

COURSE CALENDAR

Teaching in English Studies SPRING 2018

WEEK-BY-WEEK PLANS

Week 1, January 10th: Salutations, Course Overview, and Experiences with First-Year Composition/Writing.

Wednesday 1.10.18

- Introductions
 - Design: name tags
- Walkthrough and discuss: THE SYLLABUS~!
- *break*
- Introduce: Vent and/or Problem Solve
- Free Write: "What is Composition?" – What is composition? What is Composition? How, if at all, are the two similar yet different? What does it mean to be a Compositionist—or phrased as a question: what does it mean to do the work of C(c)omposition? What is writing, and how, if at all, is it similar to yet different from composition? What questions and/or concerns do you have about teaching First-Year Writing?
- In-Class Exercise: "Visualizing Yourself as Teacher" – using the available means, create a visual representation of yourself as a teacher.

HW:

- "A Brief History of Rhetoric and Composition" *The Bedford Bibliography for Teachers of Writing*.
<<http://www.macmillanhighered.com/Catalog/static/bsm/bb/history.html>>
- Berlin, James. "Contemporary Composition: The Major Pedagogical Theories." *College English* 44.8 (Dec. 1982): 765-777.
- Faigley, Lester. "Competing Theories of Process: A Critique and a Proposal." *College English* 48.6 (Oct. 1986): 527-542.
- Fulkerson, Richard. "Four Philosophies of Composition." CCC 30.4 (Dec. 1979): 343-348.
- Fulkerson, Richard. "Composition at the Turn of the Twenty-First Century." CCC 56.4 (June 2005): 654-687.
- Ritter, Kelly, and Paul Kei Matsuda. "Introduction: How Did We Get Here?" *Exploring Composition Studies: Sites, Issues and Perspectives*. Eds. Kelly Ritter and Paul Kei Matsuda. Logan, UT: Utah University Press, 2012. 1-10.
- Royster, Jacqueline Jones, and Jean C. Williams. "History in the Spaces Left: African American Presence and Narratives of Composition Studies."

CCC50.4 (June 1999): 563-84.

Weekly Takeaway and Connection (#1)

Week 2, January 17th: The History of Composition.

Wednesday 1.17.18

- Share and discuss: visualizations of yourself as teacher (from last class)
- In-Class Exercise: "Composition Histories: in Isolation, in Dialogue, and in the Margins" – each group will select two-to-three histories from the set of seven and then doodle on the whiteboard the following:
 - What **lens** is used to frame, guide, and unpack each history?
 - What does each lens **privilege**; what is valued and highlighted in each history?
 - What does each lens **ignore** and **elide**; what does each history fail to acknowledge and emphasize?
 - **As a set**, what do these two-to-three histories offer that neither does in isolation (i.e., what can you see in looking across these histories rather than at just one or the other)?
- *break*
- Vent and/or Problem Solve
- In-Class Exercise: "Composition Maps" – working in the same groups, and using the available means, create a "map" of Composition's history
- Share and discuss: Takeaways and Connections (#1)

HW:

- Hairston, Maxine. "'Diversity, Ideology, and Teaching Writing.'" *CCC*43.2 (May 1992): 179-193.
- Responses to Maxine Hairston, "Diversity, Ideology, and Teaching Writing." *CCC*44.2 (May 1993): 248-256.
- Lauer, Janice. "Composition Studies: Dappled Discipline." *Rhetoric Review* 3.1 (Sept. 1984): 20-29.
- Bartholomae, David. "Writing with Teachers: A Conversation with Peter Elbow." *CCC*46.1 (Feb. 1995): 62-71.
- Elbow, Peter. "Being a Writer vs. Being an Academic: A Conflict in Goals." *CCC*46.1 (Feb. 1995): 72-83.
- Responses to Bartholomae and Elbow. *CCC*46.1 (Feb. 1995): 84-92.
- Crowley, Sharon. "The Politics of Composition." *Composition and the University: Historical and Polemical Essays*. Pittsburgh, PA: U of Pittsburgh P, 1998. 215-227.
- Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." *CCC*56.2 (Dec. 2004): 297-328.

