ENGL 3177: Theories and Practice of Composition (tutorial)
Spring 2023
Biweekly synchronous meeting time TBD

Prof. Sophia Bamert
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Office: 2157A Boylan Hall
Office Hours: Wednesdays 12:30-2:30pm *on Zoom*, Thursdays 3:40-4:40pm *in person* (Boylan Hall) & by appointment
      Wednesday Zoom OH link: https://brooklyn-cuny-edu.zoom.us/j/84845001271?pwd=UEErN0dmdldjWlJnUnBaQVcxQ2NEZz09
         Meeting ID: 848 4500 1271 / Passcode: 737432

      What does research by composition scholars teach us about the writing process? And how can we apply those findings to our own individual writing processes? In this class, we will work to dispel "bad ideas about writing"; learn about how genre, multilingualism, and digital media influence rhetoric; and put theory into practice by analyzing what we do when we write and revise.
      We will be guided by the concept that writing is a social process. This course will therefore emphasize in-person class discussion, asynchronous social annotation, and peer review. By entering this class, you a fellow learner and writer *and also* a scholar of writing studies. As you get familiarized with major topics in writing studies, you will both enter those conversations and apply what you learn from the research to your own writing process. This will all come together in a final portfolio of your writing projects from the semester.
      I am committed to fostering a learning environment that is safe, inclusive, and intellectually challenging for all students, regardless of race, ethnicity, gender identity, sexual orientation, immigration status, disability, religion, or any other identity categories. As an educator, I aim to create a learning environment that respects and affirms the diversity of students' experiences and perspectives.

Learning Objectives:

Through taking this course, students will

- Engage in major conversations in the field of writing studies (process, translingualism, digital rhetorics, rhetorical genre theory, etc.)
- Reflect and share insight on their own writing processes and how their writing responds to various discourse communities and genre conventions
- Participate in writing and learning as a social process through collaboration and conversation with peers
- Formulate personal and theoretically grounded perspectives on writing

Course Materials:

This course uses an OER (Open Educational Resources), which means that all materials are available to you for free through the library at this website.

Weekly Email Journals:

Each week by Sunday at 11:59pm, you will be responsible for emailing me a 250-300 word journal entry on that week's readings and your progress on the writing assignments. What is one concept that really stood out to you this week? What questions or confusion do you have? What steps have you taken toward the major assignments? What kinds of theoretical and practical connections have you been making? You can write in an informal tone — this is your opportunity for reflection and to let me know what that week got you thinking about. Please copy and paste your journal entry directly into the body of the email, and I will reply to it.

Reading Annotation Assignment *(asynchronous component of course)***:**

For each assigned reading, make at least 4 full-sentence (or longer) annotations using Hypothesis — this includes threaded replies to classmates' annotations. Your annotations may:
- Pose a question in response to something in the reading
- Summarize and call attention to main arguments or ideas that catch your attention
- Draw connections to other readings we have done, to your own experiences, or to other classes you've taken
- Respond to a classmate's already-shared annotation

This assignment counts as incomplete if you do not make at least substantive 4 annotations on each reading for the week by Sunday at 11:59pm. Make sure that your annotations are shared with the class group and not set to "private."

Especially if you do your annotations early in the week, I recommend returning to the documents on Hypothesis at the end of the week to read through your classmates' and my replies. Hypothesis will allow us to maintain an active and ongoing conversation about the readings even during our asynchronous weeks (and in preparation for our biweekly group meetings).

Major Assignments:
All major assignments should be submitted via email to sophia.bamert@brooklyn.cuny.edu.

- **Writing Process Analysis:** In this semester-long project, you will track your writing and revision process for one writing assignment from another class. There will be small scaffolded assignments throughout the semester to keep you on track. See the assignment prompt for more details.
- **"Bad Ideas About Writing" Presentation:** For this assignment, you will read and present on one short chapter from the textbook *Bad Ideas About Writing*. You will be responsible for summarizing the chapter, creating a visual aid for your presentation, and developing discussion questions. See the assignment prompt for more details.
- **Writing Process Reflection:** In this reflective essay, you will reconsider how you write by engaging with important texts from the writing process movement. See the assignment prompt for more details.

