

ENG 604

TEACHING W/ TECHNOLOGY



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(he/him)

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Robert Bell 2108



Robert Bell 291
R | 6:30 – 9:10

Office Hours:
T | R 12:00 – 1:30



COURSE DESCRIPTION:

For many, the title of this course, “Teaching with Technology,” will conjure up images of technologically rich classrooms filled with students interacting with their smartphones, tablets, and/or laptops. For others, especially over the last year and a half, it will imply teaching online courses. Depending on one’s perspective and past experiences, some may find the prospect of teaching in such spaces appealing, while others may find it new and thus intimidating. In short, the unavoidable emergence of digital technologies that offer new pedagogical possibilities has in turn both altered and complicated the teaching of writing.

In this course, we’ll grapple with the potentials and concerns associated with teaching with and about digital technologies and texts, and in so doing, we might remember that writing (and perhaps language itself) is a technology. In that vein, we’ve always been teaching with and about technologies, just ones that we’re familiar with and that have become mostly invisible to us because their material economy and presence have become culturally normalized. The advent and continued evolution of digital technologies, however, threatens this cultural system and the pedagogies and literacies common to it. As such, this course proceeds from the idea that **as writing technologies change, so too must our writing pedagogies.**

However, before we grapple with issues central to teaching with and about (digital) technologies, we’ll work in **Unit 1** to understand better the development of writing technologies historically and the



"There's nothing to be scared of, Mrs. Miller,
it's just another teaching tool!"

implications this has culturally, cognitively, subjectively, ideologically, and educationally. Once we establish this technological foundation and its historical presence pedagogically, we'll explore in **Unit 2** ways to teach and assess multimodality—and with that, how we might do so multimodally.

Overall, then, we'll structure the course into two units:

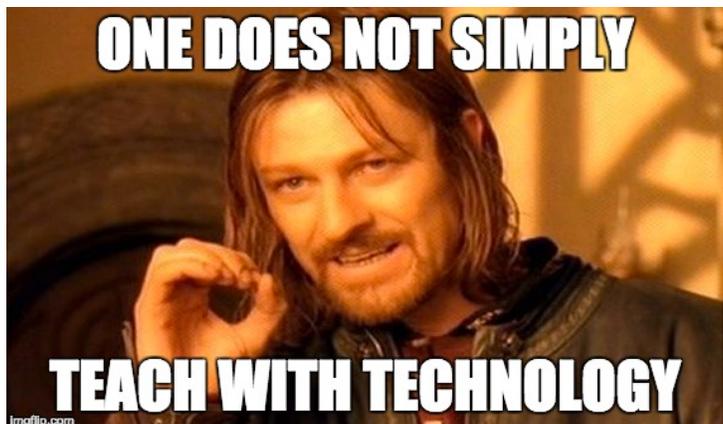
- **Unit 1:** History
- **Unit 2:** Multimodality



GOALS AND OUTCOMES:

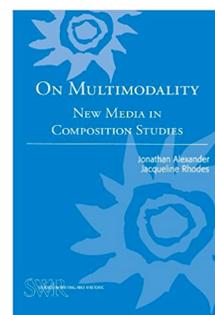
Upon successfully completing this course, you'll be able to:

- think critically about the connections and relationship between pedagogy and technology;
- articulate the importance of and value in teaching with and about (digital) technologies;
- understand the development and implications of writing technologies historically;
- identify and explore issues of subjectivity and power associated with (digital) technologies and their designs;
- design and implement multimodal, digital, and technologically-rich lesson plans and pedagogies; and
- assess multimodal and digital texts.



TEXTS:

Alexander, Jonathan, and Jacqueline Rhodes. *On Multimodality: New Media in Composition Studies*. NCTE, 2014.



SOUNDING COMPOSITION

Multimodal Pedagogies for Embodied Listening

STEPH CERASO

Ceraso, Steph. *Sounding Composition: Multimodal Pedagogies for Embodied Listening*. U of Pittsburgh P, 2018.