Weekly Takeaway and Connection (#2)

Week 3, January 24th: The Purpose of Composition.

Wednesday 1.24.18

- Free Write: "What is the Purpose of Composition?" – what do you understand the purpose of Composition to be historically (what role does it play, what is its function, what service does it provide)? What do you think the purpose of Composition *should be*, and how is that similar to and/or

- different from the purpose of Composition historically?
- Discuss ideology and politics: what are the arguments for and against deliberately bringing ideology and politics into the classroom, and where do you situate yourself in this discussion?
- *break*
- Discuss Elbow/Bartholomae Debates: how can we characterize each stance, how might we reconcile their differences (i.e., how might they be talking around and not to each other), and how would you position yourself within their debate?
- Vent and/or Problem Solve

HW:

Emig, Janet. *The Composing Process of Twelfth Graders* (excerpt). *The Norton Book of Composition Studies*. Ed. Susan Miller. New York, NY: Norton, 2009. 228-251. (1971)

Murray, Donald. "Teach Writing as a Process Not Product." *Cross-Talk in Comp Theory: A Reader*. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. Urbana, IL: NCTE, 2011. 3-6. (1972)

Macrorie, Ken. *Telling Writing* (excerpt). *The Norton Book of Composition Studies*. Ed. Susan Miller. New York, NY: Norton, 2009. 297-313. (1985)

Elbow, Peter. "Some Thoughts on *Expressive Discourse*: A Review Essay." *JAC*: 11.1 (1991): 83-93.

Fishman, Stephen M., and Lucille Parkinson McCarthy. . "Is Expressivism Dead? Reconsidering Its Romantic Roots and Its Relation to Social Constructivism." *College English* 54.6 (1992): 647-61.

Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing." *CCC* 32.4 (Dec. 1981): 365-387.

Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know About Writing." *The Norton Book of Composition Studies*. Ed. Susan Miller. New York, NY: Norton, 2009. 479-501. (1993)

[Weekly Takeaway and Connection \(#3\)](#)

[Week 4, January 31st: Process Pedagogies.](#)

Wednesday 1.31.18

- Watch and discuss: [Ken Robinson's Changing Education Paradigms](#)
- Discuss Yancey's curriculum for the 21st Century: what are the "key expressions," how valuable do you find them, and what (if anything) is missing from this curriculum?
- Share and discuss: Takeaways and Connections (#2)
- In-Class Exercise: "Describing Expressivism and Cognitivism" – come up with five terms each to describe expressivist pedagogy and cognitive pedagogy and share them on the whiteboard; in addition, find one image from the Interwebs to represent each pedagogy.
- *break*
- Discuss the Process Movement: what motivated the emergence of both expressivism and cognitivism, what is the goal of each pedagogy, what is the role of the teacher within each pedagogy, how is process understood within each pedagogy, how has each pedagogy been critiqued, and how

