English 6363: Composition Theory and Pedagogy

Day, Time, & Location: Monday 6-8:50 p.m. | Academic 005
Instructor: Dr. Mellisa Huffman
Office Location: A 001B
Office Hours: M: 3:00-5:00PM; W: 1:00-3:00PM; R: 9-11:00AM; or by appointment. And drop in any time you see my door is open and I am available.

Contact Information
Email: mhuffman@angelo.edu | Phone 325-486-6368

Course Description
This course examines key historical and contemporary theories and effective practices for teaching writing at the postsecondary level. The class will read, discuss, and explore research in the academic disciplines of Rhetoric, Composition, L2 Writing (second language writing), and Literacy Studies to help you make informed decisions as you prepare to teach within ASU’s First Year Composition program. It’s important to note that there are multiple theoretical perspectives, and having a grasp of these theories will help you ground your teaching practices and move behind merely relying on teaching “lore.”

Course Outcomes
At the end of this course, you should be able to

- Develop an understanding of key historical and current issues/topics related to teaching writing at the postsecondary level;
- Conduct relevant secondary research of interest to you using credible websites, databases, academic journals, and monographs published within relevant academic fields;
- Synthesize material covered in class and through self-directed secondary research in order to answer questions related to postsecondary writing instruction;
- Use secondary research within the fields of Rhetoric, Composition, L2 Writing, and Literacy Studies to inform teaching practices at the postsecondary level.
- Apply your own experiences and interests to course topics

Required Texts

Recommended Text

This text is not required, but I encourage you to purchase it to help you understand “threshold concepts” specific to writing studies. Threshold concepts are “concepts critical for continued learning and participation
in an area or within a community of practice” (Adler-Kassner and Wardle 2). The book defines thirty-seven key concepts that writing studies scholars claim “[articulate] . . . shared beliefs” about writing instruction and provide “a core for the field in terms of what we know” (xvii-xix). Having a glossary of these epistemological frames might help you work through and make connections among the other readings assigned in our course.

**Required Hardware/Software**
- A computer with an Internet connection,
- MS Office,
- Adobe Acrobat Reader,
- Email access,
- RamPort/Blackboard access,
- File Storage: (e.g. flash drive, external hard drive, J: drive, email, etc.)

**Use of Blackboard**
We will use our course Blackboard site extensively. There I will post the syllabus, writing assignments, grading standards, additional readings, class preparation assignments, and some materials for in-class discussion/use. You will also post weekly summaries (see instruction below) and submit some writing assignments through Blackboard. Instructions for submitting assignments digitally via Blackboard will be discussed well ahead of time in class and posted within our course Blackboard site.

**Assignments**

**READING RESPONSES** (Due in Blackboard before the beginning of each class)
You’re expected to come to class prepared to discuss assigned material. For weeks 2-12, you will write a summary of and discussion questions for two of the assigned readings (excluding the Concepts in Composition “theme” chapters or related passages from Threshold Concepts) before the class period. You all should determine before you read and summarize selections who is summarizing which articles. I want each of you to summarize different articles.

The summaries should identify the sources’ titles, authors, theses, and key supporting points. Then, write 3-5 “discussion items” that emerged from each reading such as 1) responses to the reading (e.g., “I related to Villanueva’s experiences with X. . .”), 2) questions about the reading (e.g., “Why is the author so opposed to X?”), 3) criticisms of the reading (e.g., “The author seems to contradict herself on page. . .”), or 4) connections among readings in this class or information you’ve learned elsewhere (e.g., “The chart on page X reminds me of when I learned to create flow charts in . . .I wonder how the flow chart metaphor helps us conceptualize the complex nature of the writing process?”). Each discussion question should be thoughtful and substantive. For example, “Did anyone else understand the reading?” is not a thoughtful question, “I did not get the main point” is not a criticism, and “I like these readings a lot” is not a substantive response.

**BOOK PRESENTATION**
You will select a text from the following list and present it in class. If you have another writing pedagogy-related text you’d like to present, please ask me. The presentation should be about 15-20 minutes in length, and in it, you should identify the book’s central thesis, key findings in each chapter, and a list of 3-5 observations or questions to stimulate class discussion. Provide a corresponding handout for me and your
classmates. In February 5’s class you will sign up for a presentation date. The dates are March 19, 26, April 2, 9, or 23 (one presentation per date). Begin browsing the list below soon so you have time to get and read your selection. If you would like to present sooner than March 19, come speak with me about this possibility.