Layne, Linda L., et al. *Feminist Technology*. U of Illinois P, 2010.

Neal, Michael. *Writing Assessment and the Revolution in Digital Texts and Technologies*. Teachers College P, 2011.

Palmeri, Jason, and Ben McCorkle. [*100 years of New Media Pedagogy*](#). U of Michigan P, 2021.

Selber, Stuart. *Multiliteracies for a Digital Age*. Southern Illinois UP, 2004.

Shipka, Jody. *Toward A Composition Made Whole*. U of Pittsburgh P, 2011.

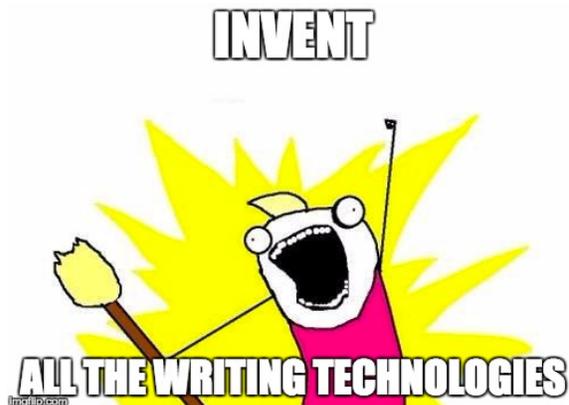


ASSIGNMENTS:

- Invent a Writing Technology
- Technology: Historical, Rhetorical, & Pedagogical Analysis
- Unit on Multimodality
- (Pedagogical) Question, Takeaway, Artifact (6x)
- Teacher Time

Invent a Writing Technology:

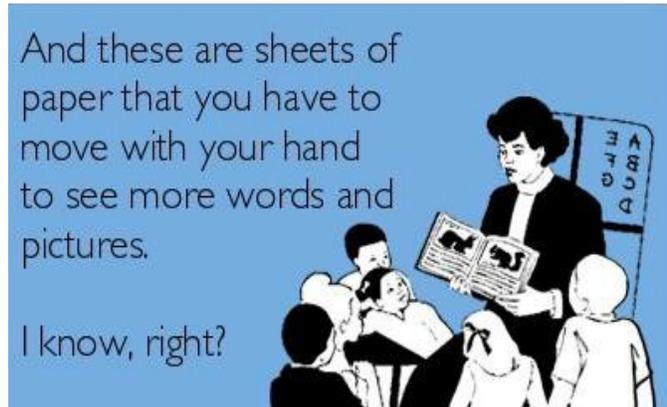
To understand better the relationship between the technologies we use to write and the writing we produce with technologies, you'll invent your own writing technology for your first project. To that end, you'll complete two tasks: (1) write a 20-word-ish text of any type and on any subject using only writing tools and technologies invented by you, found in nature and/or around the house, etc., and (2) write a [rhetorical rationale](#) wherein you explain how and why you created the first part of this project and what the first part of this project



illuminated (or didn't) for you about the relationship between the technological tools you use to write and the text you end up writing. **DUE:** Thursday, September 23rd.

Technology: Historical, Rhetorical, and Pedagogical Analysis:

After completing the first unit, during which you'll explore technologies historically and pedagogically, you'll select a specific technology to analyze critically. In so doing, you'll create a text that traces said technology's **historical** development and influences, unpacks its **rhetorical** affordances and constraints, and articulates its **pedagogical** potentials and limitations. You can create this text in a genre you consider effective and by using composing tools you deem appropriate; the text can be print and/or digital, and your target audience should be fellow teaching assistants (TAs) and other writing teachers. **DUE:** Thursday, November 11th.



Unit on Multimodality:

For your seminar project, you'll design a lesson plan that introduces, defines, and offers instruction in multimodal composition. Your lesson plan—which you can (read: should) use to satisfy the Writing Program's multimodal requirement—should contain not only an overview of the assignments and in-class agenda but also a defense of your pedagogical choices, emphasizing why and how you're implementing this unit on multimodality. In addition, you'll need to design an assignment prompt for the unit's culminating project and a means to assess that project. And throughout, you should consider how you can design and implement multimodally your unit on multimodality.

