make use of different elements from digital spaces? What story do these elements tell?

With your partner, discuss the “found” social media essays you have. Begin thinking about your reflections by asking each other and answering some of the following questions: What did you choose to include and leave out? Why? What does this “found” essay tell you about your own/your public figure’s digital identity?

Overall thoughts/comments?
EnGL1410 Blog Scoring Rubric

*Adapted from Professor Mya Poe’s Rubric*

The goal of the blog is to provide you with a less formal space where you can both make sense of our readings and discussions, but also try out new ideas of your own. Your posts for the blogs might read like short essays, editorials, research studies, etc. Since blogs can be used to serve all sorts of writing purposes, they are not a prescriptive genre for writers. Different writers from different backgrounds will use blogs to serve different purposes. You should use your own blog as a space to work through the course ideas, readings, and discussions.

It is expected that you have read the course material and can accurately discuss the information from those readings. You should also try to connect these readings with the discussions we have in class.

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<tr>
<th>Criteria</th>
<th>Unacceptable</th>
<th>Acceptable</th>
<th>Good</th>
<th>Excellent</th>
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<tbody>
<tr>
<td><strong>Frequency and Deadline</strong></td>
<td>Doesn’t Post</td>
<td>Always Late</td>
<td>1-2 Late Posts</td>
<td>Never Late</td>
</tr>
<tr>
<td><strong>Quality and Insightfulness of Posts</strong></td>
<td>Lack any coherent thoughts</td>
<td>Reciprocates class discussion without proposing new thoughts</td>
<td>Engage with class discussions, while also introducing own ideas</td>
<td>Proposes new thoughts in relation to both discussions and readings; Draws connections across material; Makes use of visual material</td>
</tr>
<tr>
<td><strong>Expert Blogger Day</strong></td>
<td>Does not post or present thoughts for discussion.</td>
<td>Post is late and unrelated to the topic for class discussion</td>
<td>Post is on time, but does not connect to the readings or lead discussion for the class meeting.</td>
<td>Blog post is on time and makes connections to the reading. Prompts discussion during class meeting.</td>
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<tr>
<td><strong>Mechanics, Tone, and Clarity</strong></td>
<td>Unclear, disorganized, unedited, inappropriate tone</td>
<td>Clear points, some typos, attempts organization, respectful tone</td>
<td>Clear, well-organized, and thoughtfully composed</td>
<td>Organized around a compelling or thoughtful idea with accurate mechanics. Makes use of the tone of a blog</td>
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<tr>
<td><strong>Engagement with Course Material</strong></td>
<td>Does not engage with course material</td>
<td>Hardly uses course material or inaccurately references the material</td>
<td>Incorporates and engages with course material</td>
<td>Uses course material and discussions to support assertions made in posts</td>
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Writing in the Archive Rubric

Paper makes a clear argument that is upheld throughout the paper. This argument should be clearly stated in the introduction and is supported by the use of archival material and (possibly) secondary research.

Paper uses archival documents and material in insightful ways throughout the entirety of the paper. While secondary research may supplement information, the archival material is at the fore of the paper’s purpose.

The paper contains sufficient evidence to both support and contextualize the claim being made.

The paper is logically organized and makes effective use of transitions. Topic sentences are utilized to signal the information preceding. In some cases, subheadings are used to navigate chronological structure.

General Comments:
**Ethnography Writing Process Rubric**

The paper clearly describes the site of study, including the audience, conventions, “physical” space, etc.

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The paper makes a clear claim about the relationship between the particular group and how they use writing in their everyday activities. There is a discussion of the types of writing, how the group goes about producing each piece of writing, and the purpose it serves for the group.

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The paper makes use of at least 1 interview and 1 artifact from the observation.

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The writer describes his/her observation as it best relates to the overall discussion in the paper.

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**Digital Identity Rubric**

The writer completed a digital identity map, making an effort to fill each category.

The “found” essay is a collection of words and images, constructed to mark the writer's identity construction in digital spaces. Although not a traditional essay, there is a cohesion and relationship between the words and images.

The reflection clearly and thoroughly discusses the choices made in the “found” essay, explaining what was included, excluded, and why. The writer makes a clear reflection on his/her digital identity practices. Lastly, the reflection identifies and addresses the implications of this project and what it means that identities are constructed in digital spaces.

**General Comments:**
Weeks 1-3: Histories of Writing in the U.S.

Unit Goals

• Understand the histories of writing in the US
• Establish a foundation that students will be able to return to throughout the course
• Introduce students to archival writing research, highlighting its importance in the field
• Generate discussions surrounding the different sites of writing in US history
• Allow students to think about writing outside of familiar contexts, pushing them to understand the long history of writing studies
• Create a foundational understanding of writing studies and composition in the university
Week 1, Day 1: T. 1/13: Course Introduction

Readings:
- None

1. Introduce myself & research interests
2. Students introduce themselves & what brought them here
3. What is Writing Studies?
   a. Field of “English Studies” and its divisions
      i. Literature
         1. American
         2. British
      ii. Linguistics – sometimes housed in English depts.
      iii. Theory – small group; often found among the larger subdivisions
      iv. Writing Studies (Rhetoric/Composition)
   b. Composition first introduced into University in 1875
      i. FYC at Harvard
      ii. Since then, now have expanded into graduate programs, concentrations within the major, WAC programs, etc.
4. Small Group Discussion (leading into large group discussion) of the following questions:
   a. How did you learn to read/write? What do you remember most from childhood? (Pre-K ages) Who was the most important person?
   b. K-12?
   c. College?
5. Syllabus Review
6. Introduce Blog assignment

>>>For Next Class:
Things to think about: Consider the ways religion is tied to literacy in the colonial period. What did you know or think about Colonial literacy before reading this? Did this meet/challenge your expectations?
Week 1, Day 2: F. 1/16: Writing in School – Colonial Period

Readings:
• Gordon and Gordon, “A Light in the Forest: Colonial New England”

1. Blog Check-In
   a. Questions, Concerns, or Issues?

2. Free Write
   a. Consider what you thought about colonial period prior to reading this piece & what you think about it now
   b. 1 question you had after the reading

3. Small group discussions
   a. Share questions each had about the reading
   b. Discussion of the reading

4. Regroup for whole class discussion
   a. Check-in with summaries for small group discussion

5. PowerPoint Lecture on Colonial Literacy
   a. Summary of Gordon & Gordon’s main take-aways
   b. Colonial Literature – Lecture and Excerpts (Mary Rowlandson, Cotton Mather, Phillis Wheatley, Samson Occum)

>>>For Next Class:
Readings: Brereton, “Introduction” from The Origins of Composition Studies in the American College, 1875-1925: A Documentary of History
Things to think about: How does the schooling Brereton describe differ from that of the Colonial period? How do we see the remnants of this in today’s colleges? Changes?
Week 2, Day 1: T. 1/20: Origin of Composition Studies

Readings:
- Brereton, “Introduction” to The Origins of Composition Studies in the American College, 1875-1925: A Documentary of History

1. Free-Write/Group Work
   a. Make a note of important dates (specific years or generalized periods) and their related events from the reading

2. Whole class discussion & time line creation
   a. Begin with summary of Colonial schooling from previous class
   b. Working time line of Composition based on Brereton reading (Drawn on board by student participation)

3. PowerPoint Lecture
   a. Recap of the timeline & discussion of the Brereton piece
   b. Changing shape of education
   c. Emphasize important dates (related to previous time line)

4. Introduce Project #1: Writing in the Archive
   a. Assignment handout
   b. Review important dates associated with assignment
   c. Review purpose & criteria of the assignment
   d. Any questions?

>>> For Next Class:
Readings: None
Things to think about: Review the Northeastern library’s archival collections and begin thinking about what interests you. This will help you best prepare and make the most of our class visit to the archive. Reminder: Meeting in Snell 092 (the archive) for our class meeting on Friday 1/23.

Things to think about: What are Connors’ main tips for archival research? What are the limits to working in the archive? Why do we do archival research? How can these readings help you with your own upcoming writing in the archive project?
Week 3, Day 1: T. 1/27: Archival Research in Writing Studies

Readings:
- Connors, “Dreams and Play: Historical Methods and Methodology”
- Lerner, “Archival Research as a Social Process”

1. Project Ideas Check-in
   a. Circulate around class, check in with “topics” for Writing in the Archive project
   b. **Reminder:** Rough drafts are due in 1 week, T. 2/3 for in-class peer review

2. Free-Writes
   a. For free-writing, think about questions or passages from the reading that really interested you/you want to discuss further
   b. Consider limits for working in the archive, why we do archival research, tips for archival research, etc.

3. Small group discussion
   a. Facilitated by free write thoughts
   b. Handout with key passages from the readings

4. Regroup for whole class discussion
   a. Discuss what each group focused on/found interesting/wanted to know more about
   b. Discussion of the key passages handout

5. Examples of Digital Archives at Northeastern
   a. [http://omekasites.northeastern.edu/ECDA/](http://omekasites.northeastern.edu/ECDA/)
   b. [http://marathon.neu.edu](http://marathon.neu.edu)

>>>For Next Class:

Things to think about: Consider the types of writing (and reading) that took place outside the classroom. How do these differ from/compare to the types of writing that take place outside of the classroom today?
Discussion Quotes:
“Dreams and Play: Historical Method and Methodology” – Robert J. Connors
1. “When doing library research, the historian must initially determine whether secondary sources exist, how complete they are, and whether they must be consulted” (18).

2. “The question is how we work with our prejudices. No historian is free from prejudiced ideas, but no historian wishes to try for anything less than fair presentation of her findings” (21).

3. “All historical work, then, is provisional, partial – fragments we shore against our ruin. We are trying to make sense of things. It is always a construction. It is always tottering” (21).

4. “What historians really do in the Archive – and really need to do – is play. Search is play” (23).

5. “What’s the lesson here? Not, certainly, that all received wisdom is wrong, but that all received wisdom is partial, incomplete. It must be examined again and again, not merely accepted. That, finally, is why there are, and why we need, multiple histories” (34).

“Archival Research as A Social Process” – Neal Lerner
1. “As archival research becomes a wider practices in composition studies, an understanding of the social process of researching is essential for a variety of reasons: for readers to judge the veracity of archival accounts, for future researchers to be best prepared for the task ahead, and for our research to reflect our values of collaboration and our belief in social-epistemic knowing” (196).

2. “Thus, my attempt to set the record straight [...] offers a cautionary tale about the influence of what researchers bring to their attempts to understand composition history through archival research and the social forces that produce those archives, particularly in regard to what records get archived and how access to those records is controlled” (199).

3. “Our filters as researchers work in parallel with additional filters, a veritable purification process of social forces” (200).

4. “The multiple social worlds that come to bear on any researcher’s attempts at archival research create a rich complexity to what might be construed as a relatively simple act – just open up a box and look!” (203).
5. “For composition studies, partial histories are both an indication of gaps to be filled in and a caution to mistrust the certainty of those who claim to know” (203).

