

english
405/590



Image description: "Semiosis" written on a yellow card, positioned near a bandaid.

theories of writing & embodiment

What does it mean to write?

Our conversations and readings will take us through historical and contemporary conversations on what it means to write, as well as what it means to teach others how to write. In particular, our course focus will consider the relationships between identity, power, difference, and writing. In other words: What does it mean to write *with* and *through* a body? How might we think about writing in relation to haptics, cognition, experience, and sensation?

This class will be of interest to those who might, at any point in time, wish to teach writing or work in an educational environment. But it will also be of interest to those who consider themselves writers and wish to learn more about craft, theories behind process and production, and writing with/in new media technologies.

Our explorations of Writing Studies will be transdisciplinary, invoking scholarly and creative work from subfields such as queer rhetorics, Latinx rhetorics, writing assessment, cultural rhetorics, and digital composition.

Fall 2019
M&W 8:30-9:50
1436 MH

Instructor:
Prof. Melanie Yergeau
myergeau@umich.edu

Office hours:
T, 9:30-10:30 & by appt.
Angell 3224





Image description:
Bookshelf filled with colorful books

Course policies

Discussion. I'm a morning person, but I realize that I might be among the rare people in the room who enjoys waking before the sun does. We meet at an early hour, but it's important to have you here, with us and on time, so that we can engage in robust conversation. Some people best participate in person, others in writing—and we will converse via both modes in class in order to amplify everyone's voices. Please be prepared to make your thoughts known through the modality that works best for you at this lovely hour. Caffeine is both permitted and welcome!

Copyright and fair use. Working in digital environments poses all sorts of questions regarding copyright and intellectual property, and we will discuss these issues during our time together. While it is important to respect others' intellectual property, it is equally important to assert the right to fair use granted you by copyright law. If you have any questions about

copyright, intellectual property issues, or fair use, please don't hesitate to ask.

Academic misconduct. Plagiarism is the unauthorized use of the words or ideas of another person. If you are found to have plagiarized, the English Department's usual policy prescribes that you will fail the assignment and potentially the course, your case may be sent to the Assistant Dean of Student Affairs, and you may be placed on academic probation. Please read the English Department's web page on plagiarism carefully as well as LSA's policies on academic misconduct. If you have questions about how to reference material or what constitutes plagiarism, please come see me.

Materials

{ universal texts }

Arola & Wysocki (Eds.), *Composing (Media) = Composing (Embodiment)*

Adler-Kassner & Wardle (Eds.), *Naming What We Know: Threshold Concepts of Writing Studies*

Inoue, *Antiracist Writing Assessment Ecologies*

Readings from [Canvas](#)

{ 590-only texts }

Gonzales, *Sites of Translation*

Hidalgo, *Cámara Retórica*

Kinloch, *Crossing Boundaries*

Restaino, *Surrender: Feminist Rhetoric and Ethics in Love and Illness*

Waite, *Teaching Queer*

Computer labs

Click [here](#) to see a listing of all university computer lab hours + software listings.

A note on technology

You do not need previous experience with blogging, video, or image editing in order to complete class projects; you will receive necessary instruction and practice during the course of the semester. Please do note, however, that we will only use Wordpress, iMovie, and Photoshop in this course.

Though you're certainly free to explore and use alternative software, I will not be able to assist you in using other programs—the responsibility for learning and trouble-shooting will fall on you.



Image description:
WE ARE WRITE.



Attendance. Much of our learning in this class will be through discussion and in-class activities. Our goal is to create an environment of mutual support where we can learn from one another. Attendance is therefore essential to the success of this class. Each unexcused absence after two may result in the lowering of your final grade. Excused absences include those for illness, family tragedy, religious observance, or travel for inter-collegiate athletics. Five absences may result in failure for the course.

Whether you are excused or not, if you miss a class, you are expected to make up the work. This means that if you miss a day that involves an in-class exercise, you must make arrangements to complete the exercise on your own time.

If life circumstances arise, please talk with me as early as possible so that we can create a supportive alternative. We can make arrangements and find a way to keep you involved and engaged with class material.

