

Writing Theory and  
Pedagogy  
WRI 3070  
Fall 2020



Professor Pate  
T Th 12:25-1:20 in BAC 102  
Office: BAC 108  
Office Hours: M-F 1:30-2:30 or by appointment  
E-mail: cpate@pointloma.edu  
Phone: (619)849-2461 (office) and (619)742-2742 (cell)  
Writers' Studio: BAC 159; Writers' Studio Phone: (619)849-7117

**Texts**

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

4th ed., Bedford/St. Martin's, 2011. (SMS)

Ryan, Leigh and Lisa Zimmerilli. *The Bedford Guide for Writing Tutors*. 6th ed., Bedford/St.

Martin's, 2016. (BG)

**Course Purpose**

This two unit course is designed to introduce students to the profession of college writing tutoring and instruction through both careful examination of writing theories and their effect on shaping writing pedagogy to facilitate pedagogically sound writing discourse sessions 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. Analyze and evaluate first year writing students' basic language skills in the context of their writing;
3. Analyze and evaluate students' writing situations via an understanding of writing theory
4. Apply theoretically informed pedagogy to instruct students at their points of need;
5. Demonstrate knowledge of, effective and appropriate analysis, and 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.

**PLNU Copyright Policy:** Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

### **Student Responsibilities**

Reading the assigned texts outside of class and talking through the texts in class is critical to the success of this course and to your success as a tutor in the Studio; therefore, success in this class resides, in large part, in your reading each assignment and coming to class prepared to contribute thoughtful insights 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. Application of content, then, is the other critical component of the course.

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 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 4<sup>th</sup> 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. Along with the course work, you are required to tutor at least one student for one hour for a minimum of 10 weeks this semester. You are also required to attend the Writers' Studio meetings held weekly this semester. You will receive pay and course credit for applying what you learn in the course to your tutoring and for attending meetings regularly. So that you can work and get paid as a writing consultant, all students must be cleared by Debra Lively in the Student Employment office by the second week of classes.

### **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 without distraction 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, a place to ask questions, and a place 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 become a place for you to reflect on your readings as well as on your experiences in the Studio working with one student. To that end, you will find it to be most helpful to jot down notes regarding the session, at the end of the session, so that you can refer back to them when you write your journal. The ultimate goal of the journal is to be a place where you reflect on and discuss the connections forming between the theories you are reading about and the pedagogy you are developing in the Studio. This can be accomplished by your reflecting in writing on the assigned readings along with your work in the Studio and discussing what you did 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 the next time and why. 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 the specified Thursday dates. 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.**

**Analysis, Synthesis, and Application: Leading Class Discussions** (20 pts. possible each)

The content of the assigned readings provide the theories that inform what we do in the Writers' Studio and explain why we do what we do. Since you are in the process of developing your own pedagogy as a writing consultant, you are expected to read the assigned readings thoughtfully, and, as you read, determine what the main idea of the reading is, what it adds to the conversation about writing theory, and how it can inform what you do in the Studio. This is also what you are to do in your journals as well but in a more abbreviated form, so the day you are assigned to lead the discussion, you will simply walk the class through the process of analysis and synthesis verbally and then formulate and ask three thoughtful questions about the content of the reading that will enable your colleagues to think about how to apply the concepts in work with their student writers in the Studio. The questions need to engage the class in a meaningful and insightful conversation. Submit to me at the beginning of class your write-up of your analysis, synthesis, application, and three questions. You will be working collaboratively with another person to prepare and to present, so only one collaborative write-up is needed.

**Research Journal Review: Analysis, Synthesis, and Application--Sharing Current Scholarship** (10 points possible)

Each student in the course will be assigned a date to present to the class a journal article of the student's choice taken from one of the writing/writing center journals. This process will enable you to look for topics that interest you and that will potentially set the course for and/or inform your research paper. It will provide an opportunity for you to synthesize, share with your classmates, and apply the content, and it will broaden the scope of the course content in that process. Provide the following:

1. Author, title, source
2. Summary of article and thesis
3. What you found to be most intriguing, interesting, innovative
4. Potential contribution to your research
5. Ways the content can inform your pedagogy in the Studio

**The Research Paper** (135 points possible)

**Due Oct. 22**

The research paper topic is determined by a question you have about a writing theory or pedagogy you desire to seek an answer to in literature published after 2015. The topic needs to be focused on work related to the Studio. Focus mainly on journal articles to inform your content. Since this paper is a scholarly research paper and not a journal reflection, write in 3<sup>rd</sup> person only. You will be required to follow the same process of doing research as taught in College Composition. This will keep your research process skills sharp for your tutoring. The pieces include a research question, a clearly focused and inclusive main claim, a sentence outline, note cards, works consulted page, a fully documented paper in 2016 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 and upload your draft to Turnitin, in Canvas, before coming to class to turn in the hard copy.

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

**Due Dec. 3**

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 your 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 2016 MLA parenthetical citation and include an accurate and properly formatted works cited page. Attach all rough drafts and the Audience Response form to the final draft.