Options for Book Presentation

(Hold available free online.)
Horning, Alice and Elizabeth W. Kraemer. Eds. Reconnecting Reading and Writing. Anderson, South Carolina: Parlor Press, 2013. Complete text is available through the Writing Across Curriculum Clearinghouse: https://wac.colostate.edu/books/reconnecting/reading.pdf. (Present Chapters 1, 2, 4-8)
Lutkewitte, Claire. Ed. Mobile Technologies and the Writing Classroom. Urbana, IL: NCTE, 2016. (Present any six chapters relevant to First Year Composition pedagogy.)

MIDTERM (March 5)
You will take a midterm in class on March 5. The midterm will cover topics and readings discussed up to that point in the semester (excluding book presentations). We will further discuss the format and such in class.
RESEARCH PROJECT (Due May 4 via Blackboard before midnight)
For the final research project, you will select one of the following options; You and I will discuss your project’s design and focus when you attend your conference with me during Week 11 (week of April 2).

Option 1: Conference Proposal and Paper: Write a conference-length paper (8-10 pages) on a topic related to this course. You will also identify an appropriate scholarly conference the paper could be presented at. Include in your submission to me the Call for Proposals, CFP guidelines, conference abstract, and your paper.

Option 2: Literature Review: Write a 10-12 page literature review with at least 12 scholarly sources related to some aspect of writing theory/pedagogy that interests you.

Option 3: FYC Blog Page: You will select a writing pedagogy-related topic and design a page for our First Year Composition blog (using Word Press), which is used by our FYC faculty. The page should focus on a particular theme of your choosing (e.g., methods for assessing writing, working with L2 writers, teaching audience, ways of preventing plagiarism, etc.) and provide readers relevant annotated secondary research as well as practical teaching strategies. The page should have a clear theme, logical organization, and relevant resources. It may, of course, include embedded relevant videos and links to exterior relevant sites. If you are interested in this option, we can discuss it in more depth in your one-on-one conference with me.

Your final project’s manuscript (except Option 3) and secondary source attribution should be formatted in the most recent version of MLA style.

RESEARCH PROJECT PRESENTATION (May 7)
During the final class period, you will present your final research project. I will distribute a separate prompt that outlines requirements and grading standards for the final presentation.

FINAL REFLECTION (Due May 7 via Blackboard before midnight)
You will write a final reflection about what you learned in this course and how this information might inform your future writing pedagogy/writing center tutoring. The prompt and submission link will be available in Blackboard, and you should submit your reflection before midnight on May 7.

Late Penalties
Reading responses, the final project, and the final reflection will be assessed a penalty of 10% if turned in after the submission day/time and 10% more for each additional day late. This includes weekends and holidays.

Classroom Decorum
ASU students and instructors are bound by the terms of the Code of Student Conduct, which is published in the Student Handbook.

You will be expected to be courteous and behave appropriately at all times in class including treating your fellow classmates and the instructor with respect. I do not allow eating, sleeping, texting, checking social media, surfing the Internet for material irrelevant to the course, or studying for other courses during class. If
you are acting disrespectfully in any of these ways, the first time it occurs, I will ask you to stop. If your disrespectful behavior persists, I will ask you to leave class and give you an absence for the day.

Electronic Device Policy

You are only allowed to use certain electronic devices under specific circumstances. The policy for various devices is outlined below:

<table>
<thead>
<tr>
<th>Ipods/MP3s</th>
<th>Cell Phones</th>
<th>Laptops/Tablets</th>
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<tbody>
<tr>
<td>Using your phone or Ipods/MP3 players to listen to music during class is never allowed. Please remove your headphones and put them away before class begins.</td>
<td>During class, you are not available to answer calls or send/receive text messages. You may not use your cell phone unless instructed. However, occasionally I will instruct students to locate information using their phones or record conference times in their phones. Furthermore, if you are expecting an important call that you must take, inform me before class, and I will allow you to step out into the hallway and take the call.</td>
<td>You may use a tablet or laptop to access an electronic version of the textbook or course-related files downloaded from Blackboard, and to take class notes.</td>
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Attendance