DUE: Friday, December 17th.

(Pedagogical) Question, Takeaway, Artifacts (QTA):

Six times during the semester, you'll post on Canvas a QTA about the assigned reading(s). These QTAs should include:

1. a **question** (or two) that you want to pose to the class about the assigned reading(s); given the course's focus on teaching, feel free to frame your question in pedagogical terms (and don't hesitate to connect it to your own experiences)
2. a sentence or three that summarizes your major **takeaway** from the assigned reading(s)
3. an **artifact** (e.g., article, video, image, meme, current event, etc.) as well as a few sentences that briefly explain how said artifact connects to, complicates, and/or clarifies ideas you encountered in the assigned reading(s)

These questions, takeaways, and artifacts are an integral part of our course; they help you and your peers think through readings and offer each of you the opportunity to shape the class conversation, connecting it to your own role as teacher. **DUE:** Weeks 3, 4, 6, 10, 13, and 15.

Teacher Time:

Each of you will select a week in which you are the designated teacher for a portion of class. During this **30–45-minute period**, you'll be in charge of leading the class. What you do during this time, however, is up to you. For example, you might guide the class in a discussion, you might ask the class to participate in an activity, you might do a combination of the two, you might do something else entirely. The time is yours to spend in ways you find most productive given that week's assigned reading(s). In developing your Teacher Time lesson, you'll need to share your plans with me (via email) no later than the Wednesday before you teach; that way, we can determine where to slot your Teacher Time within that week's class as a whole, and I can refine my own lesson accordingly. Upon completing Teacher Time, you'll then reflect on the experience (e.g., a one-page document, though modes other than writing are acceptable). Here, contemplate what you think worked well and not so well (and why) as well as what you might have done differently given the benefit of experience. This **reflection** is due no later than two weeks following your respective Teacher Time.



GRADING:

To evaluate your work and to determine your overall grade in the course, I am using **labor-based contract grading**. For some of you, this form of assessment might be new, but the purpose of evaluating your work this way is to recognize and reward your labor, clarify the expectations for your labor, and individualize my feedback to you.

In short, you will only receive one grade: the final grade of the course. Rather than grade your work according to an allotment of points, I'll evaluate your work based on whether it meets specific standards spelled out in the "Assignment" section above. In the ensuing chart, I detail the exact amount of labor required to earn an A, B, C, or D in the course, so you can decide which grade to work toward with a clear understanding of what it will take to achieve that grade. If you do all the work as specified below, you will receive the corresponding grade. There is no partial credit and no averaging of assignments.

To earn	Do all of the following
A	<ul style="list-style-type: none">• Complete Invent a Technology Project• Complete Technology: H, R, & P Analysis• Complete Unit on Multimodality• Complete Teacher Time (including reflection)• Complete 6 out of 6 QTAs• Have 1 or fewer unexcused absences
B	<ul style="list-style-type: none">• Complete Invent a Technology Project• Complete Technology: H, R, & P Analysis• Complete Unit on Multimodality• Complete Teacher Time (including reflection)

	<ul style="list-style-type: none"> • Complete 5 out of 6 QTAs • Have 2 or fewer unexcused absences
C	<ul style="list-style-type: none"> • Complete Technology: H, R, & P Analysis • Complete Unit on Multimodality • Complete Teacher Time (including reflection) • Complete 4 out of 6 QTAs • Have 4 or fewer unexcused absences
D	<ul style="list-style-type: none"> • Complete Technology: H, R, & P Analysis • Complete Unit on Multimodality • Complete Teacher Time • Complete 3 out of 6 QTAs • Have 5 or fewer unexcused absences
F	Fail to meet all the requirements for a D.