**Week 3, Day 2: F. 1/30: Historical Writing in Society**

**Readings:**
- Damon-Moore and Kaestle, “Gender and Advertising: Women Writers 1890-1930”
- Gere, “Kitchen Tables and Rented Rooms: The Extracurriculum of Composition”

1. Free-Writing
   a. Consider the ways these types of writing differ from/comparing to writing outside the classroom today.
   b. 1 question/topic for discussion

2. “Speed Dating” Activity
   a. ½ class stays, ½ class rotates: 2-4 minutes spent talking in pairs until whole class has circulated; Using board questions as prompt

3. Regroup for whole class discussion
   a. Summarize what was discussed in pairs

4. PowerPoint Lecture
   a. Begin with Gere’s piece laying out the timeline of “extracurriculum of composition”
      i. Examples of the types of writing she discusses
   b. Women and Advertising examples/images 1890-1930
   c. Where are women and advertising today?
      i. Examples from today

5. Project #1 Check-In
   a. Have any problems arisen?
   b. Any questions about the assignment?
   c. **Reminder:** Rough draft due Tuesday for in-class peer review

>>> For Next Class:
Switching gears to start talking about our models of understanding: How do we go about understanding how and why people write? Begin with cognitive models for one week, transition to social models.


Reminder: Draft of Writing in the Archive due for in-class peer review

Things to think about: Consider your own writing and revision processes. Be prepared for effective peer reviewing next class!

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Weeks 4-5: Models of Understanding

Unit Goals

- Introduce students to two different models of understanding—cognitive and social—emphasizing the different ways of thinking/research within each model
- Present students with example studies from each model of understanding, prompting them to consider the ways researchers think about writing and how they present their research
- Introduce students to ethnographic studies and the methods involved in this “type” of research
Week 4, Day 1: T. 2/3: Cognitive Models Pt. 1

Readings:
- Becker, “A Review of Writing Model Research Based on Cognitive Processes”

1. Writing in the Archive Project Peer Review
   a. Count off by half numbers (Ex. 10 students; count up to 5 and repeat to have 2 of each number)
   b. Pair students based on number & distribute peer review worksheet
   c. Students will conduct peer review by filling out the worksheet & face-to-face discussion with partners

2. Free Writing
   a. Consider your own writing process, especially your means for revision
   b. Come up with 1 question that you had based on the reading for today

3. Question collection
   a. Write questions on the board

4. Small group discussion
   a. In groups/pairs, discuss the questions on the board
   b. Discuss your own writing processes; compare/contrast

5. Regroup for whole class discussion of the cognitive model

6. Cognitive Model Power Point Lecture

For Next Class:


Reminder: Final draft of Writing in the Archive project due at the start of class on Friday!

Things to think about: Consider your personal experiences with either writer’s block or writing apprehension, even both! What surprises you, or doesn’t, about the findings in these pieces?
**Week 4, Day 2: F. 2/6: Cognitive Models Pt. 2**

**Readings:**
- Madigan, Linton, and Johnson, “The Paradox of Writing Apprehension”

1. Collect *Writing in the Archive* Assignments

2. Free Writing
   - a. Personal experiences with writer’s block/writing apprehension
   - b. Pulling out particular interesting/striking passages or moments in the readings

3. Small group discussion facilitated by discussion questions provided
   - a. 2/4 groups: each talking about one reading and then switch readings
   - b. Self-guided or can answer provided discussion questions

4. Whole class discussion
   - a. Collect summaries from small groups of what they talked about
   - b. Refer to provided discussion questions as needed

>>>For Next Class:

**Readings:** Purcell-Gates, Jacobson, and Degener, “Literacy as Social Practice”; Fishman, “Longitudinal Writing Research in (and for) the Twenty-First Century”

**Things to think about:** Moving away from cognitive models to look at social models of composition research. Think about what it means to follow a social model. How does this differ from the cognitive models? What are the benefits/pitfalls of longitudinal research? What types of projects would benefit from a longitudinal study?
**Discussion Questions:**

“Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block” – Mike Rose

1. What are the two groups of rule that Rose identifies? How does he distinguish between the two?

2. How does Rose differentiate between a plan and a heuristic? Why is this important for his study of writing and writer’s block?

3. What were the common features of “the blockers?”

4. What does Rose mark as the successful traits of the “non-blockers?”

5. Where would you situate yourself as a writer: the blockers or non-blockers? Why?

“The Paradox of Writing Apprehension”

– Robert Madigan, Patricia Linton, and Susan Johnson

1. What is writing apprehension? What effects does it have on writers?

2. What is the paradox of writing apprehension?

3. What do the authors cite as the main causes of writing apprehension?

4. Discuss the structure and organization of this article.
Week 5, Day 1: T. 2/10: Social Models

Readings:
- Purcell-Gates, Jacobson, and Degener, “Literacy as Social Practice”
- Fishman, “Longitudinal Writing Research in (and for) the Twenty-First Century”

1. Free Writing
   a. What makes up the social model of composition research?
   b. Consider your own relationships with writing and language. How have these changed over time? Make a connection between these changes and longitudinal research

2. Whole class discussion
   a. What does social literacy mean/look like?
   b. Solicit responses to students’ own personal relationships with writing and language

3. Small group discussion
   a. Consider what kinds of things would benefit from longitudinal research
   b. “Develop” your own longitudinal study as a group

4. Whole class discussion of the readings
   a. Discuss the longitudinal studies each group envisioned
   b. Gather responses from free writes
   c. Discussion of affordances/limitations of longitudinal studies
   d. Have students pose questions they had about the readings

5. Introduce Ethnographic Writing Study Assignment
   a. Review important dates
   b. Read through purpose of assignment and requirements
   c. Any questions?

>>>For Next Class:
Readings: Moss, “Ethnography and Composition: Studying Language at Home”
Things to think about: What are the key elements of ethnographic studies? Begin thinking about your own ideas for the writing study project.
Social Model of Writing

• Bakhtinian view of language as essentially dialogic and socially constructed
• Moments are socially constructed and socially situated
  o Language/writing does not “just happen”
• While cognitive models are concerned with the psychological factors that influence student writing, the social model is focused on the social, external, cultural factors
• “Meaning of what is written or read, and the meaning of the act of reading, or writing, is necessarily contextual. It is social.” (Purcell-Gates et al. 30)
• While language can look/seem identical, no two utterances are ever the same because of the context (chronotope → things are situated temporally and spatially)
• Notion of “multiple literacies”
• Literacy is always a matter of who has power → take this in consideration with Brandt’s discussion of literacy sponsorship
• Purcell-Gates et al: Pg. 32 → highlights the assumptions underlying the notion of literacy as a social practice
Week 5, Day 2: F. 2/13: Ethnography

Readings:
• Moss, “Ethnography and Composition: Studying Language at Home”

1. Free Writing
   a. How does Moss define ethnography?
   b. What are the major elements/features of an ethnographic study?

2. Pair Discussion/Synthesis
   a. In pairs, compare your free writing notes and synthesize the information in the Moss reading.

3. Whole Class Discussion
   a. Review free writing and pair discussion
   b. Relationship between Moss reading and how that will translate into project #2

4. Observation Note Practice
   a. Field Trip! – Go to a public space on campus and students will observe the type of writing taking place

5. Return to class and discuss
   a. Each student will identify what he/she found
   b. Activity will highlight how different observers see different things – observation is all about perspective & interest
   c. Brief discussion of turning notes into a short paper

6. Project #2 Check in
   a. Questions about the proposal due next class?
   b. Questions/Concerns in general

>>>For Next Class:
Readings: Bazerman et al., “History of the WAC Movement”; Bizzell, “What is a Discourse Community?”
Reminder: 1 pg. proposal for Ethnographic Writing Study due next class
**Things to think about:** Consider your own experiences of writing in different disciplines or discourse communities. What are the benefits? Challenges? What’s different about them? How are they similar?
How Moss “defines” ethnography: “Ethnography is a qualitative research method that allows a researcher to gain a comprehensive view of the social interactions, behaviors, and beliefs of a community or social group. In other words, the goal of an ethnographer is to study, explore, and describe a group’s culture” (389).

What ethnographers study: “Ethnographers tend to focus on the daily routines in the everyday lives of the communities being studied. They study what members of a community do, what they say, what they know, and what their physical artifacts are. [...] able to accomplish the ultimate goal: to describe a particular community so that an outsider sees it as a native would and so that the community studied can be compared to other communities” (389).

Three Modes of ethnography:
1. Comprehensive-Oriented: seeks to document or describe a total way of life
2. Topic-Oriented: narrows the focus to one or more aspects of life known to exist in a community
3. Hypothesis-Oriented: can be done only when one has a great deal of general ethnographic knowledge about a community.

Composition Ethnography: generally topic-oriented and concerned more narrowly with communicative behavior or interrelationship of language and culture.

“This methodology not only allows for but emphasizes the context that contributes to acts of writing and written products. That is, ethnographers who study writing, literacy, and so on, study writing as it occurs in its specific cultural setting” (389).

“They gather some information on the history of the community, the participants, and the language. In spite of this previous knowledge, however, one important feature of ethnography is the open-mindedness of the ethnographer” (390).

“As much as possible, research questions and hypotheses are context-dependent and, therefore, should emerge from the social situation being studied” (390).

“Ethnographers allow the participants (along with the artifacts from the community) to define the community for them” (390).

“The goal in negotiating a role is to interfere as little as possible with the daily routines in the community” (390).

Fieldwork: “characterized by participant observation, formal and informal interviews of informants, photographs, audio and video recordings of daily occurrences in a
community, gathering of physical artifacts that are a part of the daily routine of a community” (391).

*Emic Perspective* – insider’s view (391)

 “[W]e must recognize the role of narrative in all ethnographic reports, that the ‘single most important lesson to be learned from ethnographic fieldwork is that experience is not—indeed, cannot be—reproduced in speech or writing, and must instead be narrated’” (392).

392-4: Discussion of studying a site one is already familiar with – benefits and risks

“The goal of any ethnographer, whether insider or outsider, must be to guard against blindness, to drive instead toward increased insight into the ways in which language communities work” (396).
Weeks 6-8.5: Writing Communities

Unit Goals

- Introduce students to the various “types” of writing, highlighting the different contexts and ways of writing
- Challenge students to think about their own writing communities and the ways they’ve learned
- Give students an opportunity to practice reading and writing in these (potentially) unfamiliar writing communities
- Show students how researchers handle writing in different fields/disciplines/spaces
Week 6, Day 1: T. 2/17: WAC Movement and Discourse Communities

Readings:
- Bazerman, “History of the WAC Movement”
- Bizzell, “What Is a Discourse Community?”

1. Proposal Collection/Discussion
   a. Circulate around the class and have everyone talk about their proposed project ideas

2. Free Writing
   a. Consider your own experiences with writing in/for particular discourse communities or disciplines.
   b. Pull out passages from reading that struck you.
   c. 1 question/point of discussion from the reading.