<p>(if at all) do you enact an expressivist and/or cognitive pedagogy?</p> <ul style="list-style-type: none"> • Discuss Potential In-Class Exercise: “Representing the Writing Process” – first, use Google (or if you’re whimsical, Bing) and image search “writer” and “writing”—what narrative is offered and represented through these images? Then, use any materials and/or texts you want to represent <i>your</i> writing process.
<p>HW:</p> <p>Bitzer, Lloyd. “The Rhetorical Situation.” <i>Philosophy and Rhetoric</i> 1 (Jan. 1968): 1-14.</p> <p>Vatz, Richard. “The Myth of the Rhetorical Situation.” <i>Philosophy and Rhetoric</i> 6.3 (Summer 1973): 154-161.</p> <p>Consigny, Scott. “Rhetoric and Its Situations.” <i>Philosophy and Rhetoric</i> 7.3 (1974): 175-186.</p> <p>Ong, Walter. “The Writer’s Audience is Always a Fiction.” <i>PMLA</i> 90.1 (Jan. 1975): 9-21.</p> <p>Ede, Lisa, and Andrea Lunsford. “Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy.” <i>Cross-Talk in Comp Theory: A Reader</i>. 3rd Ed. Eds. Victor Villanueva and Kristin L. Arola. Urbana, IL: NCTE, 2011. 77-96.</p> <p>Devitt, Amy. “Generalizing about Genre: New Conceptions of an Old Concept.” <i>CCC</i> 44.4 (Dec. 1993): 573-586.</p> <p>Bawarshi, Anis. “The Genre Function.” <i>CCC</i> 62.3 (Jan. 2000): 335-360.</p> <p>Weekly Takeaway and Connection (#4)</p>

Week 5, February 7th: Rhetorical Pedagogies.

Wednesday 2.7.18

<ul style="list-style-type: none"> • Discuss: questions, concerns, and ideas related to Composition/Writing Program Presentation due next week <ul style="list-style-type: none"> ◦ Share and discuss: “Program Presentation Rubric” (Course Library, Additional Materials) • Share and discuss: images for expressivist and cognitive pedagogies from last week’s in-class exercise (“Describing Expressivism and Cognitivism”) • Share and discuss: Takeaways and Connections (#3) <ul style="list-style-type: none"> ◦ Discuss: remaining questions and concerns about process pedagogies • Share and discuss: Takeaways and Connections (#4) • *break* • Discuss the rhetorical situation: what is a rhetorical situation, how do Vatz and Consigny complicate Bitzer’s perspective, how does epistemology inform each rhetorician’s perspective, how else might we critique the theory of the rhetorical situation, how does genre inform (or not) the rhetorical situation, what does the rhetorical situation offer us as both a heuristic (lens for creation) and a hermeneutic (lens for analysis)? • In-Class Exercise: “Designing Rhetorical Pedagogies” – in groups, develop a pedagogical activity (e.g., in-class exercise, homework assignment, project) that implements a rhetorical pedagogy. Be prepared to explain how this activity reflects a rhetorical pedagogy, and include any lingering questions you have about this activity specifically or rhetorical pedagogies
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<p>generally.</p> <ul style="list-style-type: none"> • Vent and/or Problem Solve
<p>HW:</p> <p>Breuch, Lee-Ann M. Kastman. "Post-Process 'Pedagogy': A Philosophical Exercise." <i>JAC</i>. 22.1 (Winter 2002): 119-150.</p> <p>Rose, Mike. "The Language of Exclusion: Writing Instruction at the University." <i>College English</i> 47.4 (Apr. 1985): 341-359.</p> <p>Friere, Paulo. "The Banking Concept of Education."</p> <p>hooks, bell. <i>Teaching to Transgress: Education as the Practice of Freedom</i>. New York, NY: Routledge, 1994. 1-22, 35-44.</p> <p>Shor, Ira. "What is Critical Literacy?" <i>Journal of Pedagogy, Pluralism and Practice</i>. 1.4 (1999): 1-30.</p> <p>DUE: Presentation on Composition/Writing Program (10 minutes)</p>

Week 6, February 14th: Critical Pedagogies.