Class cancellation policy. In the unlikely event of an emergency, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Changes to the schedule. At certain points throughout the semester, we might make changes to our daily schedule. When this happens, we will make these changes collectively and address them in class.

BLOG RESPONSES	CURRICULUM & DESIGN	ASSESSMENT PROJECT	FINAL PROJECT	FINGER EXERCISES
20%	25%	20%	30%	5%

Assignments

Blog reading response (8 posts, 200-500 words each + 15 comments, ~one paragraph)

Bloggging is going to play an important role in this class. Throughout the semester, you will be expected to compose at least **eight responses** (roughly one every two weeks) to the assigned reading, posted on our course blog. Additionally, I'll expect you to look over and comment on one another's posts as part of your preparation for class (roughly **15 comments** over the course of the semester). We'll also use our blog quite frequently for in-class writing and other activities. These posts will enliven our time together and thus be an important part of making this class matter.

You might consider these assignments to be somewhat like short response papers, with the added benefit of being able to comment on one another's writing, as well as the ability to insert hyperlinks, videos, images, or sound clips into your responses.

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Curriculum & design project (4-5 pages + 2-minute video)

This project offers you the opportunity to discuss embodied writing with a faculty member, In particular, this project allows you to ask

pointed questions about course design and how matters of identity, power, and privilege manifest in writing instruction. In late September, I will pair you with a faculty member or GSI from the English Department or Sweetland, whom you will interview. The goal of this project is to have an on-the-ground conversation with a working professional about the role of *writing* in classroom contexts—and to place that conversation in context with our course readings and discussions.

After conducting this interview, you will then craft the following:

- A short, captioned video no longer than two minutes
- A 4- to 5-page reflective essay that comments on the interview experience and its resonance with course theories and readings.

Your video trailers might be aired during the English Department's Pizza & Profs and/or featured on the department's website.

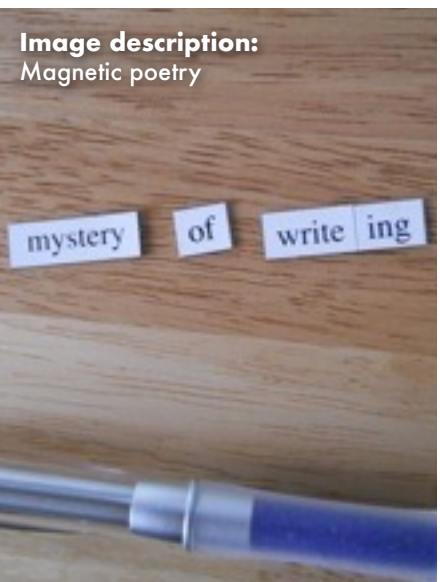
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Assessment project (3-5 pages + grading contract)

This project asks you to develop your own theory of assessment. You might think of this project as being similar to developing a teaching philosophy statement, but with a concerted focus on assessment practices. More specifically, you will be charged

with considering how matters of identity, difference, and embodiment inform your understandings of writing.

For this project, you will also develop a deliverable that explains your philosophy to others: either a grading contract, rubric, or lesson plan that is writer- or student-facing.



Participation

Participation is a loaded word. We all have different needs, experiences, and challenges when it comes to discussing and engaging with class material. In our class, we will collaborate to create spaces, both virtual and physical, that enable everyone to contribute meaningfully through the media that work best for them. Some people best participate in person, others in writing. Please be prepared to make your thoughts known through the modality that works best for you.

Accessibility & accommodations

Services for Students with Disabilities, located in G-664 Haven Hall, offers services for students with documented disabilities. With or without documentation, it is my intent to make our learning experience as accessible as possible. Regardless of whether or not you are registered with SSD, please let me know what we can do to maximize your learning, participation, and

general access in this course. You can contact SSD at (734) 763-3000 or <http://ssd.umich.edu>.

Writing Center

The Sweetland Center for Writing is available to provide free writing tutoring and consultation during any stage of the writing process. Services include face-to-face tutorials and online tutorials. You can contact Sweetland at <http://www.lsa.umich.edu/sweetland>.