3. Whole class discussion
   a. Discuss students’ personal experiences with writing in discourse communities or disciplines; Drawing questions
      i. How do they navigate between disciplines/communities? Is it difficult to “go between?”
      ii. What differences are particularly noticeable between the two different disciplines/communities? Bizzell talks about inherent tensions between communities. Have you experienced these?
   b. Particular passages/questions from the readings [See attached for Bazerman – as needed]

4. By yourself or with a partner, choose a particular discourse community. Using Bizzell’s reading, analyze this community and be able to support why you feel this group constitutes being called a discourse community.
   a. Regroup as a whole class to discuss findings.

>>> For Next Class:


Things to think about: Keep in mind today’s discussion and consider how the points arise in Beaufort’s article. Think about the structure and organization of Beaufort’s essay, as well as the main takeaways she offers.
Bazerman, “History of the WAC Movement” Discussion Questions/Quotes

1. “Two events, however, marked major turning points in the nature of college education. First, the passage of the Morrill Act of 1862 defined a new mission for higher education. The act established the agricultural and mechanical colleges, making new kinds of careers available for college study and altering the college curriculum at many schools. [...] Second, the opening of Johns Hopkins University in 1876 indicated a turn toward the German research university as a model of higher education” (15)
   - Although not the origins of the WAC movement, these events mark a drastic shift in college curriculum and a focus on “what matters.”
   - Morrill Act → created opportunities for careers beyond that of clergy, law, or business.
   - German model → recall Brereton reading, which emphasized the German model’s role in education development.

2. “This course [FYC] separated writing from the subject matters and career orientation pursued by students, and aimed at developing general writing skills based on a model of general cognitive faculties” (16).
   - Focus was on general writing skills that people hoped students could transfer into specialized writing tasks.

3. “While writing instruction for students in general became restricted in scope and subordinated to a literary curriculum, some specialized forms of writing developed niche presences. [...] Nonetheless, in both cases, the course were designed and offered for the needs of particular group of professional students, coordinated with their professional training. [...] These courses and programs also developed practices, beliefs, and goals that for the most part became quite distinct from those of composition” (17).

4. Oscar J. Campbell block quote on pg. 18
   - Highlights frustration and main reason why people called for a WAC movement
   - Note – this was from 1935. Bazerman marks catalyst for WAC movement in the 1960s

5. “While the structure, growth, and demographics of the American university set the stage for the Writing Across the Curriculum movement, it was educational reform coming from Britain that provided the catalyst and sources for the movement” (20).
   - British focus on the student experience, “a looser form of classroom talk and privileged students’ personal responses” (21)
   - Britton’s study/findings that “children develop writing ability by moving from personal forms of writing (what he calls expressive and
"poetic) to more public, workaday forms, which communicate information (what he calls transactional)” (22).

6. Discussion of how WAC information was/is disseminated
Week 6, Day 2: F. 2/20: Disciplinary Writing
Readings:

1. Group Discussion -- 5 groups [Guide attached]
   a. Each group is responsible for looking at 1/5 knowledge domains (discourse-community knowledge, subject-matter knowledge, genre knowledge, rhetorical knowledge, and writing-process knowledge) and its corresponding bolded conclusion
   b. Focus on the key elements of the domain, how Beaufort explains these in the analysis section, her findings in regards to the key elements, what did/did not happen in the study
   c. I will look at her discussion of critical thinking

2. Whole Class Discussion
   a. Each group will present their summaries and analysis to the class and we will discuss each knowledge domain individually
   b. Overall discussion of the conclusion and implication of this kind of research
   c. Tie this study to our discussion from T. on Bazerman/Bizzell/students’ experiences in crossing disciplines and discourse communities

3. Project Discussion
   a. Any questions, comments, concerns about the project?
   b. Draft for peer review due in 1 week (F. 2/27)

>>>For Next Class:
Readings: Haas, “Learning to Read Biology: One Student’s Rhetorical Development in College”
Things to think about: Consider your own experiences with science writing and what you know about it. How do the readings challenge/support your ideas?
“Developmental Gains of a History Major: A Case for Building a Theory of Disciplinary Writing Expertise” – Anne Beaufort

1. Discourse-Community Knowledge
   - “Disciplinary writing expertise ultimately entails becoming engaged in a particular community of writers who dialogue across texts, argue, and build upon each other’s work” (139).
   - “Discourse communities establish norms for genres that may be unique to a given community or shared with overlapping communities, and roles and tasks for writers are appropriated within a given activity system” (139).

   **Findings**
   - “Writing for the self or writing for a grade was replaced to some degree with writing to and for a discourse community of historians, but the classroom was the overwhelming social setting affecting performance” (150).
     - “the classroom discourse community took precedence and was [...] the only social context Tim was aware of” (150).
     - “Tim’s priority was creative self-expression rather than communicating in ways consistent with overarching discourse-community goals” (150).
     - “His grade consciousness, his inability to articulate purposes for assignments that aligned with the discourse community’s goals, and his desire to be independent of any social constraints on his writing were all indicative of Tim’s outsider status in the discourse community of history at this stage” (151).
     - Pg. 152 → Discussion of Tim’s senior year comments after having taken his engineering courses; used this as a point of comparison and began “to articulate the highly interpretative and subjective nature of historical analysis.”

2. Subject-Matter Knowledge
   - “In this aspect of writing, experts are both drawing on existing knowledge bases (i.e. background knowledge), and doing the critical thinking necessary for the creation of ‘new’ or ‘transformed’ knowledge that is interactive with and influenced by the discourse community” (139).

   **Findings**
   - “Demonstrable gains in subject-matter knowledge included some understanding of historical themes, but key interpretative skills were still weak” (154).
     - “Lack of knowledge in specific topics, central concepts, and appropriate frames of analysis was an issue in Tim’s writing in the breadth courses” (154).
“in spite of reading these texts carefully, Tim wasn’t employing an appropriate interpretive framework for analysis of the texts” (154).
• “lack of background knowledge sometimes caused him to make faulty interpretations of source documents” (155).
• “Tim was able to draw effectively from his knowledge of Protestant church history and theology whenever he wrote on a topic that entailed the church’s role in history” (155).

3. Genre Knowledge
   • “Writers must also develop knowledge of genres whose boundaries and features a given discourse community defines and stabilizes” (139).
   Findings
   • “Genre-awareness gains included the use of a formal register and some sense of general purposes and appropriate content for two subgenres or the historical essay – the thematic argument and the textual analysis” (161).
     • “ill-defined qualities of genres of historical writing” (161).
     • “the assignments given—the purpose for each occasion for writing in Tim’s history class—were not clear. Directions for assignments were given orally in Tim’s classes” (162).
     • “It seemed that in most instances, the defining moment of genre choice—what rhetorical purpose the text was to serve—was not altogether clear to Tim” (162).
     • “In addition to mixed purposes in some of his essays and the content issues previously discussed […], Tim’s essays did not exhibit any systematic use of citations from source materials to support his claims—an important rhetorical feature in history writing” (164).
     • “In sum, the inconsistent use of citations in this corpus of essays suggested that Tim was not certain when and how to use citations to serve the rhetorical purpose of building the argument or creating credibility in the historical essay” (165).
     • “Tim’s unique register—his attempts at word play within an academic essay—were evidence of a writer quite intentionally asserting himself against the norms for academic genres” (166).
     • “I was able to document some beginning genre knowledge in history by the time Tim had completed his courses for this major. […] But there remained many signs of a novice not in full command of all features of the genres he was using” (168).

4. Rhetorical Knowledge
o “writers must address a fourth domain – the specific, immediate rhetorical situation of individual communicative acts, which constitutes a fourth knowledge domain” (139-40).

o “This knowledge includes considering the specific audience for and purpose of a particular text, and how best to communicate rhetorically in that instance” (140).

Findings

o “Conflicting rhetorical purposes—writing for self versus writing for the professor—were ongoing issues” (168).
    ▪ “while this school-driven purpose was certainly a strong one, his writing provided several layers of rhetorical purpose and audience in addition to this one—perhaps because Tim was a self-motivated learner” (168).
    ▪ “This suggested that a second audience/purpose Tim wanted to hold for his writing was himself” (168).
    ▪ “Not only was strong personal interest a part of his purpose on this occasion, Tim also imagined an audience beyond his professor: [...] But the two purposes—Tim’s own, and his professors, in assigning the writing—apparently did not align” (169).
    ▪ “these moves indicated that Tim at least tacitly made choices about the specific rhetorical situation of a given writing assignment, whether just for a grade or for additional social and personal aims” (169).
    ▪ “it is evident that Tim was an individualist: He wanted to write for his own purposes, not just the teacher’s” (170).
    ▪ “His primary purpose throughout college was to write for a grade—and his compelling need for personal creativity prevented him from combining these aims with the larger aims of the discourse community of his professors. [...] Each rhetorical act was self-contained rather than part of any ‘ongoing conversation’” (170).

5. Writing-Process Knowledge

o “Writers must have procedural knowledge of the ‘how,’ i.e. the ways in which one proceeds through the writing tasks in its various phases” (140).

o “Writing-process knowledge that is specific to a given discipline involves knowing the specific tasks in reading-to-write and in composing for that discipline” (170).

Findings

o “A routine process for history writing tasks evolved and efficiency increased” (170).
    ▪ “In history, reading is a core aspect of the pre-writing process” (170).
    ▪ Pg. 170 → Tim explains his “reading-to-write transaction”
“The rhetorical context, i.e. completing an assignment, or trying to reach interested readers, or satisfying his personal interests, helped Tim define the task” (171).

“Either his revision process happened in successive drafts, or his ‘ideal’ revision process did not happen in this instance” (172).

“Tim may not have been fully conscious of his writing process as he was writing, but he could articulate, in hindsight, a pattern to the process” (172).

6. Critical-Thinking Skills

   “it is important to add critical-thinking skills to the conceptual model of disciplinary writing expertise. [...] critical thinking can be considered another form of knowledge brought to bear on writing problems (140).

Findings

   “Critical-thinking skills were not consistently applied in appropriate ways to the subject matter to marshal evidence for arguments” (156).

   “While Tim’s essays showed evidence of critical thinking, their content and structure often revealed a lack of clear and sustained focus” (156).

   “Such comparisons, sweeping and unsupported, were nevertheless remarkable as attempts to digest these major primary sources and offer even a rudimentary analysis” (158).

   “He raised interesting questions when a writing assignment was open enough to allow him to do so, and he worked with a number of primary and secondary texts for his papers, tasks that demanded analysis and synthesis. However, [...] he was unable to sustain a line of critical thinking with ample support from beginning to end” (158).

   “it is evident that Tim thought critically in a variety of ways as he worked with the subject matter at hand [...] And he used several types of structure in his essays to attempt to think through and order his materials” (160).

   “Tim’s most frequent method of structuring his thinking and writing was a matrix for comparative analysis” (160).