**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.

<b>Grade Approximations</b>	<b>Points</b>	<b>Percentage</b>
Journals	100	13.33%
Research Paper	150	20%
Research Process Pieces	60	8%
Toward an Informed Pedagogy (TIP)	100	13.33%
Quizzes/misc. assignments	60	8%
Lead Class Discussion & Journal Review	30	4%
Midterm	50	6.6%
Final	100	13.33%
Studio meetings and tutorial sessions	<u>100</u>	13.33%
	750	

## Class Schedule (subject to change with notice)

### Week 1

**Tuesday, Aug. 18**

Introduction to texts, the course, and the Writers' Studio, collect current contact information, schedule writing consultant meeting day and time.

**Thursday, Aug. 20** Grammar Blitz Part I with Dr. De Saegher's packet

**Homework:** Spend a couple of hours reviewing basic punctuation rules and grammar terminology in the handbook you own and complete Dr. De Saegher's assigned worksheets.

### Week 2

**Tuesday, Aug. 25** Grammar Blitz Part II and assigned worksheets

**Thursday, Aug. 27** **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.

**Quiz:** Sentence Type Analysis

### Week 3

**Tuesday, Sept. 1** **Read:** (*BG*) Ch. 3; **Due:** Journal 1

**Thursday, Sept. 3** **Read:** (*BG*) Ch. 4 and 8; introduce research paper

### Week 4

**Tuesday, Sept. 8** **Read:** (*BG*) Ch. 5-6; **Due:** Journal 2 (include responses to 4B in your journal)

**Thursday, Sept. 10** **Read:** (*BG*) Ch. 7; discuss research paper proposal

## **Week 5**

**Tuesday, Sept. 15** **Read:** (*BG*) Ch. 9; **Due:** Journal 3

**Thursday, Sept. 17** **Due:** Research Paper Proposal; discuss research process; works consulted and note card workshop

## **Week 6**

**Tuesday, Sept. 22** **Due:** Journal 4 **and** 7 sources on a works consulted page; **Read** handout—Muriel Harris’s “Strategies for Teaching One- to-One”

**Thursday, Sept. 24** **Due:** 20 Note Cards (4X6 or 5X7 only and only 4 containing quotes); outline workshop and **Research Journal Review**

## **Week 7**

**Tuesday, Sept. 29** **Due:** Journal 5; **Read:** (*SMS*) Part I, “The Tutoring Process. . .”

**Thursday, Oct. 1** **Due:** Typed outline; **Read** (*SMS*) section intro and p. 44 North’s “The Idea of a Writing Center” p. 70 Lunsford’s “Collaboration, Control, and the Idea of the Writing Center”

## **Week 8**

**Tuesday, Oct. 6** **Midterm**—handout Flower’s essay

**Thursday, Oct. 8** **Due:** Revised Outline; citation workshop

## **Week 9**

**Tuesday, Oct. 13** **Due:** Journal 6; **Read** (Handout) Flower’s “Writer-based Prose: A Cognitive Basis for Problems in Writing”

**Thursday, Oct. 15** **Due:** Theory/Pedagogy Research Paper Writer’s Workshop draft

## Week 10

**Tuesday, Oct. 20 Due:** Journal 7; **Read** (*SMS*) p. 128 Brooks' "Minimalist Tutoring:

Making Students. . ." and p. 133 Shamon and Burn's "A Critique of Pure Tutoring"

**Thursday, Oct. 22 Due: Research Paper Final Draft** and present research (5 min. each)

Prepare your final draft by placing the following items in a 10 X 13 envelope in the following order:

1. Author's reflection – Explain what gained theoretically/pedagogically from your study, how you grew as a researcher, writer, and tutor.
2. Revised sentence outline with research question and main claim to match final draft of research paper.
3. Final draft including a complete works cited page in proper format
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(in order of use), and works consulted page
7. Submit it to Canvas—Turnitin

## Week 11

**Tuesday, Oct. 27 Due:** Journal 8 **Read:** (*SMS*) p. 112 Carino's "Power and Authority in

Peer Tutoring" and (*SMS*) p. 148 Corbett's "Tutoring Style,

Tutoring Ethics. . ."

**Thursday, Oct. 29 Read** (*SMS*) p. 249 "Learning Disabilities and the Writing Center"

## Week 12

**Tuesday, Nov. 3 Due** Journal 9; **Read** (*SMS*) p. 284 Myers' "Reassessing the 'Proofreading

Trap' ESL . . ."

**Thursday, Nov. 5 Read** (*SMS*) p. 233 Dipardo's "Whispers of Coming and Going. . ."



**Week 13**

**Tuesday, Nov. 10** Read (*SMS*) p. 302 Barron and Grimm’s “Addressing Racial Diversity. . .”

**Thursday, Nov. 12** **Due:** Journal 10; Round Robin Reflection (Describe your pedagogy and identify three “theorists” who have contributed to it/to your development as a consultant. Discuss the ways you have grown as a writer, thinker, and communicator. This is not to be a repeat of your research paper.)

**Week 14**

**Tuesday, Nov. 17** Toward an Informed Pedagogy (TIP) Writer’s Workshop draft

**Thursday, Nov. 19** **Due:** Final draft of **TIP paper**

**Week 15** **Finals Week**

**Thursday, Dec. 3** **Final 12:30-3:00**

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**Blessings on you as you celebrate God’s coming to us in human form.**