Assignments (cont'd)

Final project: Theorizing embodied writing

- Proposal (1-2 pages)
- Paper and/or multimodal artifact (length will vary)
- Share-out during Week 15

This project offers an opportunity to translate your growing understanding of embodied writing and pedagogy into practice. This is a research-oriented project, one that can take the form of an extended essay or multimodal narrative, or some combination thereof. Those of you enrolled in 590 might think of this as a seminar paper/project, an opportunity to explore a question of interest.

In this assignment, you will articulate your own approach to the theory, study, and practice of embodied writing. You may, for instance, choose to focus on specific rhetorical contexts (such as ELA writing, queer rhetorics, genre-based approaches, translanguaging, etc.). The aim is to position yourself within a body(s) of literature and to critically consider the ways in which writing is theorized, practiced, and conceptualized in a particular domain.

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Finger exercises

At times, we will use our blog in class for production-oriented activities and other classroom exercises. We will refer to these in-class activities as finger exercises so that we can easily distinguish these tasks from blog response posts. You will have class time to work on these activities, which will typically involve writing or assessment exercises, and we will use our blog as a space to share these works. Occasionally, you might want to continue working on a finger exercise outside of class. The goal of these exercises isn't to create polished products, but rather to experiment and learn.

Resources

LSA Technology Services operates two centers where students may check out AV equipment for short-term loans: G340 Mason and 2001 MLB. To check out equipment, you must provide your U-M ID, along with a course title and number to support your student status. You can contact them via <https://lsa.umich.edu/technology-services/students.html>.

Mental Health Resources. As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug dependencies. UM offers several confidential services that you might find helpful, including:

Counseling and Psychological Services (CAPS): <https://caps.umich.edu/>

Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333, <https://sapac.umich.edu/>

AWAE = Inoue book
 CM=CE = Arola & Wysocki book
 NWWK = Adler-Kassner & Wardle book

SCHEDULE

	Topics/Activities	Reading Due	Assignments Due
Week 1: What is Writing Studies?			
W 9/4	Introductions Course overview		
Week 2: Mapping the discipline: Bodyminds in motion			
M 9/9	Embodied cognition Introduce curriculum & design project	Wysocki, "Introduction: Into Between" (CM=CE, pp. 1-22) Dryer, "Writing Is (Also Always) a Cognitive Activity" (NWWK, pp. 71-74) ----- 590: ----- McCorkle, "Whose Body?" (CM=CE, pp. 174-187)	Blog post #1 due by class
W 9/11	Does writing studies = bullshitting studies?	Smagorinsky et al., "Bullshit in Academic Writing"	

Week 3: Embodiment, language, & identity			
M 9/16	Equality vs. equity	<p>Kinloch, "Crossing Boundaries in Teaching and Teacher Education" (Ch. 1, pp. 10-30)</p> <p>Wood, et al, "Moving Beyond Disability 2.0 in Composition Studies"</p> <p>-----</p> <p>590:</p> <p>-----</p> <p>Kinloch, "Equity and Diversity in Teaching and Learning" (Ch. 2, pp. 31-50)</p>	Send introductory email to faculty partner by 11:59pm
W 9/18	Guest workshop on translanguaging: Kristin vanEyck	<p>Gonzales, "Translation Moments as a Framework for Studying Language Fluidity" (Ch. 1, pp. 10-25)</p> <p>Guion et al, "Conducting an In-Depth Interview"</p> <p>Villanueva, "Inglés in the Colleges" (pp. 65-74)</p>	
Week 4: Producing bodies / Embodying production			
M 9/23	Embodiment & mediation	<p>Brooke & Grabill, "Writing Is a Technology" (NWWK, pp. 32-34)</p> <p>Watch Hidalgo, "A Taxonomy of Rhetorician's Film and Video Production"</p> <p>-----</p> <p>590:</p> <p>-----</p> <p>Watch Hidalgo, "Introduction to Feminist Filmmaking in Rhetoric and Composition"</p>	