   “I was able to ascertain that critical-thinking skills appeared strong even in Tim’s freshman essays: He was able to generate original ideas, and in some cases, the scope of his arguments was ambitious. There was much critical analysis of complex source documents” (161).

   “What was not consistent or in greater evidence over time was his ability to give a unifying super-ordinate structure to his essays or to sustain a focused argument” (161).

Conclusions and Implications
• Confirms the complex factors involved in a writer’s growth toward discipline-specific writing (173)
• Writing expertise development is gradual, complex, and NOT linear (173)
• “Writing for the professor/grade rather than connecting to a larger community of historians was always Tim’s uppermost reason for writing” (173).
• Tim never achieved a level above acclimation, and remained a novice upon graduating.
• “Given the overwhelming influence of ‘school’ on students’ writing, that Tim made any progress towards legitimate participation in the discourse community of historians is of note” (174)
• Discussion of breadth of field vs. depth in specific topic (174)
• Novices require expert guidance while navigating a discipline and working toward expertise
• 175-7: Beaufort addresses variables and limitations to her own study
Week 7, Day 1: T. 2/24: Writing in Science

Readings:
- Haas, “Learning to Read Biology: One Student’s Rhetorical Development in College”

1. Free-writing
   a. Reflect upon an experience writing or reading for a science class (either in high school or college)
      i. What challenges did you face? How did you overcome them?
      ii. What is different about science writing compared to the types you are more familiar with?
      iii. Did the readings align with these experiences and thoughts?

2. Whole Class discussion
   a. Each student discusses free write; their different experiences students’ with science writing or reading

3. In Class Activity: Reading Science Writing
   b. Consider this writing in the context of their own disciplines – particularly that of a research paper
      i. How is it different/similar?
      ii. What do you notice about the “conventions?”

4. Small group discussion
   a. Students discuss their own questions about the reading or can use provided discussion questions

5. Regroup as a whole class
   a. Review small group discussions of the reading

>>>For Next Class:

Readings: Tiersma, “Writing, Text, and the Law”
Reminder: Draft of ethnographic writing study due for in-class peer review due next class!
Things to think about: Tiersma argues that early writing was closely tied to legal texts. How does his discussion align with/differ from what you thought about legal documents and writing?
“Learning to Read Biology: One Student’s Rhetorical Development in College”
–Christina Haas

1. For Haas, what does it mean to be literate at the college level? What does this entail?
   a. College literacy is about understanding the patterns of knowing about, and behaving toward, texts within a disciplinary field.
   b. College literacy is tied to appropriating a particular discourse community.
   c. In college literacy context becomes even more important: “Disciplinary texts, like all texts, are intensely situated, rife with purpose and motive, anchored in myriad ways to the individuals and cultures that produce them” (44).

2. What does Haas identify as the components of “scientific literacy?” (45)
   a. Mastery of scientific facts and concepts
   b. Understanding of “the evolving contributions of individual scientists and groups of scientists”
   c. Understanding of the social communities and historical settings in which scientists work
   d. The place of science within the broader contexts of human endeavor

3. What were the main data sources that Haas’ made use of throughout the study?
   a. Interviews: 21+ hours over the course of 4 years; guided by a loose script but kept more conversational; interviews were “friendly, casual, and conversational” (53)
   b. Reading/Writing logs: specially prepared log sheets; kept track of dates, times, assignment descriptions, goals, detailed activities (54)
   c. Read-and-think-aloud protocols
   d. Observation of reading sessions: separate data sources during freshman and sophomore years; were done as a part of the read-and-think-aloud protocols (55)
   e. “Other Data”: Analysis of texts Eliza read and wrote

4. What did Haas find in her longitudinal study of Eliza?
   a. “Freshman: The book says”: linear reading of textbooks; often quoted readings, rather than summarizing her main take-aways; reader role was extraction and retention of information; trying to figure out what the texts were saying; author = book; no contextualization of texts
   b. “Sophomore: Research Paper”: attention to procedures of knowing; “little investment” put into research paper—writing done on a last minute basis since it was perceived as a simple task; unable to see her research paper as linked or beneficial to her work as a scientist.
   c. “Junior year: Authors as Scientists”: work study brings shift in perspective; begins seeing a link between coursework and real-life role as
scientist; learning conventions and structures of discourse community; authors as both writers and scientists with motives and contextualized

d. “Senior Year: Sensitivity to context”: awareness of intertextuality; texts are not isolated, but rather linked; attention to rhetorical elements of discourse; increased sophistication; specific representations of different kinds of authors; understood writing as tied to scientific agenda and work

e. Eliza’s reading practices become more sophisticated, moving from linear reading & verbatim-note taking to skimming, selective reading

f. Most important: Eliza’s growing awareness of rhetorical frame supporting written discourse—authors as active, motivated agents and an understanding of historical, situational, and intertextual contexts

g. Texts accomplish scientific action and embody scientific knowledge

h. Her role shifted scientific action and embody scientific knowledge

5. What does Haas identify as the factors contributing to Eliza’s rhetorical development?

a. Increased domain knowledge: increased facility with terms and concepts; “world of domain content” precedes and supports the “world of rhetorical process.”

b. Instructional support: exposure to different kinds of classes and assignments

c. Natural development: happens progressively over timer, not necessarily linearly, based on context and circumstances

d. Mentoring in sociocultural setting: context of workplace setting supported her education in the classroom; “cognitive apprenticeship”—acquisition of complex skills and a mentor; new (practical) lessons to be learned in workplace setting

6. What are the benefits of longitudinal research in comparison to other types of studies?

a. Allows for a richer picture of an individual

b. Observation over time cautions against making generalizations about abilities or thinking

c. Provide one rewarding way to read students’ stories of rhetorical development, highlighting the complexity of students’ experiences
Week 7, Day 2: F. 2/27: Legal Writing

Readings:
- Tiersma, “Writing, Text, and the Law”

1. Free Writing
   a. What is different about law writing or what surprised you about the expectations of law writing?
   b. What is one question you were left with or something you want to discuss further?

2. Whole class discussion of the reading
   a. Round robin question collection & free writing discussion

3. PowerPoint based on reading
   a. Address the different periods of history, writing, and law that Tiersma identifies
   b. Based on animations → Pull up slide and image; have students recall the important parts of time period based on reading; pull up the text

4. In-Class Activity: Read excerpts from Lawyer’s Guide to Writing Well
   b. Talk about similarities/differences between students’ own disciplinary writing and that of legal writing
   c. Comparison/contrast Tiersma discussion with the excerpts provided

5. Peer Review of Ethnographic Writing Study
   a. Pre-made peers announced
   b. Swap papers, read, comment (Using the peer review guide distributed)

6. Whole class discussion of drafts
   a. Go around room and collect students’ discussion of success and challenges faced
   b. Reflection on peer review
   c. Any questions or concerns they have
   d. Papers are due at the beginning of next class, T. 3/3

>>> For Next Class:
Readings: Conboy, excerpts from Tabloid Britain & Cole, “News Writing”
Things to think about: What are some key elements of writing for tabloids, news, etc.? What do you see differing between tabloids and news? Britain and America?
“The Ten Steps of the Writing Process” from *Lawyer’s Guide to Writing Well*

- 39: “Writing is a twofold process: First, in the composing stage, you think through a problem and get your thoughts on paper. Second, in the editing stage, you shape what you have written to communicate it to an audience.”
- 39: “Different skills are required at the two stages of writing. The goal of the first stage, *composing*, is to solve problems; the goal of the second stage, *editing*, is to express the solution clearly, to communicate.”
- 42: “From these considerations emerge two key principles to mastering writing:
  - Compose early.
  - Edit late.”
- 42: “Solve your problem as early as possible; then delay rewriting as long as you can so that you will best communicate that solution to your audience.”

10 step writing process
- 1- Develop a theory.
- 2- Research.
- 3- Jot down a rough outline.
- 4- Reassess your theory.
- 5- Set down a more formal outline.
- 6- Compose.
- 7- Reorganize.
- 8- Rewrite.
- 9- Edit.
- 10- Edit again.

- 42: Process is more linear/ordered for complex assignments, while less complex assignments might be better suited for jumbled steps
- 43: “Step 1 in legal writing is the easiest step because the nature of the case or your discussions with the client or a supervising attorney determine the objective.”
- 43: “You are not looking just for quotations to adorn your brief […] the more sparingly you quote, the better your writing.”
- 45: Importance of multiple outlines based on changing shape of ideas
  - Reassess theory based on research found
- 45: Step 5 – despite being the 2nd outline, “you should never suppose this outline is the final one.”
- 45: Don’t begin writing until step 6!
- 45: “By composing, you will learn what you know and, even more important, what you have yet to discover. The sooner you start writing, the sooner you can see holes in your argument.”
• 46: “But a block is not a single mental event, nor is it merely a nuisance unconnected to the composition. A mental block is a vital clue to the state of preparedness.”
  o Two types of mental blocks
    ▪ Psychological difficulty with beginning any difficult mental effort
    ▪ Conceptual: stop because of missing information about the law or circumstances of the case – highlights need for further research
• 47-8: First step of revision is reorganization – making sure solutions/ideas are communicated logically
• 48: “Don’t fret if much of your draft is jumbled. In fact, be suspicious if everything seems well ordered.”
• 48: Step 8 “Rewrite” – reread the paper from an objective stance; “as a reader”
• 48: Differentiates between drafts – “The first draft is your solution to the problem; the final draft must be the reader’s.”
• 49: “That is why you must edit late, why you must allow as many hours or days as possible to elapse after you have reorganized your document so that you still have time to prepare a final product on deadline.”
• 50: “You must reallocate the time you spend at each stage of the writing process. Lawyers widely misconceive the relative importance of the different phases of writing.”
Week 8, Day 1: T. 3/3: News Writing & Journalism

Readings:
- Conboy, “The rhetorical patterns of tabloid language” from Tabloid Britain
- Cole, “News Writing”

1. Collect final drafts of Ethnographic Writing Study Projects

2. Free Writing
   a. Consider your level of familiarity with tabloids, journalism, and/or news writing. What surprised you from the readings? What did you perhaps already know?

3. Small Group Discussion
   a. Think about the differences/similarities between Conboy’s discussion of tabloid language and Cole’s news writing
   b. How do these relate to the types of journalism/news writing you’re familiar with?
   c. How do these types of writing relate to our larger discussions of writing done in the world?

4. Whole Class Discussion
   a. Reflections on small group discussions – what was discussed?

5. In-Class Activity
   b. Discuss as a class

6. Unit Wrap Up
   a. Reflect on what types of writing exist “in the world” & what we talked about
   b. Ask students to comment on types of writing we didn’t talk about
   c. Major takeaways
      i. “Writing” is not just one simple thing. It exists in all different forms and ways, working for different groups of people.
      ii. It’s not something that just happens in the classroom setting, but rather in all areas of life.
      iii. People approach writing tasks differently and use writing to achieve different purposes.
      iv. Studying how others write tells us a great deal about our own processes and ways of thinking/doing.