Attendance is required to complete and pass this course. Students are expected to attend all classes. It is important that you not only attend class but also come to class prepared to discuss the assigned readings. In-class discussions allow you to learn from each other, facilitate your grasp of reading material, synthesis material, and get ideas for your research project. If you must miss, please contact me and make arrangements to complete assignments during your absence. Assignments due on the expected absence date must be turned into me in advance. Students are responsible for initiating make up work arrangements with me. Unexcused absences will affect your grade as follows:

- Final grade will be lowered one full letter if a student misses more than twice.
- Students with four or more unexcused absences will not pass this course.
- Three tardies count as one absence.

Leaving early (even with permission) counts as a tardy.

Observances of Religious Holidays

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy
day shall be allowed to take an examination or complete an assignment scheduled for that day within what
the instructor deems a reasonable time after the absence.

**Accommodation Statement**
If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable
accommodation to participate in this class or complete course requirements, contact the Student Affairs
Office as soon as possible at 325-942-2047 or studentservices@angelo.edu. It is located in the Houston
Harte University Center, Suite 112. To receive any academic accommodation, you must be appropriately
registered with Student Affairs. Student Affairs works with students confidentially and does not disclose any
disability-related information without their permission.

**Academic Dishonesty**
All students are bound by the Academic Integrity Policy, which is available at
https://www.angelo.edu/student-handbook/. You must properly attribute and cite your resources and submit
work that you produced for this class. Students caught cheating or plagiarizing their work will receive a
penalty or penalties commiserate with the violation. Sanctions include the following:

- Fail the assignment in question,
- Fail the class, or
- Be subject to more severe sanctions imposed by the Dean of Students.

All cases of plagiarism will be reported to the Office of Student Services, who maintains a file of past
plagiarism cases.

### Grade Allocation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Weekly Summaries</td>
<td>20%</td>
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<tr>
<td>Book Presentation</td>
<td>10%</td>
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<tr>
<td>Midterm</td>
<td>20%</td>
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<tr>
<td>Research Project</td>
<td>35%</td>
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<td>Final Presentation</td>
<td>10%</td>
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<tr>
<td>Final Reflection</td>
<td>5%</td>
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### Final Grade Determination

Total points listed below will earn you the corresponding final grade:

- A (89.5-100)
- B (79.5-89.4)
- C (69.5-79.4)
- D (59.5-69.4)
- F (0-59.4)

Grading standards for individual assignments will be distributed as separate handouts.

**Recommended Resources**
I recommend you use the resources below to conduct research for your final project.

**Databases**
Comppile: [http://comppile.org/search/comppile_main_search.php](http://comppile.org/search/comppile_main_search.php)
MLA International Bibliography

**Journals**
College English
College Composition and Communication
Composition Studies
Composition Forum
Computers and Composition
JAC: The Journal of Advanced Composition
Journal of the Council of Writing Program Administrators
Kairos
Research in the Teaching of English

Websites
The Writing Across Communities Clearinghouse: http://wac.colostate.edu/
Writing Commons: http://writingcommons.org/
# Tentative Course Schedule

