

FEB 06 2009

#10

Course Change Request

Indiana University

Fort Wayne Campus

Check Appropriate Boxes: Undergraduate credit

Graduate credit

Professional credit 93

1. School/Division Arts & Sciences

2. Academic Subject Code ENG

3. Current Course Number 576

4. Current Credit Hours 3

5. Current Title Writers Reading/Readers Writing

6. Effective Semester/Year for changes listed below: Spring 2009

7. Instructor: Cain, Mary Ann

Type of Change Requested (Check appropriate boxes and indicate changes)

8. Change course number to: _____ (must be cleared with University Enrollment Services)

9. Current course title: Writers Reading/Readers Writing

Change to: Writers Reading

Recommended abbreviation (optional) _____

(Limited to 32 Characters including spaces)

10. Current credit hours Fixed at: _____ or variable from: _____ to _____
Change to credit hours fixed at: _____ or variable from: _____ to _____

11. Current lecture contact hours fixed at: _____ or variable from: _____ to _____
Change to lecture contact hours fixed at: _____ or variable from: _____ to _____

12. Current non-lecture contact hours fixed at: _____ or variable from: _____ to _____
Change to non4ecture contact hours fixed at: _____ or variable from: _____ to _____

13. Is this course currently graded with S-F (only) grades? Yes _____ No _____
Change to S-F (only) grading? Yes _____ No _____

14. Does this course presently have variable title approval? Yes _____ No _____
Is variable title approval being requested? Yes _____ No _____

15. Is this course being discontinued? For all campuses _____ or for this campus only _____

16. Current course description _____

Change course description to (not to exceed 50 words) _____

17. Justification for change more accurately reflects course content

(Use additional paper if necessary)

18. Are the necessary reading materials currently available in the appropriate library? _____

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of this 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:

Hahn Date 9/29/08
Department Chairman/Division Director

Date _____
Dean of Graduate School (when required)

Approved by:

Ma Date 10/7/2008
Dean

Douglas W. To Date 12/4/08
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.

UPS 725 University Enrollment Services Final-White; Chancellor/Vice-President-Blue; School/Division-Yellow; Department/Division-Pink; University Enrollment Services Advance-White



C682
Writers Reading, Readers Writing
Fall 2007

WF 12:00-1:15 p.m. CM 116

Dr. Mary Ann Cain

Office: CM 111

Phone: 481-6759 or 481-6841 (dept.)

Regular Office hours: M 4:30-5:30 W 1:30-2:30 F 2:30-3:30 and by appointment*

Email: cain@ipfw.edu

**You are also welcomed to drop by; I am in my office at other times as well.*

Required Texts

All required reading is available either online through the Helmke Library's Reserve express (REX) or will be given as handouts in class, as indicated on the syllabus.

To enter Reserve Express, go to the library's homepage then click on Reserve Express. Follow instructions for Cain C682.

Supplies

A three-ring binder and dividers to organize your course portfolio

Course Description and Goals

This class will investigate the assumptions behind how writers, readers, and texts are shaped within their rhetorical contexts, most notably those of English Studies. When we shift these contexts, what happens to our understanding of the writer, reader, and text? What would change, for example, if we read a literary work as if it were a student's draft? What would change in our understanding of an office memo if we wrote it as a poem? How might a student writer respond if they were invited to write as authors rather than as novices? What unspoken assumptions prevent us from doing so now? How might we use the current conventions of writing and reading within particular rhetorical contexts more consciously and flexibly, and in the process, generate new ways of reading and writing that better serve our purposes?

The following goals reflect what I think is important for writers and readers to learn. You may have some ideas as well that we can include.

- To articulate our current experiences with "reading the world and the word" and inquire into the perspectives that have shaped those experiences
- To consider more familiar perspectives on reading and writing in light of new perspectives, and the challenges, opportunities, and conflicts these new perspectives present those we currently rely upon

- To experiment with how our “readings” might change when new perspectives are applied
- To understand and enact the relationship between reading and writing as critical-creative activities and reflect upon the implications of this approach
- To inquire into the assumptions that govern conventional uses of language, form, and genre within specific rhetorical contexts and reflect upon their implications
- To experiment with new forms and genres of writing and reading that can help uncover further assumptions that shape the rhetorical contexts in which you write and read as well as provide new forms and perspectives that enable more and different expressions and understandings of the “world and word.”

