

JAN 07 2008

New Course Request

Indiana University

Fort Wayne Campus

Check Appropriate Boxes: Undergraduate credit  Graduate credit  Professional credit  §2

1. School/Division Arts and Sciences 2. Academic Subject Code ENG

3. Course Number C517 (must be cleared with University Enrollment Services) 4. Instructor ~~XXXXXXXX~~ Staff

5. Course Title Professional Scholarship in Writing Studies

Recommended Abbreviation (Optional) \_\_\_\_\_  
(Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring ~~2007~~ 2008

7. Credit Hours: Fixed at 3.0 or Variable from \_\_\_\_\_ to \_\_\_\_\_

8. Is this course to be graded S-F (only)? Yes \_\_\_\_\_ No X

9. Is variable title approval being requested? Yes \_\_\_\_\_ No X

10. Course description (not to exceed 50 words) for Bulletin publication: Students will explore the development of the writing studies discipline through the ~~xxx~~ past five decades, paying particular attention to the growth of creative writing, rhetoric and composition, professional writing, and literacy studies as academic fields of inquiry.

11. Lecture Contact Hours: Fixed at 3.0 or Variable from \_\_\_\_\_ to \_\_\_\_\_

12. Non-Lecture Contact Hours: Fixed at \_\_\_\_\_ or Variable from \_\_\_\_\_ to \_\_\_\_\_

13. Estimated enrollment: 15 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: annually Will this course be required for majors? Required for the MA

15. Justification for new course: To support new graduate core

16. Are the necessary reading materials currently available in the appropriate library? yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 10/9/07  
Department Chairman/Division Director

Approved by: [Signature] Date 13 NOV 2007  
Dean

\_\_\_\_\_  
Date \_\_\_\_\_  
Dean of Graduate School (when required)

[Signature] Date 12/13/07  
Chancellor/Vice-President

\_\_\_\_\_  
Date \_\_\_\_\_  
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

**Professional Scholarship in Writing Studies**  
**English C682 (C517)**  
Spring 2008  
CM134 4:30-7:15

Debrah Huffman, Ph.D.

**Office:** CM 103

**Hours:** Tues/Thur 12:30-1:30, Wed 3:30-4:30, and by appt.

**E-mail:** [huffmand@ipfw.edu](mailto:huffmand@ipfw.edu)

**Office phone:** 481-6768

### **Course Description and Outcomes**

The purpose of this course is to introduce graduate students in English and Linguistics to the discipline of Writing Studies. This area of scholarship in English includes rhetoric and composition (RC), creative writing (CW), professional writing (PW), and literacy studies (LS). You will explore the growth of these fields and the development of writing studies through the work of scholars who have researched, taught, studied in, and co-founded the fields during the past five decades. In order to get a better sense of how the four fields (and some subfields within them) are positioned with respect to one another, you will examine each using nine key terms relevant to all the fields: discipline, rhetoric, writer, text, process, audience, community, genre, and error.

Upon completion of this course, you should be able to

- critically discuss key terms that inform fields of writing studies
- explore how these key terms inform practice (e.g. praxis) in the different fields
- literally and figuratively represent fields of writing studies, individually and with respect to one another
- position yourself in the existing discussions and begin to develop a professional identity
- understand and enact ways of composing yourself as a writer and scholar using rhetorical writing and research methods appropriate to graduate work

### **Classroom Environment**

This course will function as a roundtable or forum, revolving around our discussion. For this reason it is especially important that you keep up with the reading assignments. Because we meet only once a week, and because we are exploring four different fields of writing studies, the reading due for each class will be extensive. Be prepared for me to ask for prepared or in-class responses to the readings.

I will be a facilitator for discussions and class activities, but each of you also will be taking turns as teams to lead class discussions and, if you choose, devise short activities based on the readings. All assignments—reading or writing—are due at the beginning of class. This ensures that you are able to participate in discussion and activities and that what is discussed is meaningful for you. I am sure that together we will ensure we maintain a respectful forum built on the spirit of inquiry.

Around the midway mark of each class we will take a 15-minute break. I will also provide for activities that allow for a change of pace in our nearly three-hour class period. Some of these will be independent activities and some will be in small groups. Always come prepared with something appropriate to write on and a copy of the assigned readings.