>>>For Next Class:
Readings: Shipka, “Introduction” Toward a Composition Made Whole
**Things to think about:** What does Shipka mean when she talks about a composition made whole?
“The rhetorical patterns of tabloid language” – Martin Conboy

- “Bell has called the language of newspapers an exercise in audience design and this is certainly born out by the tabloids which display a confident grasp of the identity of their ideal reader” (14).
- Finds the distinction of tabloids vs. newspapers in language, not layout/format (14)
- “This is an important point to stress; it is not simply that the tabloids have an extreme version of traditional news values but, more importantly, it is expressed in a language which manifests a great deal of community throughout the paper” (15).
- “The tabloids do not merely serve up an inferior version of journalistic language; they provide their readers with a distinct linguistic compendium with its own, highly influential range of language use. The tabloids are profoundly rhetorical in their own right” (15).
- “This emphasis on language which emphasizes the extremes of human experience amplifies a polarization which is characteristic of the tabloids” (16).
- Pg. 18 – highlights the different “roles” of a cop in tabloid headlines depending on rhetorical structure of sentence – how does this relate to our own societal standing with law enforcement in the headlines? Similarities?
- “Playing with words features strongly in their armoury and therefore puns are prominent among the rhetorical devices deployed” (18). – Very different from Cole’s instruction to “tone down” puns/word play for news writing
- “a good pun is as good if not better than a good storyline” (19).
- 21-2: Conboy emphasizes the “role” that readers play in tabloid culture – seemingly involved, but still under strict editorial control. How is this the same as/different from readers’ involvement with newspapers and news?
- “First with the hard news? Maybe not, but the tabloids are often first with the identification in print of popular trends and expressions and leap enthusiastically onto them whenever they pass, and this includes to a large extent the breaking of celebrity news, gossip and scandal” (23).
- 27-9: Metaphors are commonly used when writing about politicians/politics – makes the topic more approachable for readers – How does this differ from how newspapers handle political discussions?
- “No opportunity is missed in their eye and ear for innuendo and this desire for the vulgar is an important feature of their news values and of their popularity. It represents an element of the rhetoric which to a large degree defines the parameters of tabloid Britain in its tastes and its sense of humour” (29-30).
- 31: Highlights difference between tabloid use of expletives and a newspaper, like Guardian – What does this difference say about the different writing sources? Does the content material have an effect on the handling of expletives?
Rewrite the following two paragraphs in plain English suitable for publication in a newspaper or magazine. Remove unnecessary words, passive verbs, repetition, cliche, jargon and pompous or pretentious expression. Jot down some questions the story fails to answer.

"Joseph Foster and his sibling Kate were advancing cheerfully along Wesley Street when they were in minor collision with an HGV which unexpectedly mounted the pavement. It transpired later, when the multi-coloured Volvo truck driver who was transporting a container containing motor parts to Oxford was being interviewed by a local radio reporter, that the lorry veered to avoid a police car speeding towards him on the wrong side of the road. The spokesman at police headquarters told a different story.

"But it was the children's lucky day as they escaped shocked but unscathed. A hospital spokesman at nearby Eddington hospital, run by the Barton NHS Foundation Trust, said the two children were lucky not to have been seriously injured. 'As it was,' declared Andrew Brown, 'they were examined in A and E and allowed to go home. Unfortunately Kate’s buggy was beyond repair.'"
Weeks 8.5-14: Writing in New Media and Digital Identities

Unit Goals

• Introduce students to thinking about digital composition as a point of study
• Challenge students to reconsider what they think of as “writing”
• Allow students to think about the act of remediation and what it means for a text to be remediated – what gets left out, what’s included, how do you make these choices, what are the consequences
• Introduce students the idea of micростyle, again challenging them to reconsider “writing”
• Highlight the different roles that social media plays in people’s lives – social, networking, advertising, revolutionary promptings, etc.
• Have students consider their own “digital identities” and the effects it has on their lives
• Understand the ways in which researchers are trying to make the classroom a more open space for untraditional methods – digital composition and beyond.
Week 8, Day 2: F. 3/6: Digital Composition Introduction

Readings:
- Shipka, “Introduction,” *Toward a Composition Made Whole*

1. Free-Writing
   a. Answer the following:
      i. In the introduction, what does Shipka propose is the “composition made whole?”
      ii. What are the important/key distinctions she makes?
      iii. What does multimodal mean?

2. Whole class discussion
   a. Student responses to the question
   b. Other points of interest students had

3. Small Group Activity
   a. Consider Shipka’s discussion of the multimodal projects (i.e.: the ballet slippers)
   b. Do 3 things with your group
      i. Discuss benefits for this kind of assignment – what types of students are these good for and what do they allow?
      ii. Discuss the pitfalls of these assignments – who do they harm and what trouble arises from them?
      iii. Create your own “not essay” project – what would you choose to do (either as a group or individually on this last part)

4. Regroup for discussion of groups’ answers to parts i & ii of part b

5. Class “Presentation” of multimodal projects
   a. How did you go about deciding on this project?
   b. What did you find either easier or more challenging than a traditional written essay?

   a. Examples of multimodal projects students have done (10)

>>>For Next Class:

Readings: Shipka, “Rethinking Composition/Rethinking Process” from *Toward a Composition Made Whole*

Things to think about: What changes is Shipka calling for in this section? How has composition’s past influenced the need for these changes?
“Introduction: Multimodality and Communicative Practice” – Jody Shipka

• “The sampling included print-based texts, texts featuring words and images, as well as object-argument or 3-D texts” (2).

• “This was certainly not the first time the shoes received this kind of reaction, nor would it be the last. Whether implicitly, as was the case here, or explicitly stated, some of the questions lurking behind the reaction seem to be, ‘How is that college-level academic writing?’ ‘How can that possibly be rigorous?,’ or ‘How can allowing students to do that possibly prepare them for the writing they will do in their other course?’ “ (2).

• “My sense is that his attention was focused primarily on the final product, while I was positioned—by having created the assignment, the course itself, and having worked closely with the student over the month she spent working on the shoes—in ways that allowed me to see, and so to understand, the final product in relation to the complex and highly rigorous decision-making processes the student employed while producing this text” (3).

• “within rhetoric and composition studies—a discipline that has long been interested in students’ writing and ways of improving it—conversations about what students of discourse should know and do is, historically speaking, nothing new” (4).

• “Pointing to the ease with which computer technologies allow the production of complex texts featuring the integration of words, images, sounds, and movement and arguing that new digital technologies ‘offer an endless array of new and exciting possibilities for the improvement of education,’ advocates for curricular change have been increasing efforts to ‘disturb the marriage between comfortable writing pedagogies that form our disciplinary core and the entire range of new media for writing’” (5).

• “While Overstreet is specifically concerned with the conflation of writing with the production of literary or belletristic texts, Robert Samuels makes a similar point in calling for a richer, more expansive understanding of writing and the various goals it serves” (7).

• “courses must foster ‘the habits of critical consciousness that are at the heart of a productive literacy responsive to changing times’” (7).

• “I am concerned that emphasis placed on ‘new’ (meaning digital) technologies has led to a tendency to equate terms like multimodal, intertextual, multimedia, or still more broadly speaking, composition with the production and consumption of computer-based, digitized, screen-mediated texts. I am
concerned as well that this conflation could limit (provided that it has not already limited) the kinds of texts students produce in our courses” (8).

- “A composition is an expression of relationships—between parts and parts, between parts and whole, between the visual and the verbal, between text and context, between reader and composer, between what is intended and what is unpacked, between hope and realization. And, ultimately, between human beings” (9). – Citing Kathleen Yancey

- “By equating technology with computer technologies Samuels renders invisible the other, not-so-new technologies students employ while or before [...] In other words, what are overlooked here are the technologies that students use in order to create and sustain the conditions for engaging in these activities. [...] Also rendered invisible in these depictions are the various nonwriterly activities that students engage in before or while they are interacting online” (10).

- “the multimodal nature of texts and of literate practice is not new. Rather, what is new is our attention to them. Put otherwise, prompted, in part, by increasing access to digital texts, what is new is that we have begun ‘calling into question the dominance of print as a communicative and/or expressive form’” (11).

- “A primary concern addressed in this book has to do with how a tendency to label as multimodal certain texts or artifacts, whether they are digitally based or comprised of a mix of analog components, works to facilitate a text-dependent or textually over-determined conception of multimodality, thereby limiting potentials for considering the scope, complexity, and pervasiveness of multimodal practice” (12).

- “multimodality is not some special feature of texts or certain kinds of utterances, but a ‘routine dimension of language in use.’ [...] ‘Multimodality has always and everywhere been present as representations are propagated across multiple media and as any situated event is indexically fed by all modes present whether they are focalized or backgrounded....Through composition, different moments of history, different persons, different voices, different addresses may become embedded in the composed utterance’” (12-3).

- “when our scholarship fails to consider, and when our practices do not ask students to consider, the complex and highly distributed processes associated with the production of texts (and lives and people), we run the risk of overlooking the fundamentally multimodal aspects of all communicative practice” (13).

- A composition is, at once, a thing with parts—with visual-verbal or multimodal aspects—the expression of relationships, and, perhaps most importantly, the result of complex, ongoing processes that are shaped by, and provide shape for, living” (17).
Week 9, Day 1: T. 3/17: Digital Composition (Cont.)

Readings:

• Yancey, “Composition in a New Key”

1. Free Writing—Free writing today is two-fold
   a. Yancey calls attention to the need for researchers/educators to think about the types of writing students do outside of the classroom and integrate that into their teaching. Consider/Discuss the writing you do outside of the classroom. I’m intentionally not specifying the types of writing because I’m interested in what each of you “counts.”
   b. Come up with one question/point of discussion for our talk about the Yancey piece today.

2. Discussion of Free-Writing & Yancey
   a. Depending on students’ responses, challenge them to think about non-traditional modes of writing: texting, emails, Facebook statuses, Tweets, etc. → Are these writing? Why or why not?

   b. Yancey talks about the anxiety surrounding digital composition. Even though this piece is 11 years old, these anxieties still exist. What is interesting to note is that anxiety is always present when a new technology is introduced. Yancey talks about progression from serial publications to the novel. There was a belief that this particular technology “wouldn’t make it.” However, as we all know from our own viewpoint, it did.

   c. One of the things that I’m particularly interested in, and we’ve seen an increase in this research in the field of rhetoric and composition, is how digital mediums affect student writing and the types of writing people do. How are people using emerging media in particularly interesting ways? Perhaps remediating particular sites to use in new ways.

   d. Yancey’s section on remediation—things to highlight:
      ▪ What do the eliminations tell us about audience? – Digital composition assumes particular audience awareness. The changing interface of composition affects how/what we write.
      ▪ Digital composition is about access. It requires a certain privilege and literacy skill set to have the opportunity to digitally compose. In some ways, it is an exclusionary method.
      ▪ Emerging media (including social media sites) open up a whole new space of exploration. We can begin to think more about how people remediate these sites for their own benefit.
      ▪ Identity construction happens quite differently through a digital interface. It is in fact constructed based on what you choose to “put out there.” It is also more difficult to retract because of things like
“the cloud.” It also creates opportunity for different types of people. (i.e.: developmentally challenged people who can more freely express themselves through digital interfaces)

3. Introduce Digital Identity Final Project
   a. Go over assignment sheet & important dates
   b. Questions, comments, concerns?

