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# ENG 5011-001: Composition and Rhetoric: History and Theory/Praxis and Pedagogy

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**Summer 2004, English 5011**

**Composition and Rhetoric—History and Theory/Praxis and Pedagogy**

Dr. Robin L. Murray

Mondays and Wednesday, 6:30-9

Office: CH 3351/314F

Phone: x6985 or 345-7983 before 10 p.m.

Office Hours: M-R ~~12:30-1:30~~ and 30-40 minutes after each class. *+ 1 hr. prior to class.*

Email: cfrlm@eiu.edu or cfrlmgoodgirl@hotmail.com

**Course Overview:**

The primary goal of this course is to introduce you to a few of the theories and historical perspectives that inform our understanding of composition and rhetorical studies. Formal study of rhetoric (as we know it) began in Greece in the 5<sup>th</sup> Century BCE with the Sophists—then followed by Isocrates, Plato, and Aristotle in Greece and Cicero and Quintilian in Rome. The history of rhetoric continues through the Middle Ages and Renaissance, the 18<sup>th</sup> and 19<sup>th</sup> Centuries in Europe, and the 20<sup>th</sup> Century in the United States.

Modern Composition Studies began with New Criticism in the 1930s and continued through theories of writing processes and authentic voice in the 1960s, Cognitive processes and Writing Across the Curriculum in the 1970s, Social and Historical approaches to Rhetoric in the 1980s, a focus on diversity in the 1990s, and post-process perspectives and concerns in the 21<sup>st</sup> Century.

After a brief overview of Classic Rhetoric and its later derivatives, this course will delve into the modern, post-modern, and post-post modern periods in composition studies to help us all gain a foundation in the field. Your own more focused work will provide your focused study in composition and/or rhetoric.

**Texts for Class:**

Connors/Glenn: *The New St. Martin's Guide to Teaching Writing*

Corbett/Myers/Tate. *The Writing Teacher's Sourcebook.*

Tate/Ruipiper/Schick. *A Guide to Composition Pedagogies*

Course Packet

**Assignments:**

- **Reading Response**

These one-page, single-spaced (with MLA-style parenthetical citations, reading responses are perhaps the most important writing you will do in this class because they will help you to think through the readings, and they will form the basis for your contributions to discussions.

Please include the following in each response: A title—this will signal to your readers that you have a clear focus. A clear reference to the title and author of the piece you're referring to. An epigraph, or a brief block quotation from the assigned reading—to demonstrate close reading and to bring readers into your response. A question, or a series of questions raised in the course of the reading. A response to the quotation and the questions it raises.

Note: Please keep all responses with my instructor comments (and/or peer feedback) in a folder/notebook. You will also be asked to lead the class discussion during one class, based on your (and your peers') reading responses.

Grades will be assigned as follows:

**An A Response:** Has an original title that signals that you have a clear focus. You begin with an epigraph—a key quotation from the reading); you offer both a personal and critical reading of the significance of the quotation you've selected. You avoid summary and say something insightful about the reading. Your writing has been “crafted”—that is, carefully constructed with clear, grammatically correct prose and no distracting typos.

**A B Response:** May have many of the markers of the A response but the explanations for why you selected your quotation is less developed. You summarize at times instead of showing insight. There may be a few typos/grammatical errors.

**A C Response:** Lacks focus, no or unconnected title, a number of writing errors (spelling, typos, and grammatical errors), little or no direct reference to our reading, not enough reflection/questioning/evidence to be considered a substantive response.

- **Proposal for Final Project**

This should be a formal proposal in memo form (addressed to me) in which you propose your project's focus, the significance of your choice, and the means by which you will address your project's focus. Your proposal should be (again) at least a full page, single-spaced.

- **Final Project—The major written work for the course is a project to be submitted during the last week of classes. The project (at least 15 page product) may be one of the following:**

1. A bibliographic essay on a topic of special interest to you. Brook Horvath's “The Components of Written Response: A Practical Synthesis of Current Views” (pp. 243-257 WTS) can serve as a model.
2. A syllabus and supporting materials or a textbook analysis, based on examining the implicit and explicit theories underlying the pedagogy. If

you do the textbook analysis, choose one of the textbooks approved for freshman composition or for an English (Language arts) course you are or plan to teach.

3. A review essay of two to four books on issues of contemporary composition theory. See for a model, John Trimbur's "The Politics of Radical Pedagogy: A Plea for 'A Dose of Vulgar Marxism'." *College English* 56.2 (1994): 194-206—in course packet.
4. An essay for a specific journal or the text of a paper for a specific conference. If you choose this option, you need to be thinking about the issue in composition theory or history you want to explore and what you have to contribute to the conversation.

### **Grades:**

**50%---Regular Attendance, Reading Responses, and Class Participation**

**15%--Proposal for the Final Project**

**35%--Final Project**

**Attendance:** As graduate students, you are asked to arrive on time and fully prepared. If you miss more than two classes, your grade will drop a full letter with each consecutive absence. If you do not come to class (when in session) you will not pass. Please keep in mind that conference time is considered class time, as well.

**Students with Disabilities:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**Plagiarism:** The English Department states, "Any teacher who discovers an act of plagiarism -- 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of "F" in the course."

**Tentative Course Calendar: Summer 2004**  
**English 5011**

**June**

- 14     **Please Note: A Reading Response is due each class session but the first.**  
Introduction to the course and to comp and rhet theory.
- 16     Read "Process Pedagogy" and "Expressive Pedagogy" (CP) for today.
- 21     Read "Rhetorical Pedagogy," "Collaborative Pedagogy," "Cultural Studies..." and  
"Critical Pedagogy" (CP) for today.
- 23     Read "Feminist Pedagogy" and "Community Service Pedagogy" (CP) for today.
- 28     Read Fulkerson, Berlin, and Corbett for today (WTS)
- 30     Read Lu and Horner, Fahnestock and Secor, and Lamb (WTS) for today.

**July**

- 5       Read Horvath (WTS) and Trimbur (Packet) for today as preparation for possible  
final project approach. **Proposal for Final Project Due**
- 7       Read Sommers and Ede and Lunsford (WTS) for today.
- 12      Read Ohmann (WTS), Sommers (ST. Martins), and Bruffee (ST. Martins) for  
today.
- 14      Read Logan (ST. Martins) and Packet reading on Post-Process for today.
- 19      Read self-selected articles from your chosen *College English* issue for today.
- 21      **Project Draft Due for conference and peer review**
- 26      Work on Projects--Revision
- 28      Work on Projects—Revision, Editing and Proofreading

**August 2: Final Projects Due**