

English 306

Theories and Technologies of Writing

Fall 2016

2 – 3:15 MW

304 Grubbs Hall

Writing Center: 620-235-4694

Text: 256-310-2100

Dr. Jamie McDaniel

449 Grubbs, 620-235-4744

Office Hours: MWF 12 – 2, TR 2 –

4:00, or by appointment

jmcdanie@gus.pittstate.edu or
through Canvas

Home: 620-308-5341

Course Description

This face-to-face class examines three interrelated areas of inquiry concerning writing as a discipline and topic of study:

- *Theories of Writing*: We will look at prominent ideas and concepts that shape contemporary understandings of writing, especially the writing process; social construction and the rhetorical situation; genre; and academic integrity. In addition to reading the work of experts, we will discuss their own writing processes and how motivation, circumstances, and external expectations shape the writing process.
- *History and Materiality of Writing*: Because the written word is inseparable from the technologies used to produce it, we will examine the history of writing and the technologies of writing. We will look at how aspects of writing have changed over time due to sociocultural shifts and the role technology has played in those changes.
- *Technologies and the Future of Writing*: Readings and discussions will introduce us to key theories that have contributed to the evolution of the technologies of writing. We will look at two “case studies” involving digital writing.

This course should help you achieve the following goals:

Rhetorical Knowledge

- Students identify varied rhetorical situations calling for a wide range of responses informed by context and theory.
- Students evaluate the appropriateness of rhetorical choices in light of anticipated consequences.

Process and Collaborative Textual Evaluation

- Students demonstrate respectful negotiating behaviors during collaborative textual production and evaluation (listening attentively, airing all viewpoints, valuing difference, coming to consensus or dissensus, dividing labor fairly, balancing competing agendas, expectations, and values).

Craft & Editing

- Students consider, apply, and control stylistic options (prose style, figurative language, voice, register, tone, word choice, etc.); correctness in syntax, grammar, usage,

punctuation, mechanics, and spelling; coherence and cohesion; and the organization of their texts appropriate to the rhetorical situation.

Textual Production & Delivery

- Students identify and evaluate options for genre, medium, design, circulation, and delivery.

Reflective Learning

- Students consciously synthesize and integrate insights from one project into another.

Required Textbooks

Adler-Kassner, Linda and Elizabeth Wardle, eds. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State University Press, 2015.

ISBN: 978-0-87421-989-0

Clayton, Ewan. *The Golden Thread: The Story of Writing*. Counterpoint, 2014.

ISBN: 978-1-61902-472-4

Assignments and Evaluations

Participation, In-Class Activities, and Reflective Writing Journal: 10%

Writing Labs: 20%

Two Unessays: 20%

Digital Writing Project: 20%

Writing Studies Research Project: 30%

You must fully complete all assignments for the course in order to receive a passing grade.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://college.usatoday.com/2013/02/19/6-things-you-should-say-to-your-professor/>

5 Things You Should Never Say to Your Professor

<http://college.usatoday.com/2013/01/10/5-things-you-should-never-say-to-your-professor/>

No, It's Not Your Opinion. You're Just Wrong

<http://www.houstonpress.com/arts/no-it-s-not-your-opinion-you-re-just-wrong-updated-7611752>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (four or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/f17e2956-c651-4fbc-8c0c-56efa234168b.pdf>

Teaching Philosophy of Theories and Technologies of Writing

This class is not a software course. You can find several great online tutorials to walk you through different software procedures, and I have several of these tutorials posted on Canvas. As a professional writer, you will often be tasked to learn a new piece of software or a new procedure in a piece of software on the fly. This aspect of the course attempts to replicate this common practice. I am also happy to help you with software concerns. Adobe Creative Cloud is available on computers in the English Department's Computer Lab.

Reflective Writing Journal

This course relies on active, engaged participation in class activities and discussions. There will be few lectures. You should come to every class having read all of the required texts (or watched

the required videos, &c. &c.) and prepared to discuss them with your colleagues. I plan to assess your reading and course engagement through a reflective writing journal, among other ways.

You should have a notebook for your reflective writing journal: either a physical notebook or a single document file. I will collect your notebooks periodically through the semester. I do not expect your reflective writing journal entries to have the same polish as lab reports or essays. I do expect your journal entries to reflect real thought about our course topics, readings, and discussions. Entries should follow these guidelines:

1. They refer to *specific aspects* of our assigned reading and class discussions. The more specific you can be, the better. For instance, if you can quote or paraphrase from a course text to illustrate the point you hope to make, you should do so.
2. They draw connections between the day's assigned reading/discussion and the broader themes of the course, recent topics of class discussion, or your personal research.
3. They demonstrate depth of thought about the topics on hand.

Your entries should attempt to answer the following questions:

- What do you think were **the central or most important ideas** covered or points made in today's discussion and reading?
- What could you take away from today's discussion and reading and **put to use in your life**, whether in your school, (present or future) work, or personal life?
- Was there anything you learned in today's discussion and reading that **could be connected to or integrated with** something else you've learned?

