

Writing Theory and Pedagogy
WRI 370
Fall 2015



Professor Pate
Office: BAC 108
Phone: 849-2461
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Writers' Studio: BAC 159
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Texts

Murphy, Christina and Steve Sherwood. *The St. Martin's Sourcebook for Writing Tutors*.

3rd Ed. New York: St. Martin's, 2008. (SMS)

Ryan, Leigh and Lisa Zimmerilli. *The Bedford Guide For Writing Tutors*. 4th Ed. Boston:

Bedford/St. Martin's, 2011. (BG)

Course Purpose

This two unit course is designed to introduce students to the profession of college writing instruction through careful examination of writing theories and their effect on shaping writing pedagogy. To observe and develop theoretically based pedagogy during consultations with writing students in The Writers' Studio.

WRI 370 Writing Theory and Pedagogy CLOs

1. demonstrate a mastery of grammar, spelling and other basic language conventions;
2. teach first year writing students basic language skills in the context of their writing;
3. assess students' writing situations via an understanding of writing theory and work with those students at their points of need;
4. improve their own writing and the writing of others through effective and appropriate analysis, application of the research writing process and format

Academic Accommodations: While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

Student Responsibilities

Reading the assigned texts outside of class and talking through the texts in class is critical to the success of this class and to your success as a tutor in the Studio; therefore, success in this class resides, in large part, on your reading each assignment and coming to class prepared to contribute to the dialogue in class since it is the readings and the discussions that will inform the pedagogy you develop for your work in the Writers' Studio and in chosen professions that include writing or teaching.

All assignments completed outside of class must be turned in on the date due at the beginning of the class session. Assignments turned in outside of class will be accepted for credit only if prior arrangements have been made prior to the due date.

Your class attendance and participation in this course are crucial since the course provides the content that will inform and shape your consultation sessions in the Studio and prepare you for a potential career in teaching, editing, and writing. According to the University's policy, this 2 day-a-week course allows for only 3 absences. (See *PLNU Catalog*.) A 4th absence will result in de-enrollment from the course and dismissal from your work in the Studio.

This course contains a practicum experience which is completed in the Writers' Studio. You are required to tutor at least one student for one hour for 10 weeks this semester. You are also required to attend the Writers' Studio meetings held once every one-to- two weeks at the beginning of the semester and less frequently later in the semester. You will receive pay and course credit for both your tutoring and for attending meetings. So that you can work and get paid, all students must fill out a student employment form and file it in Debra Lively's office by the second week of classes, which is before you begin to work as a writing consultant.

Classroom and Writers' Studio Attire Policy

The classroom and the Writers' Studio are professional academic workplaces where all students have a right to work comfortably and efficiently in order to achieve success. As a member of this professional academic community, each student has a responsibility to dress in a way that encourages others in the community to focus on the subject matter. Please be responsible and considerate of those around you in this context at all times and dress appropriately (modestly).

Cell phones

For the same reasons as stated above, cell phones are to be turned off and stowed in a backpack, purse, or book bag **before** entering the classroom **and** while you are working with your writer in the Writers' Studio. This practice will facilitate increased focus and comprehension in both locations.

Assignments

10 Weekly Journals (10 points possible each) **Number and date each journal**

The journal provides a place for you to reflect on the assigned readings and your experiences and a place to ask questions or to make connections between your experiences and your readings. It will provide seeds for thought and discussion material for your Toward an Informed Pedagogy (TIP) paper.

For the first few weeks of the semester the journal will function as a weekly reflection on the readings and class discussions. Once you begin to work in the Studio, the journal will be a reflection on your readings as well as a reflection of your thoughts and/or questions about your experiences working with one student in the Studio. You will write about the ways the readings are shaping your understanding of the writing process and the work you are doing with your writer. At the end of each tutoring session with the student you have chosen, jot down notes regarding the session so that you can refer back to them when you write your journal.

Possibilities for the journal content include what you tried with your student that did or did not successfully meet the student's need, what you learned from the session about the pedagogy you tried, what you learned about yourself, about your student, and what you might want to try that will be the same or different the next time and why. Also reflect on and discuss the connections forming between the theories you are reading about and the pedagogy you are developing in the Studio.

Since the journal is a class assignment rather than a consulting task, the time you spend writing journal entries is not time that can be submitted on your time card. The journal entries are due at the beginning of class on **Thursdays**. A total of two reading only journals are due and eight student and reading focused journals are due. Please provide a date and a journal number on each journal.

The Research Paper (130 points possible) Due Oct. 27

The research paper topic is determined by a question you have about a writing theory/pedagogy idea or practice that you desire to seek an answer to in current literature, published after 2005.

The topic needs to be focused on work related to the Studio. You will be required to follow the same process of doing research as taught in College Composition. This will keep your research skills sharp for your tutoring. The pieces include a research question, a clearly focused and inclusive main claim, a topic outline, note cards, works consulted cards, a fully documented paper in MLA format with a complete works cited page, copies of sources with the sections marked that have been cited in a 5-7 page paper, and all rough drafts. Submit all required items a 10 X 13 envelope.