If you are having difficulty with any assignment and contact me well before the class in which it is due, I will give you an extra class to turn it in without penalty (but this is an exception—do not abuse it). If you are a procrastinator, be sure you can rely on your technology and your own time-crunch capabilities. Late assignments will be accepted in the next class period, but will count as half an absence and may be docked a letter grade. I will not accept an assignment turned in over a week late.

## **Texts and Materials**

Texts (primarily articles) will be made available to you electronically or in hard copy. These texts will either be distributed in class, placed on reserve at Helmke Library for copying, or sent to you via a link or directions for electronic access. Hence, you will need a working, reliable, e-mail account you can check regularly and that lets you send and receive attachments, and you will need easy Internet access for research and online readings. Familiarity with MS Word as a word processor is also important as this is how you will turn in most of your assignments.

## **Assignments and Grading**

- Mapping Writing Studies 60%  
(20% each)

Short projects will convey your understanding and conception of the discipline and its fields at that point. You will create three projects using a mode of representation suitable to creative writing, rhetoric and composition, and professional writing, allowing you to enact your scholarship through the work of those fields.

- Research Paper 20%

You will explore a topic that interests you within the discipline of Writing Studies, placing that topic within the context of the discipline, its fields, and perhaps other disciplines. This paper should be suitable for publication or presentation.

- Proposal and Presentation 20%

You will compose a conference proposal based on your research paper and present your paper during the last week of classes.

I will give you detailed assignments sheets and grading rubrics for each project. You will have two weeks after each returned to revise them for a better grade, should you choose to do so. At course end I translate all letter grades into a numeric value and average those grades. An A=12, B=9, C=6, and so on. Grades at or above borderlines will be rounded up (e.g. a 10.5 would be an A-).

Your attendance and participation are mandatory, certainly because the course revolves around class discussion and especially because we meet only once a week. If you miss more than 3 classes, it is unlikely you will get a C. Of course, I will consider circumstances on an individual basis. You are responsible for contacting me or your colleagues about missed assignments, and I will expect you to turn in (via e-mail) assignments on time regardless of whether you attend the class (you will be able to turn in any in-class work done at the beginning of the next class without penalty). Coming to class unprepared counts as half an absence. You must turn in all assignments completely to pass the course.

Please be mindful of standards for academic conduct, especially regarding plagiarism. Your work is your own, and it's in your best interest as well as the interest of the professionalism of the work of writing studies to refrain from anything that could be construed as plagiarism, cheating, or fabrication, any of which could result in failure of the course.

## Subject Calendar

- **Week 1, Introductions:** The four fields. IPFW faculty and student interests in those fields. Why the course is organized around key terms.
- **Weeks 2-3, Discipline:** What does “discipline” mean in higher education? What hallmarks does a discipline have? Is Writing Studies a discipline? Are CW, RC, PC, and LS disciplines or do they comprise a discipline? What hallmarks might make them part of one discipline or separate disciplines?
- **Weeks 4-5, Rhetoric:** What does “rhetoric” mean for Writing Studies? How have the history and various understandings of rhetoric influenced CW, RC, PC, and LS? How is it practiced?
- **Weeks 6-7, Writer and Text:** What does it mean to be a writer? What kinds of writers are invoked in CW, RC, PC, and LS (e.g., the “basic” writer)? What is meant by “text”? What relationships between writer (self) and text have been invoked?
- **Week 8, Process:** Joseph Harris calls “process vs. product” a mantra that defined composition (*A Teaching Subject*). What does he mean? What models of process have been provided? What critiques of process have been made? How is process treated in CW, RC, PC, and LS?
- **Weeks 9-10, Audience:** What is the importance of audience in Writing Studies? What different conceptions of audience have been invoked? How have the different meanings and associations influenced CW, RC, PC, and LS?
- **Weeks 11-12, Community:** What different interpretations of community have been invoked in Writing Studies? What models of community have been offered? What has been critiqued? How has the concept of community influenced CW, RC, PC, and LS?
- **Weeks 13-14, Genre:** What different meanings of genre have been invoked in Writing Studies? What different genres have appeared in CW, RC, PC, and LS? What have been some of the challenges and experiments with genre?
- **Week 15, Error:** How have understandings of the role, nature, and significance of error in the written language evolved over the decades? How have those understandings influenced CW, RC, PC, and LS? What is the importance of error in Writing Studies?
- **Week 16, Presentations:** Students give presentations on research papers.