LATE WORK:

For us to maintain our schedule and for you to be a positive presence in class, **you'll want to participate weekly and on time.**

That said, we're still in a pandemic, and I also believe in flexibility and that you tend to get what you put in. Given that, **you can submit work after the deadline and still receive full credit** (remember: there is no partial credit). In general, I'd prefer that you take additional time to produce work that is indicative of your abilities rather than produce rushed work that is of lower quality but in on time. However, please let me know if you think you'll need an extension beyond, say, a couple of days.

Furthermore, **please don't abuse this late work policy.** This course will function best, and we'll learn best from each other, when all of us are participating consistently and on time. Moreover, my experience has shown that students who do tend to procrastinate find the mounting work to be too overwhelming, resulting in them giving up on the course rather than attempting to get caught up. In other words, I encourage you to treat this late work policy as a parachute to use when needed; **this is not an invitation to procrastinate.**

Lastly, if the timeliness of your work is being affected by **extenuating circumstances** (e.g., ADA, health-related issues, emergencies, severe computer and technical problems, etc.), please reach out to me and let me know; I can provide you with proper accommodations if they're warranted. And if you ever have any questions or concerns about deadlines, just contact me via email.



CLASS PARTICIPATION:

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

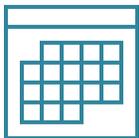
As such, and as is so often the case in graduate courses, your participation in class is imperative. And if we all participate, you'll want to come to class. Although I'm capable of it, I don't intend to act as a lecturer. In other words, you'll very much dictate where our conversations go. I'll assist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

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

ME



WHEN NO ONE PARTICIPATES
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ATTENDANCE:

Coming to class is—**surprise* *surprise**—important. Our time spent together as a class sharing ideas, engaging in dialogue, and grappling with larger theories and concepts will prove most beneficial to your development as a student and a teacher and your continued efforts toward professionalization. As such, and as stated on the labor-based contract grading chart, attendance is part of your labor, and accruing too many unexcused absences will prevent you from earning certain grades.

That said, there are **"excused"** absences. These include documented illness (including covid-related quarantines/absences), deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily

penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Lastly, if possible, please do let me know if you're going to be absent and why. Attendance is mandatory, yes, but I'm also fully aware that life is messy and complicated, shit happens, and we're (still) in the midst of a global pandemic. As such, please do keep me updated about your situation if you find yourself missing class, struggling with the course, and/or unable to meet work deadlines. We can always talk through your situation and arrange alternative solutions to keep you involved and get you back on track.



PLAGIARISM:

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

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



THE WRITING CENTER:

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center to get additional feedback on your writing. This fall, the Writing Center is offering online appointments only due to the ongoing pandemic. To schedule a free appointment to discuss your writing, go to www.bsu.edu/writingcenter. This website also contains a new chatbox feature where folks can ask quick questions about their writing without having to make a full appointment.



PRIVACY:

The Family Educational Rights and Privacy Act (FERPA) protects your privacy as a student; university personnel and faculty, which includes me, are never

permitted to share information about your academic progress with anyone outside the university (e.g., your parents) without your permission. All our intellectual work and all of my feedback will be submitted through Canvas or email and thus will not be available to any audience outside of our class community. Feedback on individual projects will be between you and me solely. Discussion posts and my replies will be viewable to group members and classmates. In short, your privacy is important to me and to Ball State University and this course will adhere to FERPA guidelines.



DISABILITY SERVICES:

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



NON-DISCRIMINATION:

Ball State University is committed to fostering and promoting a healthy learning community, and so am I. All students in this class will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender, age, or economic status. If for any reason any of you feel discriminated against in our virtual classroom based on these differences, you should reach out to me or my department chair, Sean Lovelace. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if you are not satisfied with the results of meeting with me and/or Dr. Collier. The Ball State University community believes in the strength of diversity and recognizes the importance of appreciating equality.



DIVERSITY STATEMENT:

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



MASK POLICY:

Based on current CDC guidance recommending the wearing of face masks for all people—regardless of vaccination status—in public indoor settings in communities where the rate of coronavirus transmission is high or substantial, all employees, students, and campus visitors are required to wear a mask while inside any University building. This requirement is effective on August 9, 2021. Fully vaccinated people are not required to wear masks outdoors.