>>> For Next Class:
Readings: Bolter, Chapters 1 & 2, Writing Space
Things to think about: For our in-class activity on Friday, please bring in 1 each of the following: article excerpt, blog post, Facebook status, Tweet, and Instagram photo with caption.
“Made Not Only in Words: Composition in a New Key” – Kathleen Yancey

• What purpose does Yancey’s comparison to the introduction of the printing press serve?
  o This highlights how technology at that time produced a reading public, just as the technology of our time produces a writing one.
  o Consideration of anxiety that surrounded new technology; again, we see this today when new technology is introduced

• What does Yancey see as the benefits or result of digital composition?
  o “[W]riters in the 21st century self-organize into what might seem to be overlapping technologically driven writing circles, what we might call a series of newly imagined communities, communities that cross borders of all kinds—nation state, class, gender, ethnicity” (301).
  o Segue into how people use digital technology/composing (“Many of the Internet texts are multiply genred and purposed” [301])

• What does Yancey make of composition education’s role as gatekeeper?
  o Composition can be both gatekeeper and gateway.
  o “We know that writing makes a difference—both at the gatekeeping moment and as students progress through the gateway” (306).

• Discuss Yancey’s 3 proposed changes in quartet 3. Published in 2004, how might some these be outdated? Do you see any ways to update them?
  o Develop a new curriculum → still being worked on today with heightened focus on writing programs and WAC developments
  o Develop a major in rhet/comp → again, this is in progress. More & more graduate programs are developed, with many UG institutions trying to offer a track apart from literature studies
    ▪ “[I]t is past time that we fill the glaringly empty spot between first-year composition and graduate education with a composition major” (308).

• “Our model of teaching composition, [...] (still) embodies the narrow and the singular in its emphasis on a primary and single human relationship: the writer in relation to the teacher” (309).

• What experiences do you all have with digital composition?
  Reflections/Comments on how digital writing was used in your FYC classes?
**Week 9, Day 2: F. 3/20: Digital Writing Spaces**

**Readings:**
- Bolter, Chapters 1 & 2, *Writing Space*

1. Free Writing  
   a. Students select 1 key passage from each chapter – be able to explain why this passage is significant

2. Whole class discussion of the key passages students’ selected  
   a. See notes attached

3. Remediation Activity  
   a. Students will be given:  
      i. Excerpted article  
      ii. Blog post  
      iii. Facebook post  
      iv. Tweet  
      v. Instagram photo w/ caption  
   b. They will then need to “remediate” these texts – Purpose is to get the students thinking about “translation” and remediation of writing across genres and media  
      i. Article – Tweet  
      ii. Blog Post – Facebook Post  
      iii. Instagram Photo w/ caption – Blog post (outline)  
      iv. Facebook Post – Tweet  
      v. Tweet – Excerpted article (outline)  
   c. Each writing will either be condensed or expanded upon

4. Class discussion of Remediation Activity  
   a. Focus is on what gets “lost in translation” or what is added when we move writing across media  
   b. Highlighting the importance of awareness – knowing the effect of medium on writing and what stories get told

5. Final Project check in  
   a. Questions or concerns?  
   b. Prepare for in-class digital mapping on T. 3/24  
      i. Decide if you’re using yourself or a public figure for project  
      ii. Begin to gather “sites of digital identity” (social media, purchase sites, academic sites, etc.)

>>>For Next Class:  
**Readings:** Bolter, Chapters 9 & 10, *Writing Space*
**Things to think about:** Preparing for the digital identity mapping, decide if you will be using yourself or a public figure for the final paper. Start thinking about the digital spaces where you construct your identity and/or have a digital presence.
Ch. 1: Introduction: Writing in the Late Age of Print

The Late Age of Print

- “In a well-known passage in Victor Hugo’s *Notre-Dame de Paris, 1482*, the priest Frollo sees in the invention of the printed book an end rather than a beginning:” (1).
- “In fact, the printed book did not eradicate the encyclopedia in stone; it did not even eradicate the medieval art of writing by hand” (2).
- “In the 1980s, the computer and the printed book still seemed to serve different spheres of communication. [...] Now, however, the distinction between lasting texts and pragmatic communication has broken down, and all kinds of communication are being digitized” (2).
- “This is also the best way to think of the late age of print, as a transformation of our social and cultural attitudes toward, and uses of, this familiar technology” (3).
- “Digital media are refashioning the printed book” (3).
- “In the late age of print, however, we seem more impressed by the impermanence and changeability of texts, and digital technology seems to reduce the distance between author and reader by turning the reader into an author herself. Such tensions between monumentality and changeability and between the tendency to magnify the author and to empower the reader have already become part of our current economy of writing” (4).

The Future of Print

- “The questions that concern both the enthusiasts and the critics include: What is the nature of the challenge that digital media pose for print? Will digital media replace print? Does the advent of the computer announce a revolution in writing, or is the change less significant?” (6)

The Old and the New in Digital Writing

- “In this late age of print, digital writing seems both old and new” (7).
- “In this respect authors and designers are performing the same service for electronic technology that printers performed in the decades following Gutenberg’s invention” (7).
- Pg. 8 – addresses arguments for the book over digital technology – highlights the “age” of the book as technology has certainly advanced since this was written

Refashioning the Voice of the Text

- “The material in a book must simply be homogenous by the standard of some book-buying audience” (10).
- “The ideal of cultural unity through a shared literary inheritance, which has received so many assaults in the 20th century, must now suffer further by the introduction of new forms of highly individualized writing and reading” (11).
- “This fragmentation need not imply mere disintegration, however. Elements in the electronic writing space need not be simply chaotic; they may instead
function in a perpetual state of reorganization, forming patterns that are in constant danger of breaking down and recombining” (12).

• “What unity there is in an electronic text derives from the perpetually shifting relationship among its verbal elements. What unity there is in the audience for that text comes from the momentary constellation of different economic and cultural ‘special interests’” (12).

Refashioning the Writing Space

• “In addition to redefining the voice of text, our culture is also redefining the visual and conceptual space of writing” (12).

• “Each writing space is a material and visual field, whose properties are determined by a writing technology and the uses to which that technology is put by a culture of readers and writers” (12).

• “Moreover, each space depends for its meaning on previous spaces or on contemporary spaces against which it competes” (12).

• “The space of electronic writing is both the computer screen, where text is displayed, and the electronic memory, in which text is stored” (13).

• “How does the writing space refashion its predecessor? How does it claim to improve on print’s ability to make our thoughts visible and to constitute the lines of communication for our society?” (13)

Ch. 2: Writing as Technology

• “The computer’s capacity to adjust the text to each user’s needs, which is uncharacteristic of the classic industrial machine, derives from the unmechanical materials of electronic technology” (15).

• “If the printing press was the classic writing machine, the computer constitutes a technology of writing beyond mechanization, a postindustrial form of writing” (15).

• “All the ancient arts and crafts has this in common: that the craftsman must develop a skill, a technical state of mind in using tools and materials” (15).

• “writing is ‘interiorized’ and that the process of interiorization makes it difficult for us to recognize writing itself as a technology” (16).

• “No technology, not even the apparently autonomous computer, can ever function as a writing space in the absence of human writers and readers” (17).

Writing Technologies and Material Culture

• “Writing is situated in the material world in a number of ways. It always occurs in a material setting, employs material tools, and results in material artifacts” (17).

• “The materiality of writing matters, as much for electronic writings as for earlier forms” (17-8).

• “Computers are tangible objects with aesthetic and social significance, and digital devices and software are objects of important economic exchange” (18).
• “It remains as true for the computer as for earlier technologies that the materiality of writing ‘must be acknowledged to fully appreciate the nature of literate acts’” (18).
• “It is not a question of seeing writing as an external technological force that influences or changes cultural practice; instead, writing is always a part of culture” (19).
• “Individuals and whole cultures do mold techniques and devices to their own purpose, but the material properties of such techniques and devices also impose limitations on their possible uses” (20).
• “The properties of handwriting, of print, or of digital writing do each seem to favor certain kinds of expression and to prejudice others” (20).
• “A technology, as it has been culturally constructed, can predispose us toward a particular definition of ‘natural’ writing” (21).

**Economies of Writing**
• “Each culture and each period has had its own complex economy of writing, a dynamic relationship among materials, techniques, genres, and cultural attitudes and uses” (21).
• “Electronic and digital technology are helping to refashion the writing space again. In the late age of print, this refashioning is not complete, and we are now experiencing the tensions and inconsistencies that come from attempts either to reconcile the two spaces of print and digital technology or definitively to replace the one with the other” (22).

**Remediation**
• “We might call each such shift a ‘remediation,’ in the sense that a newer medium takes the place of an older one, borrowing and reorganizing the characteristics of writing in the older medium and reforming its cultural space” (23).
• “Remediation involves both homage and rivalry, for the new medium imitates some features of the older medium, but also makes an implicit or explicit claim to improve on the older one” (23).
• “Digital technology is turning out to be one of the more traumatic remediations in the history of Western writing. One reason is that digital technology changes the ‘look and feel’ of writing and reading” (24).
• “Each medium seems to follow this pattern of borrowing and refashioning other media, and rivalry as well as homage seems always to be at work” (25).
Week 10, Day 1: T. 3/24: Digital Writing Spaces (Cont.)

Readings:
- Bolter, Chapters 9 & 10, *Writing Space*

1. Free-Writing
   a. Everyone generates 1-2 questions from the reading

2. Whole class discussion of students’ questions/my own generated questions as needed
   a. Also use this as a transition period from the Shipka/Bolter to moving into social media readings

3. Turing Test CNN video (Pg. 190):
   [https://www.youtube.com/watch?v=oHL1JpPTle0&spfreload=10](https://www.youtube.com/watch?v=oHL1JpPTle0&spfreload=10)

4. In-Class Activity: Digital Identity Mapping
   a. Handout Blank Maps and Sample Map
   b. Students will complete the digital identity map as wholly and completely as they can
   c. This is part 1 of the final paper. If using a public figure for the final project, you will need to try and complete the map for this person as best you can.

>>>For Next Class:
Readings: Johnson, excerpts from *Microstyle* and “I Tweet, Therefore I am” articles
Things to think about: What is microstyle? What role, if any, does it play in your life?
Writing the Self

1. Bolter begins the chapter by talking about the “reflexive quality” of writing. How do you see this property establishing itself in digital writing? Does it? In what (different) ways?

2. Bolter writes, “It may be that cultures invent and refine writing technologies at least in part in order to refashion their definitions of mind and self” (189). Discuss this in relation to what you know about changing writing technologies? How have certain digital writing spaces changed in this sense?