Because they are reflective in nature, journal entries are due at the beginning of each class period and will cover reading and discussion from the prior class. We will begin every class with a discussion of what you've written. I will grade journal entries holistically: an A (100) for complete work with above average effort, a C (75) for complete work with average effort, an F for incomplete work and/or below average effort (50), and a zero for no work.

Accessibility and a Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. Your well being and success in this course are important to me. I recognize that there are **multiple** ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to discuss their learning styles and comprehension requirements with me during my office hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

The Center for Student Accommodations is located in Russ Hall 218, or visit their website at: <http://www.pittstate.edu/office/center-for-student-accommodations/> for more information.

Make use of your teachers!! We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!)

Writing Lab deadlines will be available on Canvas. Also, because they are reflective in nature, journal entries are due at the beginning of each class period and will cover reading and discussion from the prior class.

NK – *Naming What We Know*
GT – *The Golden Thread*
C – Canvas (Link or File)

Week One

- Aug. 22: Introduction to PSU's Professional Writing Emphasis
- Aug. 24: C: Guo, "Stop. Using. Periods. Period."
C: Bilefsky, "Period. Full Stop. Point. Whatever It's Called, It's Going Out of Style"
C: Hoffelder, "Reports of the End of the Full Stop Have Been Greatly Exaggerated"
C: Gless, "The Typography of *Stranger Things*"

Week Two

- Aug. 29: C: McLuhan, "The Medium is the Message"
C: Bolter, Excerpt from *Writing Space*
- Aug. 31: C: Nielsen, "Usability 101"
C: Nielsen, "10 Usability Heuristics for User Interface Design"
C: Thomas, "How To Use The System Usability Scale (SUS) To Evaluate The Usability Of Your Website"

Week Three

- Sept. 5: Labor Day – No Class
- Sept. 7: C: Centre for Excellence in Universal Design, "The 7 Principles"
C: Jarrett, Redish, Summers, and Straub, "Design to Read: Guidelines for People Who Do Not Read Easily"
C: Roy, "When we design for disability, we all benefit"

Week Four

- Sept. 12: C: Adema, "Framing the debate (I). Historical Discourses: The Struggle for Both the Past and Future of the Book"

GT: Chapters One and Two

Sept. 14: GT: Chapters Three and Four

Week Five

Sept. 19: GT: Chapters Five and Six

Sept. 21: GT: Chapters Seven and Eight

Week Six

Sept. 26: GT: Chapters Nine and Ten

Sept. 28: GT: Chapters Eleven and Twelve

Sept. 30: **Part I of Digital Writing Project Due at 11:59 p.m.**

Week Seven

Oct. 3: NK: "Naming What We Know: The Project of This Book"
C: Beaufort, "Writing in the Professions"

Oct. 5: Research Day – No Class

Oct. 7: **Unessay #1 Due at 11:59 p.m.**

Week Eight

Oct. 10: NK: Concept One
C: Swales, "The Concept of Discourse Community"

Oct. 12: Continue Discussion of Swales and NK: Concept One

Week Nine

Oct. 17: NK: Concept Two
C: Freadman, "Anyone for Tennis?"

Oct. 19: Continue Discussion of Freadman and NK: Concept Two

Week Ten

Oct. 24: NK: Concept Three
C: Wardle, "Identity, Authority, and Learning to Write in New Workplaces"

Oct. 26: Continue Discussion of Wardle and NK: Concept Three

Week Eleven

Oct. 31: NK: Concept Four

C: Berkenkotter, “Decisions and Revisions: The Planning Strategies of a Publishing Writer” and Murray, “Response of a Laboratory Rat- or, Being Protooled”

Nov. 2: Continue Discussion of Berkenkotter, Murray, and NK: Concept Four

Nov. 4: **Part II of Digital Writing Project Due at 11:59 p.m.**

Week Twelve

Nov. 7: NK: Concept Five

C: Sommers, “Revisions Strategies of Student Writers and Experienced Adult Writers”

Nov. 9: Continue Discussion of Sommers and NK: Concept Five

Nov. 11: **Unessay #2 Due at 11:59 p.m.**

Week Thirteen

Nov. 14: C: Carr, “Is Google Making Us Stupid?”

C: Bowman, “Is Stupid Making Us Google?”

C: Thompson, “Clive Thompson on the New Literacy”

Nov. 16: C: Gitner, “Visual Storytelling”

C: Selber, “Reimagining Computer Literacy”

Week Fourteen

Nov. 21: C: Oswal, “Multimodality in Motion: Disability and Kairotic Spaces – Ableism”

Nov. 23: Thanksgiving – No Class

Week Fifteen

Nov. 28: C: Bogost, “Procedural Rhetoric”

Nov. 30: Continue Discussion of Bogost and Play Persuasive Games

Week Sixteen

Dec. 5: C: Excerpt from *Digital Humanities* – Chapter 1: Humanities to Digital Humanities

Dec. 7: Digital Humanities Experiment

Dec. 9: **Part III of Digital Writing Project Due by 11:59 p.m.**

Final Project Presentations on Monday, December 12, at 2 p.m.

Final Project Papers Due on Saturday, December 17, by 11:59 p.m.