*Note:* This schedule provides the topics, readings, and due dates throughout the semester. I reserve the right to change these items based on class needs.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics/Readings</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td>No class in observance of Martin Luther King Jr. Day</td>
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<tr>
<td><strong>January 15</strong></td>
<td>Johnny Still “Can’t Write”</td>
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<tr>
<td><strong>Week 2</strong></td>
<td><strong>&quot;The&quot; Composing Process</strong></td>
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<tr>
<td><strong>January 22</strong></td>
<td><strong>Everyone read these before class:</strong></td>
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<td></td>
<td>• David Russell's &quot;American Origins of the Writing Across the Curriculum Movement&quot; located on pp. 151-170 in the <em>Norton Book of Composition Studies</em>.</td>
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<td></td>
<td>• Joseph Teller's &quot;Are We Teaching Composition All Wrong?&quot;:</td>
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<td></td>
<td><a href="http://www.chronicle.com/article/Are-We-Teaching-Composition/237969">http://www.chronicle.com/article/Are-We-Teaching-Composition/237969</a></td>
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<td></td>
<td>• Doug Hesse’s &quot;We Know What Works in Composition&quot;</td>
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<td></td>
<td><strong>Summary Options</strong> (Each student reads and summarizes two articles.)</td>
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<tr>
<td></td>
<td>• Donald M. Murray, “Teach Writing as a Process Not Product”</td>
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<td></td>
<td>(Villanueva)</td>
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<td></td>
<td>• Ken Macrorie, “From Telling Writing” (Norton)</td>
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<td></td>
<td>• Janet Emig, “Writing as a Mode of Learning” (Villanueva)</td>
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<td></td>
<td>• Sondra Perl, “The Composing Processes of Unskilled College Writers” (Villanueva)</td>
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<td></td>
<td>• Lester Faigly, “Competing Theories of Process: A Critique and a Proposal” (Norton 652)</td>
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<td></td>
<td>• Lee-Ann Kastman Breuch, &quot;Post-Process&quot; Pedagogy</td>
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<td></td>
<td>(Villanueva)</td>
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<td></td>
<td>• Muriel Harris , “Composing Behaviors of One-And Multi-Draft Writers” 30-42 in <em>Concepts in Composition</em></td>
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<td></td>
<td>• Mike Rose, “Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer’s Block” on pp. 69-77 in <em>Concepts in Composition</em></td>
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<tr>
<td>Week 3</td>
<td>Audience</td>
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<tr>
<td><strong>Summary Options</strong></td>
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<tr>
<td>- Walter Ong, &quot;The Writer's Audience is Always a Fiction&quot; (Villanueva)</td>
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<tr>
<td>- Lisa Ede and Andrea Lunsford, “Audience Addressed, Audience Invoked” (Villanueva)</td>
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<tr>
<td>- Andrea Lunsford and Lisa Ede, “Among the Audience”: On Audience in an Age of New Literacies&quot;: <a href="https://compositionprogram.appstate.edu/sites/compositionprogram.appstate.edu/files/Among%20the%20Audience.pdf">https://compositionprogram.appstate.edu/sites/compositionprogram.appstate.edu/files/Among%20the%20Audience.pdf</a></td>
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<tr>
<td>- Peter Elbow, &quot;Closing My Eyes As I Speak: An Argument for Ignoring Audience&quot; on pp. 129-144 in <em>Concepts in Composition</em></td>
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<tr>
<th>Week 4</th>
<th>Writing and Rhetoric</th>
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<tbody>
<tr>
<td>February 5</td>
<td><strong>Summary Options</strong></td>
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<tr>
<td>- Erika Lindemann, “What Do Teachers Need to Know About Rhetoric?” PDF in Bb</td>
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<tr>
<td>- Doug Downs, “Rhetoric: Making Sense of Human Interaction and Meaning-Making” PDF in Bb</td>
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<tr>
<td>- Excerpt from Plato’s <em>Gorgias</em> PDF in Blackboard</td>
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<td>- Excerpts on Aristotelian rhetoric from <em>Ancient Rhetorics For Contemporary Students</em> PDF in Bb</td>
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<tr>
<td>- Excerpt from David Blakesly’s <em>The Elements of Dramatism</em> PDF in Bb</td>
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<tr>
<td>- Keith Grant-Davie, “Rhetorical Situations and Their Constituents” PDF in Bb</td>
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<tr>
<td>- Christina Haas and Linda Flower, “Rhetorical Reading Strategies and the Construction of Meaning” PDF in Bb</td>
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<td>- Margaret Kant, “Helping Students Use Textual Sources Persuasively” PDF in Bb</td>
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<tr>
<th>Week 5</th>
<th>Writing and Cognition</th>
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<tbody>
<tr>
<td>February 12</td>
<td><strong>Summary Options</strong></td>
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<tr>
<td>- Linda Flower and John Hayes, “A Cognitive Process Theory of Writing” (Villanueva)</td>
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<tr>
<td>- Andrea A. Lunsford, “Cognitive Development and the Basic Writer” (Villanueva)</td>
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</table>
- Mike Rose, “Narrowing the Mind and Page” (Villanueva)
- James Britton, “The Spectator Role and the Beginnings of Writing” (Villanueva)
- James Kinneavy, "Expressive Discourse" (Norton)
- Patricia Bizzell, “William Perry and Liberal Education”
- Patricia Bizzell, “Cognition, Convention, and Certainty” (Villanueva)
- Ann Berthoff, "Learning the Uses of Chaos" (Norton)
- John R. Hayes, "Peeking Out from Under the Blinders" (Norton)