<p>Wednesday 2.14.18</p>
<ul style="list-style-type: none"> • Present: Composition/Writing Program Presentation (10 minutes each)
<p>HW:</p> <p>Flynn, Elisabeth, "Composing as a Woman." <i>CCC</i> 39.4 (Dec. 1989): 423-435.</p> <p>Ritchie, Joy, and Boardman, Kathleen. "Feminism in Composition: Inclusion, Metonymy, and Disruption." <i>CCC</i> 50.4 (June 1999): 585-606.</p> <p>Logan, Shirley Wilson. "'When and Where I Enter': Race, Gender, and Composition Studies." <i>Feminism and Composition Studies: In Other Words</i>. Eds. Susan C. Jarratt and Lynn Worsham. New York, NY: Modern Language Association, 1998. 45-57.</p> <p>Reynolds, Nedra. "Interrupting Our Way to Agency: Feminist Culture Studies and Agency." <i>Feminism and Composition Studies: In Other Words</i>. Eds. Susan C. Jarratt and Lynn Worsham. New York, NY: Modern Language Association, 1998. 58-73.</p> <p>Schell, Eileen E. "The Cost of Caring: 'Feminism' and the Contingent Women Workers in Composition Studies." <i>Feminism and Composition Studies: In Other Words</i>. Eds. Susan C. Jarratt and Lynn Worsham. New York, NY: Modern Language Association, 1998. 74-93.</p> <p>Ritchie, Joy, and Ronald, Kate. "Writing Long Coattails, Subverting Tradition: The Trickery Business of Feminist Teaching Rhetoric(s)." <i>Feminism and Composition Studies: In Other Words</i>. Eds. Susan C. Jarratt and Lynn Worsham. New York, NY: Modern Language Association, 1998. 217-238.</p> <p>Gil-Gomez, Ellen M. "The Practice of Piece-Making: Subject Positions in the Classroom." <i>Feminism and Composition Studies: In Other Words</i>. Eds. Susan C. Jarratt and Lynn Worsham. New York, NY: Modern Language Association, 1998. 198-205.</p> <p>hooks, bell. <i>Teaching to Transgress: Education as the Practice of Freedom</i>. New York, NY: Routledge, 1994. 111-128.</p> <p>Weekly Takeaway and Connection (#5)</p>

Week 7, February 21st: Feminist Pedagogies.

<p>Wednesday 2.21.18</p>

- Finish: Composition/Writing Program Presentations (Hannah)
- In-Class Exercise: "Problem Posing" – in groups, come up with some problems that we can pose to our students in FYW that effort to enact a critical pedagogy.
- *break*
- Class Visit: Morgan Leckie
 - Overview of feminist research and pedagogy
 - Watch: [bell hooks – Cultural Criticism and Transformation](#)
 - Discussion: what types of texts can we assign in FYW/C to interrupt patriarchal narratives and perspectives; how can feminism help us address labor practices in Composition; and how do we critically explore our subjectivities as teachers, and how might we help students do the same?
 - Q&A: feminist teaching and research

HW:

- Anzaldúa, Gloria. "How to Tame a Wild Tongue." *Borderlands/La Frontera*. San Francisco, CA: Aunt Lute Books, 1987. 75-86.
- Delpit, Lisa. "The Politics of Teaching Literate Discourse." *The Norton Book of Composition Studies*. Ed. Susan Miller. New York, NY: Norton, 2009. 1311-1320. (1995)
- Royster, Jacqueline Jones. "When the First Voice You Hear is Not Your Own." *CCC*47.1 (Feb. 1996): 29-40.
- Villanueva, Victor. "On the Rhetoric and Precedents of Racism." *CCC*50.4 (June 1999): 645-661.
- Gilyard, Keith. "Literacy, Identity, Imagination, Flight." *CCC*52.2 (Dec. 2000): 260-272.
- Banks, Adam. "[Ain't No Walls behind the Sky, Baby! Funk, Flight, Freedom.](#)" *CCC*67.2 (Dec. 2015): 267-279.
- Schneider, Barbara. "Uncommon Ground: Narcissistic Reading and Material Racism." *The Norton Book of Composition Studies*. Ed. Susan Miller. New York, NY: Norton, 2009. 919-932. (2005)
- Young, Vershawn Ashanti. "Your Average Nigga." *CCC*55.4 (June 2004): 693-715.
- Canagarajah, Suresh A. "Toward a Writing Pedagogy of Shuttling between Languages: Learning from Multilingual Writers." *CCC*68.6 (July 2006): 589-604.