Writing Portfolio

Your main project for this course is to compile a portfolio of written work that best reflects your learning for the semester. *Everything* that you write for class should be kept in this portfolio. This includes:

- First drafts and final copies of assigned papers (see below)
- Further revisions (if any—see below)
- Written responses from peers about your drafts
- Hard copies of your WebCT postings (with my comments)
- Final reflections on the portfolio

Before you turn in a paper for a grade, you will receive extensive written and oral feedback from peers and from me to help you revise. You will also have a chance to revise once more after receiving a grade if you so choose (see **Grades** below).

One-on-One Conferences

Six class sessions are canceled so that I can meet with you individually to discuss the progress of your portfolio. The first conference will take place after you draft Paper #1. We'll discuss ways to strengthen the draft as well as possible ideas for your final project.

Exit conferences are held after you have submitted your final portfolio. We will discuss your work and overall learning for the semester and decide together upon a grade for the final project.

Conferences are held in my office at prearranged times. You are also welcomed to meet with me at any time during my office hours, to schedule an appointment during other times, or simply drop by. My hours are posted on my office door (and at the beginning of this syllabus). Email is another option if you'd like to "talk" on-line. My address is cain@ipfw.edu.

Grades

The final portfolio is the bulk of your final grade. Here is the overall breakdown:

Final portfolio: 75% total

Includes the following papers:

- Paper 1 (5 pages)=20%
- Paper 2 (5 pages)=20%
- Final Project (15 pages)=35%
- Final reflections on portfolio (3-5 pages)=grade is part of Final Project

Please note that you are allowed to resubmit the first two papers once more after you receive a grade, for a possible higher grade. These must be resubmitted by no later than April 16.

WebCT Online discussions 15%

In conjunction with the assigned readings, you will participate in an online discussion to help you interact with other students about what you have read and written, to respond to in-class discussion, to dialogue with me as instructor, and to evaluate and revise your perspectives on the class to date.

You are responsible for writing at least 300 words per class session (600 words per week). You should write something about every reading assignment. (More on this in class.)

Please turn in a hard copy of all of your WebCT posts to me. I will make brief comments and return the copy to you for your portfolio. I only give credit to posts that are 1) posted on time and 2) turned in as hard copy to me in class.

Please note: If you miss class, you are still responsible for turning in work the day it is due *unless you make prior arrangements with me*. I usually don't accept late work. If you have reason to think I should accept a late assignment, I encourage you to talk to me about it.

Class Participation: 10%

Since this class relies upon interaction as a major source of learning, attendance is vital. You can't make up or substitute the results of a good discussion, peer input, or the experience of sharing your work with others. Nor can you make up for what you are unable to contribute if you are not present. Unlike other classes you may have taken, this course *depends* upon your participation. That means not only do you need to come, but you must also be ready to contribute.

"Participation" includes speaking AND listening. This is your chance to stretch yourself out of your comfort zone. It's not enough to simply speak OR listen; I

expect you to do BOTH.

- If you miss more than one week of class (two absences), your final grade may be lowered a half letter grade.
 - If you miss two weeks, your grade may be lowered a full letter grade.
 - If you miss more than two weeks, you may fail the course.
 - If, at any time, you are concerned that you may have to miss more class than is allowed, please talk to me. I try to deal with absences on an individual basis.
 - Please also note: late arrivals and early departures accumulate towards absences (i.e. 25 minutes x 3=75 minutes=one absence).
- Read supplemental texts (as noted on the syllabus) and write additional WebCT posts about them
 - Lead at least one class discussion on a course text and write a two-page reflection about the experience that you distribute to the class for feedback
 - Write at least **15 pages** for the final paper. Use a specific rhetorical/theoretical perspective you've researched beyond required course readings as a framework for your argument (we will discuss this in conference and again one-on-one later in the semester).
 - Give a 15 minute presentation to the class on a subject related to your final project