- **Translingual Manifesto:** After reading and discussing translingualism in class, you will write a manifesto that explains what translingual writing means to you. See the assignment prompt for more details.
- **Multimodal Reimagining:** During our unit on digital rhetorics, you will transform any one of your previous assignments into a multimodal genre. See the assignment prompt for more details.
- **Final e-Portfolio and "My Threshold Concepts for Composition":** At the end of the semester, you will compile all of your work into an online portfolio, which will you will introduce with an explanation of your personal "threshold concepts" — core beliefs about writing developed over the course of the semester. See the assignment prompt for more details.

Grading:

This course uses a grading contract, which may be unfamiliar to you. We will start the semester by reading about grading contracts and discussing how ours in particular works. The main idea behind this kind of grading is that a contract spells out what you need to do in order to receive a particular grade, rather than grading each assignment individually.

This allows me to reward your engagement in the class without enforcing a single standard for what "good" writing looks like. It allows you to experiment and take risks with your ideas and your writing without fear of being punished with a low grade. At the same time, it means that lack of effort and engagement—demonstrated by absences, late and missing work, and work that does not meet the requirements of the assignment—will result in a lower grade.

The rubric below represents our contract:

	A	B	C	D-F
Reading Annotations	Annotations for all but 1 reading complete and on time	2-3 incompletes on annotation	4-5 incompletes on annotation	6 or more incompletes on annotation
Late work (turned in after the deadline without a pre-approved extension given in writing, i.e. via email)	All major writing assignments turned in complete and on time	1 late or incomplete major assignment	2 late or incomplete major assignments	3 or more late or incomplete major assignments
Missing work (never submitted)	No missing major assignments	No missing major assignments	No more than 1 missing major assignment	2 or more major assignments missing
Participation and attendance *2 latenesses	No more than 1 missed email journal and NO	No more than 2 missed email journals	No more than 3-4 missed email journals	5 or more missed email journals

count as 1 absence	missed synchronous meetings (if there is an extenuating circumstance, you made arrangements ahead of time for making up the missed meeting)	AND/OR 1 missed synchronous meeting	AND/OR 2 missed synchronous meetings	AND/OR 3 or more missed synchronous meetings

How the contract rubric works:
- To receive the full letter grade, you must meet *all four* requirements in the column.
- Meeting *three requirements in one column* and *one in an adjacent column* will result in a + or – (e.g., 3 in the B column and 1 in the A is a B+, or 3 in B and 1 in C is a B-).
- *Two each in adjacent columns* will send you to the lower column, with a + (e.g., 2 in B and 2 in C is a C+).
- Falling into *non-adjacent categories* automatically brings you down a full letter grade from what would happen if they were adjacent (e.g., the highest possible grade if you have 3 in A and 1 in C is a B-; or if you have 2 in B and 2 in D/F is a D+).

Participation:

Active participation is crucial to this class—not just for your individual achievement, but to our success all together as a learning community. What counts as "active participation"?
- Active listening and notetaking during class
- Speaking during class discussion: everything from posing questions to restating what you understand of a classmate's comment to reading aloud from your freewrites is fair game
- Thoughtful engagement during freewriting exercises and other in-class activities
- Making extra annotations beyond the 4 required comments on a reading
- Coming to office hours to talk one-on-one about your ideas and drafts
- Your email journals

You are welcome to use a laptop or tablet to access the readings and annotations and to take notes during class. However, if you are excessively using your devices for anything not related to class (texting, social media, shopping, email, work for other classes) during class time, I will count your attendance as a lateness. I will warn you before I do this.

I highly recommend bringing a notebook and pen or pencil to class as well! We think and learn differently when writing by hand, so I will ask you to handwrite your freewrites instead of typing.

A reminder: *my success is your success*

I believe that my job as a professor is to help you thrive and succeed. But I cannot do so unless you communicate your questions and your needs with me. Remember that I am here for you:

- I will reply within 24 hours to emails sent during the business week
- My office hours are *your time*, so please come see me! I genuinely want to get to know you. If you are always busy during my regular drop-in OH, just email me or talk to me after class to make a separate appointment.