[Weekly Takeaway and Connection \(#6\)](#)

[Week 8, February 28th: Critical Race Pedagogies.](#)

Wednesday 2.28.18

- Discuss: Pedagogy Infographic project (due 3.21)
- Share and discuss: Takeaways and Connections (#5)
- Vent and/or Problem Solve
- *break*
- Share and discuss: Takeaways and Connections (#6)
- Discuss: what concerns do you have about teaching and tackling race in the classroom; how do respect people's home languages, cultures, and identities but also understand the politics of literate discourse; and how

can we make our field and our classrooms more inclusive?

HW:

- Downs, Douglas, and Elizabeth Wardle. "Teaching about Writing, Righting Misconceptions: (Re)Envisioning 'First-Year Composition' as 'Introduction to Writing Studies.'" *CCC* 58.4 (June 2007): 552-584.
- Kutney, Joshua P. "Will Writing Awareness Transfer to Writing Performance? Response to Douglas Downs and Elizabeth Wardle, 'Teaching about Writing, Righting Misconceptions.'" *CCC* 59.2 (Dec. 2007): 276-279.
- Miles, Libby et al. "Commenting on Douglas Downs and Elizabeth Wardle, 'Teaching about Writing, Righting Misconceptions.'" *CCC* 59.3 (Feb. 2008): 503-511.
- "Interchanges." Responses by Barbara Bird, Doug Downs, and Elizabeth Wardle. *CCC* 60.1 (September 2008): 165-181.
- Slomp, David H., and Elizabeth Sargent. "Responses to Responses: Douglas Downs and Elizabeth Wardle's 'Teaching about Writing, Righting Misconceptions.'" *CCC* 60.3 (Feb. 2009): W25-W34.

Weekly Takeaway and Connection (#7)

Week 9, March 14th: Writing about Writing.

Wednesday 3.14.18

- Reminder: five SRRs due by the end of the year
- Determine: Reading Calendar – Technology or Grading next week
- Discuss: Pedagogy Infographic project (due next week)
 - Discuss: Genre of the infographic
- Discuss: [remaining questions about critical race pedagogies](#)
- Discuss: ["Explaining White Privilege to a Broke White Person"](#)
- *break*
- In-Class Exercise: "Writing (and Thinking) about WaW" – in groups, collaborate to do the following: (1) create a working definition of WaW pedagogy, (2) generate two affordances as well as two constraints in implementing and enacting a WaW pedagogy, (3) come up with at least three theories/concepts you could teach and emphasize in a WaW pedagogy, and (4) explain how likely you are to implement a WaW pedagogy in the future—and why.

HW:

- Yancey, Kathleen Blake. "Looking Back as We Look Forward: Historicizing Writing Assessment." *CCC* 50.3 (February 1999): 483-503.
- Yancey, Kathleen Blake. "Looking for Sources of Coherence in a Fragmented World: Notes toward a New Assessment Design." *Computers and Composition* 21.1 (2004): 89-102.
- Huot, Brian, and Michael Neal. "Writing Assessment: A Techno-History." *Handbook of Writing Research*. Ed. Charles A. MacArthur, Steve Graham, and Jill Fitzgerald. New York, NY: Guilford, 2006. 417-432.
- Danielewicz, Jane, and Peter Elbow. "A Unilateral Grading Contract to Improve Learning and Teaching." *CCC* 61.2 (Dec. 2009): 244-268.
- Adsanatham, Chanon. "Integrating Assessment and Instruction: Using Student-Generated Grading Criteria to Evaluate Multimodal Digital Projects." *Computers and Composition* 29.2 (2012): 152-174.

DUE: Pedagogy Infographics

Week 10, March 21st: Grading.