W 9/25	Multimodality on the move	Ball & Charlton, "All Writing Is Multimodal" (NWWK, pp. 42-43) Ehret and Hollett, "Embodied Composition in Real Virtualities"	
Week 5: Constructing (&) difference			
M 9/30	Queering composition / Composing queerness	Waite, "Introduction," <i>Teaching Queer</i> (pp. 3-36) 590: Waite, "Becoming the Loon," <i>Teaching Queer</i> (Ch. 1, pp. 27-55)	
W 10/2	Constructing language	Selections from CCCC, "Students' Right to Their Own Language" (pp. 5-12) Perryman-Clark, "Course Design"	
Week 6: Writing ethical futures			
M 10/7	Workshop		Trailer draft + paper outline due
W 10/9		Wargo, "Every Selfie Tells a Story: LGBTQ Youth Lifestreams and New Media Narratives as Connective Identity Texts" 590: Waite, "Courting Failure," <i>Teaching Queer</i> (Ch. 2, pp. 56-85)	
Week 7: Midterm brainstorming			

M 10/14	NO CLASS - FALL BREAK!		
W 10/16	Discussion: Where are we heading? Introduce assessment project	Dolmage, "Writing Against Normal" (CM=CE, pp. 110-126) ----- 590: ----- Waite, "Queer (Re)Visions," Teaching Queer (Ch. 5, pp. 167-193)	Curriculum & design project due by Friday, 10/18 at 11:59pm
Week 8: Assessing writing / assessing bodies			
M 10/21	Assessing ideologies	Scott & Inoue, "Assessing Writing Shapes Contexts and Instruction" (NWWK, pp. 29-31) Inoue, "Introduction" (AWAE, pp. 3-24)	
W 10/23	Racism and writing assessment	Inoue, "The Function of Race in Writing Assessment" (AWAE, selection from Ch. 1, pp. 25-56) Explore/skim Sweetland's "Giving Feedback on Student Writing"	
Week 9: Assessment & learning outcomes			
M 10/28	Guest discussion/feedback: Lauren Obermark Workshop		Partial draft of assessment project due by class
W 10/30	Deconstructing grading	Inoue, "Approaching Antiracist Work in an Assessment Ecology" (AWAE, selection from Ch. 4, p. 177-212) Stommel, " Why I Don't Grade "	

Week 10: Bodies and/as methods			
M 11/4	Robots, videos, and grades, oh my	Ball, "Assessing Scholarly Multimedia" Perrin, "Robo-Grading and Writing Instruction"	
W 11/6	Bodies and knowledge-making Introduce final project	Restaino, "Stage IV. Making Space," <i>Surrender</i> (pp. 19-42) ----- 590: ----- Restaino, "Stage III. Rooting Surrender," <i>Surrender</i> (pp. 45-74)	Assessment project due by Friday, 11/8 at 11:59pm
Week 11: Storying bodies			
M 11/11	Cultural rhetorics and decoloniality	Powell et al., " Our Story Begins Here " (be sure to read Act I and Act II)	
W 11/13	Workshop		Project proposal due by 11:59pm
Week 12: Bodies that craft, bodies that labor			
M 11/18	Craft & pedagogy	Prins, "Crafting New Approaches to Composition" (CM=CE, pp. 145-161) ----- 590: ----- Koehler, "Digitizing Craft"	
W 11/20	Adjunctification in/and composition studies	Watch Fulwiler & Marlow, " Con Job "	

Week 13: Reflection and reflexivity			
M 11/25	Responsivity	Cedillo, " Diversity, Technology, and Composition " Taczak, "Reflection Is Critical for Writers' Development" (NWWK, pp. 78-79)	
W 11/27	Class reflections: Where are we now?		Partial draft of final project due by Friday, 11/29 at 5pm
Week 14: Workshop & studio			
M 12/2	Workshop		
W 12/4	Studio time		
Week 15: Composition at the turn of the 21st century			
M 12/9	Share-outs		
W 12/11	Share-outs, continued Discussion & wrap-up		Final project due Friday, December 13 by 11:59pm