Brooklyn College Policies:

- Make sure to familiarize yourself with Brooklyn College's rules and regulations on and penalties for **plagiarism**. Plagiarism — using other people's ideas and words as your own, but also reusing your own work from another class — is an academic violation that can result in course failure and college dismissal. If you have ANY questions about what constitutes plagiarism, please see me immediately. You should also read the College's official policies on plagiarism. Please note the following: The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member must report the violation.
    - o *Prof. Bamert's annotation: In other words, DO NOT plagiarize — it is unethical, it impedes your own learning, and it creates a terrible hassle for everyone.*

- Please note the **Student Bereavement Policy** and the state law regarding **non-attendance because of religious beliefs**, noted in the front matter of the Undergraduate Bulletin and Graduate Bulletin. These may be found on the Academic Calendars, Course Schedules, and Bulletins page of the Registrar's website.

- Brooklyn College offers excellent academic, counseling, and campus services, including the **Learning Center**, which houses both a writing as well as a peer tutoring center. The **Library** maintains a collection of links to sites that can assist you with research and with proper citation format and paraphrasing and quoting other authors. In addition, the reference librarians are available to help you with research.

Course Schedule
(subject to change at professor's discretion)

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 0.5 *Introductory synchronous meeting on Thursday, 1/26 from 12:30-1pm in 2157A Boylan				Introductions to one other and to the syllabus
WEEK 1 *One-on-one office hour conferences **Due by Sunday, 2/5, at 11:59pm** How do composition scholars discuss writing and revision?	• Dan Melzer et al., "So Your Instructor is Using Contract Grading" • Table of Contents of *Bad Ideas About Writing* • Nancy Sommers, "Revision Processes of Student Writers and Experienced Adult Writers"		Read *Bad Ideas About Writing* Presentation assignment prompt Read Writing Process Analysis assignment prompt Email journal #1 due (also include any questions about the assignment prompts, grading contract, etc.) Fill out presentation topic survey	
WEEK 2 *Synchronous meeting **Due by Sunday, 2/12, at 11:59pm** What is "felt sense"? How do Sommers' and Perl's arguments relate?	• Sondra Perl, "Understanding Composing"	**Goal setting assignment due (see WPA prompt)**	Read Writing Process Reflection assignment prompt Email journal #2 due (also include any questions about the assignment prompt)	Planning ahead for the WPA assignment Presentation topics assigned

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 3 **Due by Sunday, 2/19, at 11:59pm** Where does writer's block fit in the writing process? What is "error" in writing?	• Mike Rose, "Rigid Rules, Inflexible Plans, and the Stifling of Language: A Cognitivist Analysis of Writer's Block" • Joseph Williams, "The Phenomenology of Error"		Email journal #3 due	
WEEK 4 <u>*Synchronous meeting</u> **Due by Sunday, 2/26, at 11:59pm**		Write first draft of Writing Process Reflection and send it to your peer reviewer by Sunday night	Email journal #4 due (reflect on our synchronous meeting discussion and on your drafting process)	Develop peer review guidelines and assign peer review groups Discussion of readings thus far
WEEK 5, PART 1 ****Peer Review Feedback due by WEDNESDAY, 3/1, at 11:59pm**			Email Peer Review Feedback to your partner (with Prof. Bamert cc'ed) by Wednesday night	
WEEK 5, PART 2 **Due by Sunday, 3/5, at 11:59pm**		**Revised Writing Process Reflection due**	Email journal #5 due (reflect on your peer review and revision experience) Prepare Bad Ideas About Writing Presentation	

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 6 <u>*Synchronous meeting</u> **Due by Sunday, 3/12** What are the goals of writing tutoring? What is a discourse community? What is a genre?	• Ben Rafoth, "Why Visit Your Campus Writing Center?" • Dan Melzer, "Understanding Discourse Communities"	**Assignment Prompt Analysis due (see WPA prompt)**	Email journal #6 due	Bad Ideas About Writing Presentations Discussion of WPA assignment prompts Go over Learning Center Visit and Reflection assignment
WEEK 7 **Due by Sunday, 3/19, at 11:59pm** What does rhetorical genre theory teach us about writing? What is an activity system? What is translingualism?	• Amy Devitt, "Where Communities Collide: Exploring a Legal Genre" and Anis Bawarshi, "Using Genre to Access Community: The Personal Medical History Genre as 'Form of Life'" • Cristina Sánchez-Martín, "Beyond Language Difference in Writing: Investigating Complex and Equitable Language Practices"		Read Translingual Manifesto assignment prompt Email journal #7 due (also include any questions about the assignment prompt)	