Wednesday 3.21.18

- Revisit: discussion of teaching privilege in writing/composition courses
- Share and discuss: Takeaways and Connections (#7)
 - Finish: coverage and discussion of WaW
- Share: Pedagogy Infographics (for those interested and willing)
- Free Write: "Assessing our Assessments" – first, articulate what methods of assessment you use to evaluate alphabetic texts and why; then, share common problems or issues you encounter and struggle with when assessing student work. When you're done, share the latter (i.e., your problems, issues, and struggles) on the whiteboard.
- *break*
- Watch: [Assessment Video](#) from "Ways of Knowing and Doing in Digital Rhetoric: Pedagogy"
 - Discuss: concerns about and strategies for assessing multimodal texts and digital rhetoric

HW:

- Baron, Dennis. "From Pencils to Pixels: The Stages of Literacy Technologies." *Passions, Pedagogies, and 21st Century Technologies*. Eds. Gail Hawisher and Cynthia Selfe. Logan, UT: Utah State University Press, 1999. 15-33.
- Ong, Walter. "Writing is a Technology that Restructures Thought." *The Written Word: Literacy in Transition*. Ed. Gerd Baumann. Oxford, UK: Clarendon Press, 1986. 23-50.
- Porter, Jim. "Why Technology Matters to Writing: A Cyberwriter's Tale." *Computers and Composition*. 20 (2002): 375-394.
- Selfe, Cynthia L. "Technology and Literacy: A Story about the Perils of Not Paying Attention." *CCC 50.1* (February 1999): 411-436.
- Selber, Stuart A. "Reimagining Computer Literacy." *Multiliteracies for a Digital Age*. Carbondale, IL: Southern Illinois University Press, 2004. 1-29.
- Banks, Adam. "Oakland, the World, and the Divide: How We All Missed the Moment." *Race, Rhetoric, and Technology: Searching for Higher Ground*. New York, NY: Routledge, 2006. 11-46.
- Johnson, Deborah G. "Sorting Out the Question of Feminist Technology." *Feminist Technology*. Eds. Linda L. Layne, Sharra L. Vostral, and Kate Boyer. Urbana, IL: University of Illinois Press, 2010. 36-54.

Weekly Takeaway and Connection (#8)

Week 11, March 28th: Technology.

Wednesday 3.28.18

- Gauge: Interest in a course assessment (for last four weeks)
- Discuss: Grading questions from last week
 - How do we tackle, negotiate, and balance the time-sucking aspect of assessment?

- How do we offer authentic praise, and how do we balance it with constructive criticism?
- How might we employ multiple assessments?
- How can we get students to apply assessments to their own work?
- How do we account for process *and* product?
- How do I avoid grading through the lens of personal taste?
- How do we get students to write for a goal other than a grade?
- How do we address student critiques of our assessments?
- Discuss: contract grading
- *break*
- Discuss: this week's readings
 - Baron: what are the three criteria for new writing technologies gaining cultural traction, and are we experiencing a continuation or a rupture?
 - Ong: is writing a technology, specifically one that restructures thought, and how does writing separate/isolate and how might it unite?
 - Porter: why does technology matter to writing?
 - Selfe: how are literacy initiatives both political and educational, and how does the digital divide manifest and matter 20 years later?
 - Selber: to what extent do—or should—we teach his multiliteracies, and is there a fourth or fifth literacy we should add to this framework?

HW:

- Kress, Gunther. "Where Meaning is the Issue." *Multimodality: A Social Semiotic Approach to Contemporary Communication*. New York, NY: Routledge, 2010. 1-17.
- Kress, Gunther. "Gains and Losses: New Forms of Texts, Knowledge, and Learning." *Computers and Composition* 22.1 (2005): 5-22.
- Prior, Paul. "Moving Multimodality beyond the Binaries: A Response to Gunther Kress' 'Gains and Losses.'" *Computers and Composition* 22.1 (2005): 23-30.
- Wysocki, Anne. "awaywithwords: On the Possibilities in Unavailable Designs." *Computers and Composition* 22.1 (2005): 55-62.
- Lauer, Claire. "Contending with Terms: 'Multimodal' and 'Multimedia' in the Academic and Public Spheres." *Computers and Composition* 26 (2009): 225-239.
- Lauer, Claire. "[What's in a Name?: The Anatomy of Defining New/Multi/Modal/Digital/Media Texts.](#)" *Kairos* 17.1 (2012).
- Selfe, Cynthia L. "The Movement of Air, the Breath of Meaning: Aural and Multimodal Composition." *CCC* 60.4 (June 2009): 616-663.
- Hesse, Doug. "Response to Cynthia L. Selfe's 'The Movement of Air, the Breath of Meaning: Aural and Multimodal Composing.'" *CCC* 61.3 (February 2000): 602-605.
- Selfe, Cynthia L. "Response to Doug Hesse." *CCC* 61.3 (February 2000): 606-610.

[Weekly Takeaway and Connection \(#9\)](#)

Week 12, April 4th: Multimodality.

Wednesday 4.4.18

- Vent and/or Problem Solve
- Share and discuss: Takeaways and Connections (#8)
- Watch and discuss: [Digital Aristotle](#)
- *break*
- In-Class Exercise: "Defining Multimodality" – in groups, define *mode*, *medium*, and *multimodality* in writing *and* multimodally; in addition, articulate the relationship between mode and medium.

HW:

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York, NY: Penguin Press, 2008. 1-105.

Gaylor, Brett. [RiP: A Remix Manifesto](#).

Ferguson, Kirby. [Everything's a Remix](#).

Weekly Takeaway and Connection (#10)

Week 13, April 11th: Remix.

Wednesday 4.11.18

- Share and discuss: Takeaways and Connections (#9)
- Watch and discuss: [What is Multimodality?](#)
- Discuss: Selfe/Hesse conversation about the aural
 - Do you find either more persuasive than the other—why?
 - Do you explicitly address aurality in FYW—why yes or no?
 - What are some ways in which we might productively implement aurality into FYW?
 - In addition to the written word, what other modes do you emphasize, or might emphasize going forward, in FYW?
- Discuss: the implementation of multimodality
 - How do you (or might you) implement multimodality?
 - How have others implemented multimodality?
 - What's worked and what hasn't?
- *break*
- Share and discuss: Takeaways and Connections (#10)
- Discuss: Remix
 - Is *everything* a remix—and if so, what are the implications of that?
 - How might we define, complicate, and address originality in FYW?

HW:

Boyd, Danah and Ellison, Nicole. "Social Network Sites: Definition, History, and Scholarship." *Journal of Computer-Mediated Communication* 13.1 (2007): 210-230.

Vie, Stephanie. "Digital Divide 2.0: 'Generation M' and Online Social Networking Sites in the Composition Classroom." *Computers and Composition* 25.1 (2008): 9-23.

Buck, Amber. "Examining Digital Literacy Practices on Social Network Sites." *Research in the Teaching of English* 47.1 (2012): 9-38.

Buck, Elizabeth. ["Assessing the Efficacy of the Rhetorical Composing Situation with FYC Students as Advanced Social Media Practitioners."](#)

Kairos: A Journal of Rhetoric, Technology, and Pedagogy 19.3. (March 2016).

Vie, Stephanie. "What's Going On?: Challenges and Opportunities for Social Media Use in the Writing Classroom." *The Journal of Faculty Development* 29.2 (May 2015): 33-44.

Leckie, Morgan. "[Undo It Yourself: Challenging Normalizing Discourses of Pinterest? Nailed it!](#)" *Harlot* (October 2015).

Gruwell, Leigh. "Wikipedia's Politics of Exclusion: Gender, Epistemology, and Feminist Rhetorical (In)action." *Computers and Composition* 37 (2015): 117-131.

Bergholtz, Joel. "Networking Outcomes: Implementing Social Networking Sites in the FYC Classroom." 2017.

Week 14, April 18th: Social Media.