3. What does Bolter, citing Ong, remark are the major distinctions between the “oral and literate mind?” (191)

4. “To think is to write in the language of thought and to remember is to search the space of our memory until we find what is written there” (194). Discuss to what extent you agree/disagree and explain why.

Writing Culture

1. Bolter writes that we can both “write our minds,” and “write the culture in which we live” (203). What does he mean by this? How is this possible?

2. “Electronic communication is increasingly the medium through which we form and maintain our affiliations” (204). To what extent do you agree or disagree with this statement? In what other ways might we form and maintain our affiliations?

3. Bolter points out the key problem that “technology is not universally available” (205). What does this mean for those without any or with limited access to this technology? If this is how we form and maintain affiliations or construct identities, what are the problems with accessibility?

4. “One consequence of this networking of culture is in fact the abandonment of the ideal of high culture” (205). In what ways is this a detriment to society? In what ways might this be a positive?

5. Pg. 213 – Bolter closes out the chapter with a list of questions regarding concerns around the late age of print. Discuss these questions.
Week 10, Day 2: F. 3/27: Writing for Social Media Contexts

Readings:
- Johnson, “Introduction” from Microstyle
- “I Tweet, Therefore I Am” articles x2

1. Free-Writing
   a. Highlight 1 or 2 key passages from any of the readings – be prepared to quote, discuss, explain why you chose this passage

2. Class Discussion of key passages
   a. I will provide a few of my own chosen passages
   b. Students will direct us to key passages of their choosing, articulating why they chose this particular passage and what is important about it

3. In-Class Activity: 6 Word Stories
   a. Pg. 9-10 in Microstyle, Johnson mentions the “six word story.” Each of you will come up with your own six word story – it can be of any “genre” and contain any topic. Only requirement – only 6 words and tells a story.

4. Whole Class Six Word Story Share
   a. Go around the classroom and every student shares his/her six word story

5. Explore examples of digital writing spaces/scholars using digital composition
   a. Scholars on Twitter
   b. Academic blogs
   c. Kairos
   d. Women Writers Project
   e. Digital Archive of Literacy Narratives

>>> For Next Class:
Readings: Marwick and Boyd, “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience”
Things to think about: What audiences do you imagine when you partake in social media?
Key Passages

**Microstyle** – Christopher Johnson

- “Messages of just a word, a phrase, or a short sentence or two—*micromessages*—lean heavily on every word and live or die by the tiniest stylistic choices. Micromessages depend not on the elements of style but on the *atoms* of style. They require *microwriting*” (1).
- “*Microstyle* is a guide to verbal strategies that make very short messages effective, interesting, and memorable” (2).
- “*Microstyle* is the natural expression of verbal art and verbal playfulness. It’s what makes a every one of us a poet” (2).
- “When we consume verbal messages, we scan, skim, and screen, trying to reserve our precious attention for the ones that deserve it. When we produce verbal messages, we struggle to get them noticed. This dynamic between reader and writer favors a verbal style that’s catchy and fragmented” (5).
- “The focus on reading, however, threatens to eclipse what may be an even more important change: the seismic shift in the way we write” (7).
- “Writing about language tends to fall into one of two categories: either it focuses on the arcane, exploring the quirky corners of our vocabulary and the obscure etymological origins of words, or it’s overtly prescriptive, telling us about the right and wrong of grammar and usage” (10).
- “Our culture conflates grammar and style with correctness because, until recently, most people wrote only when they were being formally evaluated” (13).
- “The new way of reading isn’t just lazy or unfocused; it’s *guarded*. The verbal attention economy creates reading anxiety” (20).
- “We need to think differently about language, grammar, and style. There’s an odd mismatch in contemporary culture between the way we use language and the way we think and talk about it” (27).
- “Pay attention to the language around you in the spirit of appreciation and curiosity” (28).

“I Tweet, Therefore I Am” – Peggy Orenstein

- “It was the quintessential summer moment, and a year ago, I would have been fully present for it. But instead, a part of my consciousness had split off and was observing the scene from the outside: this was, I realized excitedly, the perfect opportunity for a tweet” (1).
- “Leaving aside the question of whether that actually boosts sales, I felt pressure to produce” (1). – Twitter as marketing tool
- “Each Twitter post seemed a tacit referendum on who I am, or at least who I believed myself to be” (1).
- “*Back in the 1950s, the sociologist Erving Goffman famously argued that all of life is performance: we act out a role in every interaction, adapting it based on the nature of the relationship or context at hand.* […] Effectively, it makes the greasepaint permanent, blurring the
lines not only between public and private but also between the authentic and contrived self” (2).

- “Among young people especially she found that the self was increasingly becoming externally manufactured rather than internally developed: a series of profiles to be sculptured and refined in response to public opinion” (2). [In talking about Sherry Turkle’s *Alone Together*]
- “The fun of Twitter, and, I suspect, its draw for millions of people, is its infinite potential for connection, as well as its opportunity for self-expression” (2).
- “The risk of performance culture, of the packaged self, is that it erodes the very relationships it purports to create, and alienates us from our own humanity” (2).
- “Social media may not have instigated that trend, but by encouraging self-promotion over self-awareness, they may well be accelerating it” (2).

“I Tweet, Therefore I Am” – Andrew Lam

- “If communication technology was created to enhance our daily lives, something has dramatically shifted: More and more, we are changing our lives to cater to the digital world” (1).
- “It would seem that our 21st century response to an emergency is not necessarily to interact, but to record it” (1).
- “Generations have been raised on video games, spent the bulk of their lives in chatrooms and on YouTube, on cell phones and iPods. They have been conditioned to invest the bulk of their emotional life in virtual space. And many have learned to split their attention, with one eye on the electronic mirror, and the other on reality” (1).
- “As humans, we are beginning to believe that we do not fully exist without some sort of electronic imprint in the virtual world, a digital projection of ourselves. I tweet, therefore I am” (1).
- “Narcissism and voyeurism have become the drivers of the digital world, a mirror of our own” (1).
- “Perhaps the most troubling consequence of devoting so much attention to the virtual world is the death of empathy” (2).
- “Bored with reality, humans are now migrating voluntarily to the allure of the virtual world. And as we migrate, we may just be leaving something precious and irretrievable behind” (2).
Week 11, Day 1: T. 3/31: Writing for Social Media Contexts

Readings:
- Marwick and Boyd, “I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience”

1. Small group discussion of the reading
   a. Self-generated discussion questions or use provided ones

2. Regroup for a whole class discussion of the reading

3. Social Media and Audience Awareness Activity
   a. In pairs or small groups, students select a social media site (preferably not Twitter)
   b. Look at a series of related posts
      i. Comment thread
      ii. Hashtag
      iii. Status with a number of responses
   c. Purpose is to identify the “imagined audience” of that writing and how that may/may not have affected the post

4. Each pair or group will “present” their findings to the class
   a. End result will be a discussion of the different ways that social media is used and the notion of “imagined audience” and how that does/does not affect what writing takes place on social media

>>>For Next Class:

Things to think about: How did Twitter play a role in the revolutions of Tunisia and Egypt? Consider the role social media has played in other recent revolutions/social movements. (For our in-class activity)
I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience – Marwick and boyd

1. Marwick and boyd write “Participants have a sense of audience in every mediated conversation, whether on instant messenger or through blog comments. [...] profile owners are attentive to audience” (115). How do you see audience mediating digital conversations, whether instant messages, blogs, texts, etc? Does the digital medium affect what is said or done in these spaces?

2. “Technology complicates our metaphors of space and place, including the belief that audiences are separate from each other. [...] Our understanding of social media audience is limited” (115). How so? Discuss.

3. What are the differences that Marwick and boyd note between social media writing?

4. Marwick and boyd claim, “It (Twitter) is primarily textual, not visual” (116). Is this still the case today? How has this changed and what does this change allow for/limit?

5. When this article was written, Twitter prompted with a “What are you doing?” Today, Tweeters are prompted with “What’s happening?” How does this seemingly subtle prompt affect how people approach and/or use Twitter?

6. What did Marwick and boyd find pertaining to Twitter and audience?

7. What do Marwick and boyd have to say about Twitter users and the need for navigating multiplicity?

8. What types of audiences do Marwick and boyd differentiate between? What are the main distinctions? What kinds of audiences do we encounter on social media?

**Week 11, Day 2: F. 4/3: Social Media Revolutions**

**Readings:**
- Lotan et al. “The Revolutions Were Tweeted: Information Flows During the 2011 Tunisian and Egyptian Revolutions”

1. In-Class Activity
   a. In groups, identify social action on some sort of social media site
      i. #euromaidan, #blacklivesmatter, #feministselfie
   b. How are they using social media to support their cause? What role does it play?

2. Group “Presentations”
   a. Explanations of what you found – class can respond with questions, comments, etc.

3. Whole class discussion of the reading
   a. Student questions about the reading up on board
   b. Break into 2 groups – discuss questions
   c. Notes attached

>>>For Next Class:

**Readings:** Cassel and Al-Zubaidi, excerpts from *Diaries of an Unfinished Revolution*

**Things to think about:** Having talked about these revolutions unfolding on Twitter, think about the discussion of them “in print.” What do you notice?
The Revolutions Were Tweeted: Information Flows During the 2011 Tunisian and Egyptian Revolutions – Lotan et al.

- 1376: “Demonstrations were an expression of citizens’ frustration over economic issues like food inflation and high unemployment, as well as a lack of political freedoms like rights to free speech.”
- 1376: Twitter hashtags (#sidibouzid) used to label uprising messages – “effectively indexing the Tunisian Revolution through a hashtag.”
- 1376: Egypt revolutions resulted from the success of Tunisian protestors; “also emerged from similar frustrations with unemployment, corruption, and the lack of political freedoms.” #Jan25 – common Twitter hashtag.
- “Both revolutions featured prominent use of social media, both by activists organizing demonstrations, and by those disseminating news of the events locally and globally. Twitter emerged as a key source for real-time logistical coordination, information, and discussion among people” (1377).
- “As these events unfolded, Twitter served both as a common medium for professional journalism and citizen journalism, and as a site of global information flow. People around the world tuned in to Twitter feeds to learn about the revolutions and share what they learned” (1377).
- **Organizational and Networked Production of News** – This section talks about the different ways professional journalists structure their stories. Relate this particular discussion to our readings on journalistic writing & audience awareness on social media. (1377-8).
- “While the practices on Twitter vary, they are not segregated; individual participants may post personal notes intended for friends alongside links to important news topics” (1379).
- “This has prompted scholars to question whether Twitter is a social media service or a news medium” (1379).
- 1380: Information flow on Twitter happens through “information cascades”
- “Given that Twitter and other social media tools can be leveraged to spread information, Shirky has argued that social media may have the potential to provoke and sustain political uprisings by amplifying particular news and information” (1380).
- “The aim of this article is to investigate the role of different types of social media actors in spreading information on Twitter during critical, time-sensitive world events” (1380).
- 1386: In both Tunisia and Egypt, individuals were a substantially larger actor type compared to organizations.
• “In both datasets, journalists and activists serve primarily as key information sources, while bloggers and activists are more likely to retweet content and, thus, serve as key information routers” (1390).