IPFW Writing Center

Improve your writing for any class through free individual conferences with writing consultants in *The Writing Center, KT G19*. Bring your written assignments, questions, ideas, and a draft (if you have one). Consultants will help you brainstorm, develop, and logically organize your ideas; learn strategies for a clear style; and improve your revising, editing, and proofreading skills. Come to the Writing Center as you begin a paper and continue working there as you revise. Every writer needs a reader! Drop-ins are welcome, but to insure appointments, sign up on TutorTrac from our website www.ipfw.edu/casa/wc.

Don't Forget! Late work, even because of absence, usually will not receive credit, unless you make arrangements with me *in advance* of the class you will miss. Feel free to email assignments (make sure they arrive before class begins).

Tentative Weekly Schedule *

***Subject to change--if you miss class, make sure you check for any changes.**

WEEK ONE

W 8/22

Introduction to course

F 8/24

I. Readers and Readings

Read for today: "The Importance of the Act of Reading"--Freire (handout)

Pre-reading discussion of next week's readings

WEEK TWO

W 8/29

"The Last Page" and "Learning to Read" chapters from *A History of Reading*—Manguel (REX)

F 8/31

Pre-reading discussion

WEEK THREE

W 9/5

Read: "Arts of the Contact Zone"--Pratt (REX); "Shoot-Out at the I'm OK, You're OK Corral"—Villanueva (REX); "The Poems Came Late: Literacy as Cultural Dialogue"—Wallace

F 9/7

Pre-reading discussion

WEEK FOUR

W 9/12

Read: "The Dark Night of the Soul" chapter from *Writing at the End of the World*—Miller (REX)

F 9/14

Pre-reading discussion

WEEK FIVE

W 9/19

Read: "The Intentional Fallacy" and "The Affective Fallacy"--Wimsatt and Beardsley (REX); "How to Recognize a Poem When You See One"--Fish (REX)

"Literature in the Reader: Affective Stylistics"--Fish (REX)

"The Reader in History: The Changing Shape of Literary Response"--Tompkins (REX)

F 9/21

Read: "Narration and Argument"—Herrick (REX)

Discuss Paper 1 assignment

WEEK SIX

W 9/26

Write: First draft of Paper 1

Peer review workshop

F 9/28

Write: Final draft of Paper 1

WEEK SEVEN

W 10/3

No class—I will be out of town

F 10/5

No class—I will be out of town

WEEK EIGHT

W 10/10

No class—conferences on Paper 1

F 10/12

No class—conferences on Paper 1

WEEK NINE

W 10/17

No class—conferences on Paper 1

F 10/19

Pre-reading discussion

WEEK TEN

W 10/24

II. Writers and Texts

Read: "The War Between Reading and Writing and How to End it"--Elbow (REX)

F 10/26

Pre-reading discussion

Last day to withdraw—October 26

WEEK ELEVEN

W 10/31

Read: "Revising a Writers' Identity"--Welch (REX); "Moved by 'Their' Words"—Cain (REX)

"What is an Author?"--Foucault (REX)

F 11/2

Discuss first draft of Paper 2

WEEK TWELVE

W 11/7

Write: First draft of Paper 2

Peer review workshop

F 11/9

Write: Final draft of Paper 2

Pre-reading discussion

WEEK THIRTEEN

W 11/14

III: Genres, Forms and Contexts

Read: "Would You Like Fries with That?"—Fike and Cook (REX); "Crossing the Lines: On Creative Composition and Composing Creative Writing"—Bishop (REX)

F 11/16

Discuss final projects

Student presentations

WEEK FOURTEEN

W 11/21

No class—Thanksgiving holiday

F 11/23

No class—Thanksgiving holiday

WEEK FIFTEEN

W 11/28

First draft final project due

Peer review workshop

F 11/30

Student presentations

Last class meeting before exit conferences

F 12/7

Final project and portfolio due

12/10-12/14

Exit conferences