Wednesday 4.18.18

- Discuss: Multimodal Requirement (due next week)
- Finish sharing and discussing: Takeaways and Connections (#10)
- Share: "Remix, Copyright, and Fair Use" (Additional Materials, Course Library)
- Discuss: Remix
 - How might we teach the concept of remix in FYW, and how might we teach remix in ways that are also attentive to multimodality?
 - What sorts of remixes can we have students do in FYW, and why would we do so (i.e., what is to be gained by having them remix)?
- *break*
- In-Class Exercise: "Social Media—Something Borrowed, Something New" – working in groups and drawing from the set of readings about social media, first identify a pedagogical activity that you find compelling and are interested in implementing in your FYW course; summarize that activity and explain why you selected it. Then, develop your own activity regarding social media and articulate how and why you would include it in your FYW course; in doing so, feel free to think as well with the lenses of multimodality and remix.
- Watch: [I Forgot My Phone](#) and [Can We AutoCorrect Humanity?](#)
- Discuss: Social media
 - What are some issues and themes we can explore in FYW concerning social media?
 - How might we make our students think critically about their use of social media?

HW:

Shirky, Clay. "Publish, then Filter." *Here Comes Everybody: The Power of Organizing without Organizations*. New York, NY: The Penguin Press, 2008. 81-108.

Miller, Thomas, and Adele Leon. "Introduction to Special Issue on Literacy, Democracy, and Fake News: Making it Right in the Era of Fast and Slow Literacies." *Literacy in Composition Studies* 5.2 (2017): 10-23.

Craig, Jacob. "Navigating a Varied Landscape: Literacy and Credibility of Networked Information." *Literacy in Composition Studies* 5.2 (2017): 24-42.

Laquintano, Timothy, and Annette Vee. "How Automated Writing Systems

Affect the Circulation of Political Information Online." *Literacy in Composition Studies* 5.2 (2017): 43-62.

Minnix, Christopher. "'Globalist Scumbags': Composition's Global Turn in a Time of Fake News, Globalist Conspiracy, and Nationalist Literacy." *Literacy in Composition Studies* 5.2 (2017): 63-83.

Riche, David. "Toward a Theory and Pedagogy of Rhetorical Vulnerability." *Literacy in Composition Studies* 5.2 (2017): 84-102.

DUE: Multimodal Requirement

Week 15, April 25th: Fake News.

Wednesday 4.25.18

- Complete: Course Evals
- Discuss: Course (Re-)Design (or) Pedagogy Research Proposal (due 5/6)
- Vent and/or Problem Solve
- Discuss: what is "fake news" (define briefly in writing), and when has the Interwebs duped you?
- Share and discuss: [Help Save the Endangered Pacific Northwest Tree Octopus](#), [Boilerplate: Mechanical Marvel of the Nineteenth Century](#), [RYT Hospital](#), [Martin Luther King\(.org\)](#), and [The Movement](#)
- Watch and discuss: [Last Week Tonight with John Oliver's "Definitely Real Quotes"](#), [Samantha Bee's "Russian Thinkfluencers"](#), and [Samantha Bee's "Fake News, Real Consequences"](#)
 - [Last Week Tonight with Jon Oliver's "Trump vs. Truth"](#)
- *break*
- Share: [Buzzfeed fake news chart](#)
 - Discuss: why is fake news so effective?
- Watch and discuss: ["Why Facts Don't Convince People \(and what you can do about it\)"](#) and ["Understanding Trump's Divide and Conquer Strategy"](#)
- Watch and discuss: [Jordan Peele's Simulated Obama PSA](#)
- Share: ["How to Spot the Twitter Bot"](#) infographic (Additional Materials, Course Library)
- Discuss: why is fake news appropriate content to tackle in FYW (or is it not?), and how might we address fake news and related concerns in FYW?

HW:

DUE: Course (Re-)Design or Pedagogy Research Proposal (5/6)

DUE: Any remaining SRRs (5/6)