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 8 *Synchronous meeting* **Due by Sunday, 3/26, at 11:59p.m.** What is code meshing and how can we teach it?	• A. Suresh Canagarajah, "The Place of World Englishes in Composition: Pluralization Continued" • Vershawn Ashanti Young, "Should Writers Use They Own English?"		Email journal #8 due	Bad Ideas About Writing Presentations continued, if necessary Genre/discourse community analysis of the paper your WPA is about Introductory discussion of translingualism readings
WEEK 9, PART 1 ***Due by WEDNESDAY, 3/29, AT 11:59PM**		Write first draft of Translingual Manifesto and send it to your peer reviewer by WEDNESDAY night		
WEEK 9, PART 2 *Synchronous meeting before spring break* **Due by Sunday, 4/2, at 11:59pm** How does translingualism support, enhance, or challenge composition theory?	• Sara P. Alvarez, Amy J. Wan, and Eunjeong Lee, "Workin' Languages: Who We Are Matters in Our Writing"	**Check-In Assignment (see WPA prompt)**	Email Peer Review Feedback to your partner (with Prof. Bamert cc'ed) by Sunday night Email journal #9 due	Develop rubric/guidelines for Writing Process Analysis Continued discussion of translingualism
WEEK 10 **Due by TUESDAY, 4/4, at 11:59pm**		**Revised Translingual Manifesto due**	*No email journal this week*	
Wed., 4/5-Thurs., 4/13 SPRING BREAK				

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 11 **Due by Sunday, 4/23, at 11:59pm** What is multimodal composing? What are digital and visual rhetorics?	• Melanie Gagich, "An Introduction to and Strategies for Multimodal Composing" • Ryan P. Shepherd, "What Reddit Has to Teach Us About Discourse Communities"		Read Multimodal Reimagining assignment Email journal #10 due (also include any questions about the assignment prompt)	
WEEK 12, PART 1 <u>*Synchronous meeting</u> **Due at time of synchronous meeting** What are the affordances of multimodal composition?	• Bethany Monea, "Screen Reading: A Gallery of (Re)Imagined Interfaces" (read and annotate before synchronous meeting!)	Create "shitty first draft" of Multimodal Reimagining and bring it to synchronous meeting on a device		In-class workshop on Multimodal Reimagining
WEEK 12, PART 2 **Due by Sunday, 4/30, at 11:59pm**			Read Final e-Portfolio and "My Threshold Concepts" assignment Email journal #11 due (discuss revision plans for Multimodal Reimagining and ask any questions about assignment prompt)	

	To Read and Annotate on Hypothesis	Major Writing Assignments	Asynchronous Activities	Synchronous Activities
WEEK 13 **Due by Sunday, 5/7, at 11:59pm** Drafting and revising		**Revised Multimodal Reimagining due** ****Final possible deadline for Learning Center Visit and Reflection**	Begin drafting Writing Process Analysis Email journal #12 due (reflect on your multimodal revision and WPA drafting experience)	
WEEK 14, PART 1 Peer review		Send first draft of Writing Process Analysis to your peer reviewer by WEDNESDAY, 5/10, at 11:59pm		
WEEK 14, PART 2 *Synchronous meeting* **Due by Sunday, 5/14, at 11:59pm** Peer review			Email Peer Review Feedback to your partner (with Prof. Bamert cc'ed) by Sunday night Email journal #13 due (your reflections on wrapping up the course!)	Presentations of complete Multimodal Reimaginings
WEEK 15 *Final synchronous meeting during exam week*		**Final e-Portfolio due by Tuesday, 5/16, at 11:59pm**		Presentations of your personal "threshold concepts" Final reflections