* Sign up for book presentation date

**Week 6**  
February 19

**Revision**

- Chapter 3: Revision (Concepts in Composition, pp. 79-97)

**Summary Options**

- Nancy Sommers, “Revision Strategies of Student Writers and Experienced Adult Writers” (Villanueva or Norton)
- Stephen P. Witte and Lester Faigley, “Coherence, Cohesion, and Writing Quality” (Villanueva)
**Week 7**  
February 26

**Collaborative Learning**
- Chapter 2: Invention (*Concepts in Composition*, pp. 47-67)

**Summary Options**
- Kenneth Bruffee, "Collaborative Learning and the 'Conversation of Mankind'' (Villanueva)
- Mark Hall, “The Politics of Peer Response” PDF in Bb
- Belcher, Lynne. "Peer Review and Response: A Failure of the Process Paradigm as Viewed from the Trenches." *Reforming College Composition: Writing the Wrongs.* (PDF in Blackboard)
- Candace Spigelman, “Habits of Mind: Historical Configurations of Textual Ownership in Peer Writing Groups”

**Week 8**  
March 5

**Midterm**

March 12

**Spring Break—No Class**

**Week 9**  
March 19

**Grammar and Error**
- Chapter 8: Teaching Grammar in the Context of Writing  
  (*Concepts in Composition*, pp. 267-291)

**Summary Options**
- Patrick Hartwell, “Grammar, Grammars, and the Teaching of Grammar” (Villanueva)
- Joseph Williams, "The Phenomenology of Error" (Norton)
- “Introduction to *Errors and Expectations: A Guide for the Teacher of Basic Writing*”
- Blaauw-Hara’s “Why Students Need Instruction in Grammar, and How We Should Go About It”
- Dana Ferris, “The Case for Grammar Correction in L2 Writing Classes: A Response to Truscott” (PDF in Bb)
- J Truscott, “The Case Against Grammar Correction in L2 Writing Classes” (PDF in Bb)

**Week 10**  
**March 26**  

**Literacies and their Contexts**  
- Chapter 10: Language and Diversity (*Concepts in Composition*, pp. 357-383)

**Summary Options**  
- Lucille McCarthy, “A Stranger in Strange Lands: A College Student Writes Across the Curriculum.” PDF available in Bb
- James Paul Gee “Literacy, Discourse, and Linguistics: Introduction” PDF available in Bb
- Ann M Johns, “Discourse Communities and Communities of Practice: Membership, Conflict, and Diversity” PDF available in Bb
- Deborah Brandt’s “Sponsors of Literacy” PDF available in Bb.
- Victor Villanueva, excerpt from *Bootstraps: From An American Academic of Color*
- Sean Branick, “Coaches Can Read, Too” PDF available in Bb
- Barbara Mellix, “From Outside, In” PDF available in Bb
- David Bartholomae, "Inventing the University" (Villanueva 523-550)
- Elizabeth Wardle, “Identity, Authority, and Learning to Write in New Workplaces” PDF available in Bb
- Perri Klass, “Learning the Language”—everyone reads but no one summarizes
<table>
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<tr>
<th>Week 11</th>
<th>Working With Multilingual Writers/Literacies in Transition</th>
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<tr>
<td>April 2</td>
<td>Chapter 9: Non-Native Speakers of English (<em>Concepts in Composition</em>, pp. 317-335)</td>
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**Summary Options**

- Ulla Connor, “Contrastive Rhetoric: Developments and Challenges”  
- Suresh Canagarajah, “The Place of World Englishes in Composition” (*Norton*, 1617-1638)  
- Paul Matsuda, “The Myth of Linguistic Homogeneity in U.S. College Composition.” On pp. 399-408 in *Concepts in Composition*  

**Conferences for final projects**

**Methods for locating relevant CFPs for final projects**

<table>
<thead>
<tr>
<th>Week 12</th>
<th>Assessing Writing</th>
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| April 9 | Chapter 5: Assessing Writing (*Concepts in Composition*, pp. 145-164)  

