This semester, I invite you to think about the practices of composing texts and the challenges and possibilities involved in teaching composing. I hope you can use our discussions and the work you do in the course to answer your own questions about composing as well as to add new composing practices to your repertoire.

Composition theory is all about two questions:
- What is composing today?
- How can we best help students improve their composing practices?

Composing today is emphatically multimodal and multilingual, and we will focus on work in these areas, along with some work on the recent history of this recent discipline.

**Texts**
Selber, ed., *Rhetorics and Technologies*  
additional journal articles available online or as xerox copies

**Course work**
- Reading responses: In response to all readings, write to help you think about the ideas and their connections to other readings and your composing and teaching practices and to help you contribute to in-class discussion. I will provide prompts to get you started, but you should also address your own ideas and issues.
- Book review: Write a review of a recent book in composition theory. (See the attached assignment.) Reviews will be shared with all class members.
- Review of research: Articulate a question about composing practices of concern to you and investigate what ideas have been developed so far in answer to it. Then write a formal summary of your findings. (See the attached assignment.) We will discuss the results of your research on the last day of class.

**Class sessions and questions**
What I hope for in class sessions is to enable open and wide-ranging discussions of the questions that concern us about composing practices and teaching composing. We have different experiences and understandings of composing and teaching, and I hope we can all learn from each other. If you at any time have questions about what I am expecting of you and of your work or about the way the classes are being conducted, please ask me, in class, in my office, or by email.
Reading Schedule

Jan 13 Williams, “Seeking New Worlds”
Jan 18 Fraiberg, “Composition 2.0”
Jan 20 Cooper, “Being Linked to the Matrix”
Jan 25 Sirc, “Serial Composition”; Latterell, Remix
Jan 27 Johnson-Eilola, “Among Texts”

Feb 1 Wysocki, “Unfitting Beauties of Transducing Bodies”; Wysocki & Lynch, CDA
Feb 3 Jornet, “Literate Acts in a Convergence Culture”

Feb 8 Wells, “Technology, Genre, and Gender”
Feb 10 Winter Carnival — NO CLASS

Feb 15 Canagarajah, “Multilingual Strategies of Negotiating English”; Young, “Nah, We Straight”
Feb 17 Lyons, “The Fine Art of Fencing”; Baca, “Rethinking Composition, 500 Years Later”

Feb 22 Trimbur, “English in a Splintered Metropolis”
Feb 24 Brandt, “When People Write for Pay”

Mar 1 Lu, “An Essay on the Work of Composition”; Lu & Horner, Writing Conventions
Mar 3 Goldblatt, “Alinsky’s Reveille”

Spring Break

Mar 15 Smitherman, “CCCC’s Role in the Struggle for Language Rights”
Mar 17 Roemer et al, “Reframing the Great Debate on First-Year Writing”

Mar 22 Selfe, “Technology and Literacy”; CCCC Position Statement on Digital Writing
Mar 24 Yancey, “Looking Back as We Look Forward”

Mar 29 Hawhee, “Composition History and the HC Handbook”; Harris, Rewriting
Mar 31 Royster & Williams, “History in the Spaces Left”

Apr 5 George & Trimbur, “The ‘Communication Battle’”; George & Trimbur, Reading Culture
Apr 7 CCCC — NO CLASS

Apr 12 Ritchie & Boardman, “Feminism in Composition”

Apr 19 Matsuda, “Composition Studies and ESL Writing”; CCCC Position Statement on Teaching Second Language Writing and Writers