Toward an Informed Pedagogy- a synthesis of readings (TIP) (100 points possible)

Due Dec. 10

The purpose of this synthesis is to provide an opportunity for you to analyze how that which you have been reading is shaping that which you are doing and experiencing in the Studio and articulate the ways in which theorists are informing your developing pedagogy and a developing philosophy of what you believe tutoring should and can achieve. As you prepare your analysis, choose 3-4 of the readings from the texts and examine the ways in which they have informed and shaped your perspective about consulting writers and the way you go about consulting writers in the Studio. You will need to refer to, identify, and discuss those specific authors and their work that have informed and shaped your pedagogy and show your audience examples of that informed pedagogy. The paper must be thesis based and 4-5 pages in length. (Please use size 12 font in Times New Roman.) Be sure to use MLA parenthetical citation and include an inclusive works cited page.

All graded assignments are returned to the individual.

Departmental Plagiarism Policy

The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, copying work from the Internet, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and for the course. If this occurs, a written report will be filed with the department chair and the area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.

Grade Approximations

	Points	Percentage
Journals	100	14.3%
Research Paper	130	18.6%
Research Process Pieces	60	8.6%
Toward an Informed Pedagogy (TIP)	100	14.3%
Quizzes/misc. assignments	60	8.6%
Midterm	50	7.1%
Final	100	14.3%
Studio meetings and tutorial sessions	<u>100</u>	14.3%
	700	

Class Schedule (subject to change)

- Sept. 3** Introduction to texts, the course, and the Writers' Studio, collect current contact information, schedule writing consultant meeting day and time.
- Sept. 8** Grammar Blitz Part I
Homework: Spend a couple of hours reviewing basic punctuation rules and grammar terminology in the handbook you own and complete Dr. DeSaegher's assigned worksheets.
- Sept. 9** Grammar Blitz Part II and assigned worksheets.
- Sept. 15** **Read:** (BG) Ch. 1-2 Readings and assignments are due on the date listed. Read all assignments prior to class and come prepared to discuss the reading in class.
- Sept. 17** **Read:** (BG) Ch. 3; **Due:** Journal 1
- Sept. 22** **Read:** (BG) Ch. 4
- Sept. 24** **Read:** (BG) Ch. 5; **Due:** Journal 2 (include responses to 5B in your journal)
- Sept. 29** **Read:** (BG) Ch. 6-7; introduce research paper
- Oct. 1** **Read:** (BG) Ch. 8-9; **Due:** Journal 3; discuss research paper proposal
- Oct. 6** **Due:** Research Paper Proposal; discuss research process; works consulted and note card workshop
- Oct. 8** **Due:** Journal 4 **and** 7 works consulted cards; **Read** handout-- Muriel Harris's "Strategies for Teaching One- to-One"
- Oct. 13** **Due:** 20 Note Cards ; outline workshop
- Oct. 15** **Due:** Journal 5; **Read:** (SMS) Part I, "The Tutoring Process. . ."
- Oct. 20** **Due:** Typed outline; **Read** (SMS) section intro and p. 44 North's "The Idea of a Writing Center"

Oct. 22 Midterm

Oct. 28 Due: Theory/Pedagogy Research Paper Writer's Workshop draft

Oct. 27 Due: Research paper due in the LJML office by 4:00

Prepare your final draft by placing the following items in the following order:

1. Author's reflection – Describe your writing process and its effectiveness, and explain what you gained from your study.
2. Topic outline with research question and main claim
3. Final draft including a complete works cited page
4. Copies of sources used – identify the passages used in your paper and give the location of the citation in your paper by page number
5. Audience Response
6. All rough drafts, note cards, and works cited cards

Oct. 29 Due: Journal 6; **Read** (Handout) Flower's "Writer-based Prose: A Cognitive Basis for Problems in Writing"

Nov. 3 Read (*SMS*) p. 70 Lunsford's "Collaboration, Control, and the Idea of the Writing Center"

Nov. 5 Due: Journal 7; **Read** (*SMS*) p. 112 Carino's "Power and Authority in Peer Tutoring"

Nov. 10 Read (*SMS*) p. 128 Brooks' "Minimalist Tutoring: Making Students. . ." and p. 133 Shamon and Burn's "A Critique of Pure Tutoring"

Nov. 12 Due: Journal 8; (*SMS*) p. 148 Corbett's "Tutoring Style, Tutoring Ethics. . ."

Nov. 17 Read (*SMS*) p. 233 Dipardo's "Whispers of Coming and Going. . ."

Nov. 19 Due Journal 9; **Read** (*SMS*) p. 249 "Learning Disabilities and the Writing Center"

Nov. 24 Read (*SMS*) p. 156 Fulwiler's "Provocative Revision"

Nov. 26 Thanksgiving Recess

Dec. 1 Read (*SMS*) p. 284 Myers' "Reassessing the 'Proofreading Trap' ESL . . ."

Dec. 3 **Due:** Journal 10; **Read** (*SMS*) p. 302 Barron and Grimm's "Addressing Racial Diversity. . ."

Dec. 8 Toward an Informed Pedagogy (TIP) Writers' Workshop draft

Dec. 10 **Due: Final draft of TIP paper**

Dec. 16 **Final Thursday 1:30-4:00**