**Summary Options**

- Richard Haswell, “The Complexities of Responding to Student Writing; or, Looking for Shortcuts via the Road of Excess”: [http://wac.colostate.edu/atd/articles/haswell2006.cfm](http://wac.colostate.edu/atd/articles/haswell2006.cfm)  
- Nicki Litherland Baker, “‘Get it off my stack’: Teachers’ tools for grading papers”
| Week 13  
| April 16 |
| Week 13  
| April 16 |
| **Multimodality and Digital Literacy** |
| - Chapter 11: Writing in Multiple Media (*Concepts in Composition*, pp. 409-428) |

**Summary Options**

- The New London Group, “A Pedagogy of Multiliteracies: Designing Social Futures”
- Pameta Takayoshi and Cynthia L. Selfe, “Thinking About Multimodality”
- Sonya Borton and Brian Huot, “Responding and Assessing”
- Anne Frances Wysocki and Johndan Johnson-Eiola, “Blinded by the Letter” (Villanueva 717-738)
- Kathleen Blake Yancey, “Made Not Only in Words: Composition in a New Key” (Villanueva 791-822)
- Adam Banks, “Oakland, the Word, and the Divide: How We All Missed the Moment” (Villanueva 827-866)
- Cythnia Self, “Technology and Literacy: A Story About the Perils of Not Paying Attention” PDF in Bb
- Dong-shin Shin and Tony Cimasko, “Multimodal Composition in College ESL Class: New Tools, Traditional Norms.” PDF in Bb
- Steven Fraiberg, “Composition 2.0: Toward a Multilingual and Multimodal Framework.” PDF in Bb
### Week 14
#### April 23

**Learning Transfer, Metacognition**

ALL: “The Question of Transfer”:

- Jessica Moore, “Mapping the Questions: The State of Writing-Related Transfer Research”
- Angelo Rounsaville, “Selecting Genres for Transfer: The Role of Uptake in Students’ Antecedent Genre Knowledge”
- Liane Robertson, Kara Taczak, and Kathleen Blake Yancey, “Notes toward A Theory of Prior Knowledge and Its Role in College Composers’ Transfer of Knowledge and Practice”
- Elizabeth Wardle. "Mutt Genres’ and the Goal of FYC: Can We Help Students Write the Genres of the University?"  
- Anne Beaufort, “Reflection: The Metacognitive Move Towards Transfer of Learning”
- Jeff Somers, “Problematizing Reflection: Conflicted Motives in the Writer’s Memo”
- Michelle Navarre Cleary, "Flowing and Freestyling: Learning from Adult Students about Process Knowledge Transfer," *College Composition and Communication*, 64.4 (June 2013): 661-87.

### Week 15
#### April 30

**Disability and Writing Instruction**

**Summary Options**

- Brenda Jo Brueggemann "Writing Insight" (Norton)
- Excerpts from “Hacking the Classroom”:
  [http://www2.bgsu.edu/departments/english/cconline/hacking/](http://www2.bgsu.edu/departments/english/cconline/hacking/)
- Jay Dolmage, “Mapping Composition: Inviting Disability in the Front Door”
- Patricia Dunn, *Learning Differences: The Perspective of LD College Students*
- Tara Wood, Jay Dolmage, Margaret Price, Cynthia Lewiecki-Wilson, “Where We Are: Disability and Accessibility Moving Beyond Disability 2.0 in Composition Studies,” [https://www.uc.edu/content/dam/uc/journals/composition-studies/docs/WWA/Wood%20Dolmage%20Price%20Lewiecki-Wilson%2042_2.pdf](https://www.uc.edu/content/dam/uc/journals/composition-studies/docs/WWA/Wood%20Dolmage%20Price%20Lewiecki-Wilson%2042_2.pdf)
- Steven Corbett, “Learning, Disability and Response-Ability: Reciprocal Caring in Developmental Peer Response Writing Groups and Beyond” PDF in Bb

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<th>May 4</th>
<th>Research Project due by midnight via Blackboard</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 7</td>
<td>Oral Presentations of Final Projects</td>
</tr>
<tr>
<td></td>
<td>Final Reflection due by midnight via Blackboard</td>
</tr>
</tbody>
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