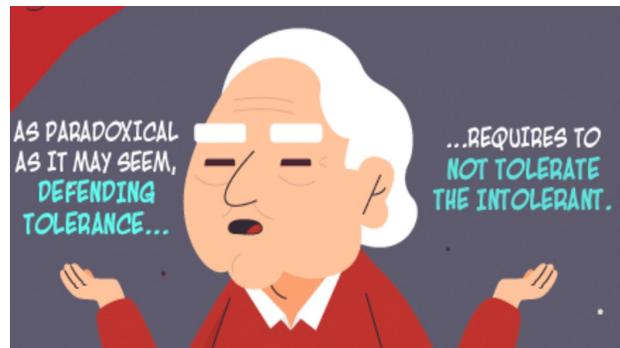


CIVILITY SHEET:

I will tolerate neither disruptive language nor disruptive behavior, which includes—but is not limited to—violent, belligerent, and bigoted remarks, including sexist, racist, homophobic, transphobic, and xenophobic language.

While I do not disagree that each of you have a right to your own opinions, inflammatory language founded in ignorance, bigotry, or hate is unacceptable and will be dealt with immediately.

In short, we will subscribe to [the paradox of intolerance](#), which states that if we are committed to a tolerant society then we must not tolerate the intolerant.



SYLLABUS CHANGE POLICY:

This syllabus is subject to reasonable modification given the needs of the course. If that happens, we'll discuss potential changes as a class before taking any definitive action.

COURSE CALENDAR

week 1 (8.26): salutations, technology definitions, and laptops

Shirky, Clay. "[Why I Just Asked My Students to Put Their Laptops Away.](#)" *Medium*. 9 September 2014.

UNIT 1: HISTORY

week 2 (9.2): technological histories and frameworks

Plato. *Phaedrus*. (context and excerpt)

Ong, Walter. "Writing is a Technology that Restructures Thought." *The Written Word: Literacy in Transition*. Ed. Gerd Baumann. Clarendon Press, 1986, pp. 23-50.

Faigley, Lester. "Material Literacy and Visual Design." *Rhetorical Bodies: Toward a Material Rhetoric*. Eds. Jack Selzer and Sharon Crowley. U of Wisconsin P, 1999, pp. 171-201.

Baron, Dennis. "From Pencils to Pixels: The Stages of Literacy Technologies." *Passions, Pedagogies, and 21st Century Technologies*. Eds. Gail Hawisher and Cynthia Selfe. Utah State UP, 1999, pp. 15-33.

Jones, Rodney, and Christoph Hafner. "Mediated Me." *Understanding Digital Literacies: A Practical Introduction*. Routledge, 2012, pp. 1-15.

week 3 (9.9): feminist technologies

Layne, Linda L. "Introduction." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. U of Illinois P, 2010, pp. 1-35.

Johnson, Deborah G. "Sorting Out the Question of Feminist Technology." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. U of Illinois P, 2010, pp. 36-54.

Hardon, Anifa. "From Subaltern Alignment to Constructive Mediation: Modes of Feminist Engagement in the Design of Reproductive Technologies." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. U of Illinois P, 2010, pp. 154-178.

Bronet, Frances, and Linda L. Layne. "Teaching Feminist Technology Design." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. U of Illinois P, 2010, pp. 179-196.

Gorenstein, Shirley. "What We Know about Feminist Technologies." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. U of Illinois P, 2010, pp. 203-214.

Leckie, Morgan. "Undo It Yourself: Challenging Normalizing Discourses of *Pinterest?* Nailed it!" *Harlot*, Oct. 2015.

DUE: QTA #1

Teacher Time: Angela

week 4 (9.16): the digital divide

Selfe, Cynthia L. "Technology and Literacy: A Story about the Perils of Not Paying Attention." *CCC*, vol. 50, no.1, 1999, pp. 411-436.

Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." *CCC*, vol. 56, no. 2, 2004, pp. 297-328.

Noble, Safiya, U. "Introduction: The Power of Algorithms." *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYUP, 2018, pp. 1-14.

"[Why Your Internet Sucks.](#)" *The Patriot Act*, season 3, episode 6, Netflix, 16 June 2019.

DUE: QTA #2

Teacher Time: Cameron

week 5 (9.23): 100 years of new media pedagogy

Palmeri, Jason, and Ben McCorkle. [100 years of New Media Pedagogy](#). U of Michigan P, 2021. Chapters 1-4.

DUE: Invent a Writing Technology

week 6 (9.30): 100 years of new media pedagogy (cont.)

Palmeri, Jason, and Ben McCorkle. [100 years of New Media Pedagogy](#). U of Michigan P, 2021. Chapters 5-8.

DUE: QTA #3

Teacher Time: Sarah

Week 7 (10.7): multiliteracies

Selber, Stuart A. *Multiliteracies for a Digital Age*. Southern Illinois UP, 2004, pp. 1-134.

Teacher Time: Mary

week 8 (10.14): fall break

UNIT 2: MULTIMODALITY

week 9 (10.21): multiliteracies (cont.) and multimodality

Selber, Stuart A. *Multiliteracies for a Digital Age*. Southern Illinois UP, 2004, pp. 135-235.

Kress, Gunther. "Gains and Losses: New Forms of Texts, Knowledge, and Learning." *Computers and Composition*, vol. 22, no. 1, 2005, pp. 5-22.

Prior, Paul. "Moving multimodality beyond the binaries: A response to Gunther Kress' 'Gains and Losses.'" *Computers and Composition*, vol. 22, no. 1, 2005, pp. 23-30.

Wysocki, Anne. "awaywithwords: On the possibilities in unavailable designs." *Computers and Composition*, vol. 22, no. 1, 2005, pp. 55-62.

Lauer, Claire. "Contending with Terms: 'Multimodal' and 'Multimedia' in the Academic and Public Spheres." *Computers and Composition*, vol. 26, 2009, pp. 225-239.

Lauer, Claire. "[What's in a Name?: The Anatomy of Defining New/Multi/Modal/Digital/Media Texts.](#)" *Kairos*, vol. 17, no. 1, 2012.

Teacher Time: Keith

week 10 (10.28): toward a composition made whole

Shipka, Jody. *Toward a Composition Made Whole*. U of Pittsburgh P, 2011.

DUE: QTA #4

week 11 (11.4): on multimodality

Alexander, Jonathan, and Jacqueline Rhodes. *On Multimodality: New Media in Composition Studies*. NCTE, 2014, pp. 1-104.

Teacher Time: Brooke

week 12 (11.11): on multimodality (cont.)

Alexander, Jonathan, and Jacqueline Rhodes. *On Multimodality: New Media in Composition Studies*. NCTE, 2014, pp. 105-202.

DUE: Technology: Historical, Rhetorical, & Pedagogical Analysis

week 13 (11.18): sounding composition

Ceraso, Steph. *Sounding Composition: Multimodal Pedagogies for Embodied Listening*. U of Pittsburgh P, 2018.

DUE: QTA #5

Teacher Time: Tod and Tom

~ thanksgiving ~

week 14 (12.2) assessment

Neal, Michael. *Writing Assessment and the Revolution in Digital Texts and Technologies*. Teachers College P, 2011.

week 15 (12.9) digital rhetoric pedagogy and data

McElroy, Stephen, Matthew Davis, and Rory Lee. "[Ways of Knowing and Doing in Digital Rhetoric: Pedagogy.](#)" *Kairos*, vol. 24, no. 2, 2020.

Sorapure, Madeleine, and Austin Fauni. "[Teaching Dear Data](#)." *Kairos*, vol. 25, no. 1, 2020.

DUE: QTA #6

finals week

DUE: Unit on Multimodality (12/17)