• “The high degree of overlap between users in Egypt in Tunisia datasets may suggest that patterns of Twitter usage simply highlight pre-existing relationships among people with similar interests. […] Alternatively, Twitter may serve as a convening site wherein people without previously shared interests or existing relationships gather around a particular topic” (1397).

• “If individuals are generally more successful than organizations in seeding prominent information flows, it may be that they are perceived as more trustworthy than organizations” (1398).

• “The differences in information flows between Egypt and Tunisia suggest that Twitter reveals difference in how each country behaves as a media system” (1399).

• “Our findings suggest that news on Twitter is being co-constructed by bloggers and activists alongside journalists. This confirms the notion that Twitter supports distributed conversation among participants and that journalism, in this era of social media, has become a conversation” (1400).

• “Understanding how news organizations use Twitter can offer insights into the situated and embedded natures of contemporary journalistic practices” (1400).
Week 12, Day 1: T. 4/7: Revolutionary Writing

Readings:
- Cassel and Al-Zubaidi, excerpts from Diaries of an Unfinished Revolution

1. Free Writing
   a. Students select key passage/moment from the text
   b. Thinking about how people use writing and/or social media during revolutions? What role does it play, if any?

2. Whole class discussion
   a. Start by addressing students’ key passages & discuss those
   b. Student responses to the following:
      i. How do people use writing and/or social media during revolutions?
      ii. What role does writing play, if any?
      iii. Differences you notice between our reading last week with writing on Twitter and this reading “in print.”

3. Final project check in
   a. Questions/Concerns about final project
   b. Reminder: Drafts are due in class on F. 4/10 for peer review and individual conferences with me!

>>>For Next Class:
Readings: None; Draft for in class conferences and peer review
“Introduction” *Diaries of an Unfinished Revolution* –Samar Yazbek

- “Writing about revolution is not easy. It poses a moral dilemma: what is the validity of any endeavour that takes place outside the ferment of the revolution itself? Is silence and activism preferable? Or can writing also be a valid form of engagement, though it entails occasionally stepping back from the reality on the ground?” (1).
- “This new environment shaped these revolutions from their outset and it signals the end of the classical conception of the writer, of his or her traditionally recognized role and influence. Writing is now for everyone” (1).

“Cairo, City in Waiting (Egypt) –Yasmine El Rashidi

- “I collected newspaper clippings that summer, dividing them in files. It began inadvertently, perhaps even fortuitously, for when I looked, the thickest of them was an index of crime. A file of 702 clips” (54).
- “The State-owned newspapers ran contradictory stories each day about the suicide bomber and the details of the story […] raising ire in the public sphere” (58).
- “For a few, the story began just seven years ago, when a movement for change, Kefaya, was formed; or maybe one day in 2011 when a Google executive created a Facebook page called We are All Khaled Said” (59).
- “I would create a Facebook page,’ she said. ‘It came to me in a flash. I would call on Egyptians to strike on 6 April 2008, in solidarity with underpaid labourers’” (59).
- “In many ways, that moment—her epiphany, the creation of the Facebook page, the conception of the April 6 movement—was indeed the start of the revolution” (60).
- Consider the way El Rashidi incorporates her external writing (articles/newspapers) into her writing for this chapter.

“Coming Down from the Tower (Bahrain)” –Ali Aldairy

- “A few days prior to February 14 I tweeted: ‘I am a Bahraini writer and intellectual. What does that mean now? Can someone help me?’” (132) – Takes to Twitter to open conversation and establish identity roots
- “We took souvenir snaps to show to those who hadn’t made it to the square” (135).
- “I took a photo on my iPhone and sent it to my contacts using WhatsApp. ‘We’re now in the heart of Pearl Square waiting for the response of the regime’s forces,’ I wrote. This was the first message I sent to my friends on Twitter and WhatsApp, hoping to convey the symbolism our attempt to liberate a public, participatory space where people had come to build the state and the system of governance they wanted” (135).
- “an opportunity for myself as an intellectual to apply my theoretical understanding of concepts like freedom, humanity, public space, common ground, the state, plurality and democracy. I had to approach the reality on the
ground through the theories peddled by the books of major thinkers and apply them to lived experience” (137).

• “I was eager to use every invention of modern communication technology to convey the full experience of these moments; to become an observer, broadcasting these events with a critical, observant eye” (137-8).

• “I sent quotes from speeches over Twitter occasionally accompanied by my critique of what was being said” (138).

• “I was recording events on Twitter, trying to fulfill my duty as an intellectual; no longer sitting in my ivory tower, I was now in touch with the people. Twitter forced me to go to the scene itself, to follow events with my own eyes, to record them and transmit them myself. I was face to face with the truth of what was happening” (139).

• “For myself, therefore, Twitter was an incentive to visit the scene itself, instead of waiting for the news to reach me” (140).

• 141: Incorporates clips from newspaper articles he wrote

• 141-2: Aldairy uses Facebook to grasp understanding of Ali and the “blood for his country”

• “There was no space left for neutrality or professions of balance; no excuse for sitting behind one’s desk and failing to go down to the street to see for oneself” (146).

• 147: Aldairy struggles with what it means to be “the intellectual” and what his role is/what’s expected of him

• 151-2: Aldairy’s article commemorating Ali, “the pearl of Pearl Square”

• 154: The secularist liberal news letter – “The Square’s Echo” – another form of writing to disseminate information honestly
Week 12, Day 2: F. 4/10: In Class Conferencing

Readings:
- None

1. Peer Review
   a. Students will break into groups of 3 & exchange papers “round robin” style
   b. Using peer review sheet, talk about papers

2. Conferences with me.
   a. In between peer reviewing, students will meet with me 1 at a time
   b. Talk about drafts, questions they have, etc.
   c. Between this meeting and the due date, students will have another out of class meeting.

>>>For Next Class:
Readings: Shipka, “Conclusion” Toward a Composition Made Whole
Things to think about: Thinking about the trajectory of the course – be able to discuss where writing studies and writing research has come.
**Week 13, Day 1: T. 4/14: Wrap-Up**

**Readings:**

- Shipka, “Conclusion: Realizing a Composition Made Whole” *Toward a Composition Made Whole*

1. Free Writing Pt. 1
   a. Student-developed discussion questions

2. Whole class discussion
   a. Use student questions
   b. My own discussion questions attached

3. Small group free writing
   a. Reflect on this unit & class as a whole
   b. What are the key take aways? What is “sticking with you” most?

4. Whole class discussion
   a. What are students most struck by?
   b. Based on my in-class discussion notes taken throughout the semester, I will have a list of take-aways developed, including main points made by students.

5. Final paper check in
   a. Available for questions, comments, concerns

>>> **For Next Class:**

**Readings:** None.

**Things to think about:** F. 4/17 & T. 4/21 – Two days of your final paper presentations
1. What role does the map metaphor play in Shipka’s discussion of students and writing? How might we consider the spatial and temporal elements that students bring to their writing?

2. What kind of literacy education does Shipka advocate for?

3. For Shipka, what is a composition made whole?

4. What is the trouble with labeling texts “experimental?” What solution does Shipka propose?

5. What role do scholars play in working toward a composition made whole? How does Shipka address this role/call for change?

6. How does Shipka address the skeptics? What proposals/suggestions does she make? How might these be implemented in a classroom setting?
There is no great writing, only great rewriting. –Justice Louis Brandeis

Like Brandeis, my teaching philosophy is built upon the idea of revision and process. Whether teaching composition, or incorporating writing into my class, I strive to create ample opportunity for reflection, revision, and growth in all of my classes. Learning, like writing, is a process and this is the foundation of my teaching methods. By creating opportunities for students to discover their own passions while studying composition and rhetoric, I hope to guide students through their own processes.

Although course themes and structure are important, I find it is equally important to allow students to explore their own interests as much as possible. In order to create these opportunities, I design my assignments to be rather open for interpretation. For example, in an introduction to writing studies course I included an archival research project and an ethnographic study. While there were certain parameters such as page length and required source use, I grant students the opportunity to choose their own areas of study. In doing so, students can apply course concepts and research methodologies to topics of their choosing.

Along with these assignments, I also believe it is especially important to allow space in my courses for drafting, feedback, and revision. Writing does not happen in just one take, and I think it is important to allow students to work on their writing throughout the course of the semester. I do this in multiple ways: course blogs, free writing, in-class peer review, and one-to-one conferencing. While each of these methods offers something different to the student, it is my hope that they allow students to think about writing—and learning—as a process and not something that “just happens.”

Within my courses, I advocate for dialectic and open class discussions. I believe that this provides the optimal classroom structure, allowing students to tackle readings and course concepts. Despite this, I do make use of power point presentations and lectures occasionally. I see these presentations working as supplemental to course readings, bringing in information relevant to the readings that would otherwise be missed. I also believe that power point lectures can be designed with a level of interactivity, prompting students to partake in the lecture.

Similar to revising your work and thinking of learning as a process, I believe that teaching itself requires reflection and revision, both during and after a class. While I do believe in my own methods, it is more important to me that these methods work for students to benefit them in their futures. Thus, I am willing to adapt and manipulate any approach to best serve the students I am teaching at a given time.

Now that you know how I teach, the most important question to answer is why I do. Well, the answer is simple: for the students. I love what I do and I love being a part of change in students’ lives. I am passionate about my own research interests and hope that I can share this passion with my students. At the same time, I find it incredibly fulfilling to help students tap into their own talents and passions; as a teacher, I think this is most rewarding. I enjoy challenging my students to work hard and test themselves, to be the best versions of themselves. Helping students face challenges, whether in my class or the world at large, is one of the great many rewards of teaching. We are not just teachers, but mentors, guiding students from one chapter of life to the next, through a process of revision. I could not have made it to where I am without my teachers, and I teach to be that person for my own students.
EDUCATION:
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Degree expected May 2015
M.A. in English; Concentration in Rhetoric and Composition
Thesis: “Designing an Effective Introduction to Writing Studies Course: Guiding Students Through the Field of Rhetoric and Composition.”
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Cultural Geography
Digital Humanities
Rhetorical Genre Studies
Emerging Media Studies
Critical Literacy Studies

HONORS AND RESEARCH GRANTS:
Voted Best in Panel
March 2014
“The Power of Violence and Silence in 12 Years a Slave,”
College English Association National Conference, Baltimore, MD
My panel's moderator voted my paper “Best in panel.”

Northeastern University Graduate Student Scholarship
Spring 2014
I was awarded a full tuition scholarship by Northeastern’s graduate student committee.

Adrian Tinsley Program Summer Research Grant
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Bridgewater State University Office of Undergraduate Research
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McLaughlin, Rebecca. (in progress). “#Euromaidan: Writing a Revolution in 140 Characters or Less.”

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106