

**UNIVERSITY SENATE  
UNIVERSITY AT ALBANY  
STATE UNIVERSITY OF NEW YORK**

Introduced by: Graduate Academic Council  
University Planning & Policy Council

Date: April 18, 2014, 2014

**PROPOSAL TO ESTABLISH A GRADUATE CERTIFICATE PROGRAM IN  
TEACHING COMPOSITION**

IT IS HEREBY PROPOSED THAT THE FOLLOWING BE ADOPTED:

1. That the University Senate approves the attached proposal to establish a Graduate Certificate Program in Teaching Composition as approved by the Graduate Academic Council and University Planning & Policy Council.
2. That this proposal be forwarded to the President for approval.



March 5, 2014

TO: Susan Phillips, Provost  
Kevin Williams, Vice Provost and Graduate Education Dean

FROM: Edelgard Wulfert, Dean, College of Arts and Sciences *Edelgard Wulfert*

RE: Certificate in Teaching English Composition

Attached please find a proposal from the Department of English to create a Certificate in Teaching English Composition. This graduate level certificate is designed to provide a competitive advantage in both recruitment and placement of English doctoral students. The Certificate in Teaching English Composition will afford students the opportunity to develop an expertise in teaching rhetoric and composition and with this added credential be more competitive on the academic job market. I fully support this proposal as I believe it will be very beneficial to our students.

Much of what the certificate entails is already in place within the doctoral program therefore the implementation of the program will be resource neutral. The proposed certificate program also further strengthens the collaboration between the Department of English and the Writing and Critical Inquiry (WCI) program.

Please let me know if you have any questions.

cc: Jon Bartow, Graduate Education Vice Dean  
Randall Craig, English Department Chair  
Kathleen Gersowitz, Assistant Dean



November 7, 2013

Edelgard Wulfert  
Dean, College of Arts and Sciences  
AS-217

Dear Elga:

I am submitting for formal approval a proposal to establish a Certificate in Teaching Composition. This program would enable Ph.D. students to establish an expertise in teaching rhetoric and composition that would complement their emphases in other areas of English Studies (Theoretical Constructs; Literature, Modernity and the Contemporary; and Cultural, Transcultural, and Global Studies). It would also bolster the inherent strength of our concentration in Writing Practices: Poetics, Rhetorics, Technologies.

This certificate has significant benefits without requiring additional resources from the College. It would strengthen the doctoral program, enabling students to acquire the competence and the credential that will make them more competitive on the job market. It would, therefore, also improve our ability to attract the strongest graduate students to the University at Albany. It will further strengthen the research profile of the Department in this field by promoting writing pedagogy as an area of study. This benefit would not be limited to the College of Arts and Sciences, as pointed out in the supporting letter from the Director of Writing and Critical Inquiry, Bob Yagelski.

The proposed certificate in Teaching Composition would not only cement ties between the WCI and the English department's faculty and graduate student researchers in rhetoric and compositions studies, but it would also offer all of our doctoral students in English a credential available at other SUNY centers and peer institutions offer (see, for example, the program at Binghamton: <http://www2.binghamton.edu/grad-school/prospective-students/academic-programs/certificates/teaching-college-university-certificate.html>). In polling our current doctoral students, we found that fully half of the two dozen students currently enrolled in coursework -- those who have not yet begun their exams or dissertations -- would take advantage of such a program if it were approved and in place now. Many students emphasized the benefits of such a certificate for their job searches: given the competitive nature of the job market, students describe teaching composition at the community college and four-year college level as "a realistic option," making such a certificate an "obvious help on the job market." One student wrote that she thought this was a "great idea" and in fact had completed just such a program over the summer at another institution, and would certainly have done so here if it had been available. The enthusiastic response from our current doctoral students suggests that the courses in rhetoric and composition studies required by the certificate would fill each semester with no problem.

Please do not hesitate to contact me if there are any questions. Jennifer Greiman, Director of Graduate Studies, and I are happy to discuss this proposal at any level of administrative or governance review. We hope that this important addition to the Ph.D. program at Albany can be put in place as soon as possible.

Sincerely,

Randall Craig  
Professor and Chair

University at Albany – State University of New York	
<b>College of Arts and Sciences</b>	<b>Course and Program Action Form</b>
<b>Proposal No.</b> <u>14-017</u>	
Please check one: <input type="checkbox"/> Course Proposal <input checked="" type="checkbox"/> Program Proposal	
Please mark all that apply:	
<input type="checkbox"/> New Course	Revision of: <input type="checkbox"/> Number
<input type="checkbox"/> Cross-Listing	<input type="checkbox"/> Title
<input type="checkbox"/> Shared-Resources Course	<input type="checkbox"/> Credits
<input type="checkbox"/> Deactivate/Activate Course (boldface & underline as appropriate)	<input checked="" type="checkbox"/> Other (specify): <u>Certificate in Teaching Composition</u>
Description: <input type="checkbox"/> Description	
Prerequisites: <input type="checkbox"/> Prerequisites	
Department: <u>English</u> Effective Semester, Year: <u>Fall 2014, or as soon as approved</u>	
Course Number Current: _____ New: _____ Credits: _____	
Course Title: _____	
Course Description to appear in Bulletin:	
Prerequisites statement to be appended to description in Bulletin:	
If S/U is to be designated as the only grading system in the course, check here: <input type="checkbox"/>	
This course is (will be) cross listed with (i.e., CAS ###): _____	
This course is (will be) a shared-resources course with (i.e., CAS ###): _____	
Explanation of proposal:	
The proposal is to establish a Certificate in Teaching Composition.  (see attached documentation)	
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:	
None.	
<i>If this proposal is for an interdisciplinary program, please indicate the Department where the major/minor will be housed:</i>	
Chair of Proposing Department (TYPE NAME)	Assistant to Chair or Department Secretary (TYPE NAME)      Date
Randall Craig	Liz Lauenstein      01/30/2014
Approved by Chair(s) of Departments having cross-listed course(s) [Copy of e-mail approval(s) on following page.]      Date	Dean of College      Date
Chair of Academic Programs Committee      Date	Dean of Undergraduate or Graduate Studies      Date

## Proposal for Certificate in Teaching Composition Program

**Introduction:** The Department of English, in conjunction with the Program in Writing and Critical Inquiry, proposes a new Certificate in Teaching Composition for English doctoral students who complete a set of requirements in training, scholarship, and teaching. This Certificate Program will provide official recognition to doctoral students with significant experience, professional development, and scholarly engagement in rhetoric and composition above and beyond their primary area of scholarly specialization.

**Rationale:** To be competitive on the academic job market today, English Ph.D.'s are well-advised to gain experience teaching first-year writing to undergraduate students. Yet increasingly, mere experience in teaching first-year writing is not enough to prepare successful job applicants as more English doctoral programs are working to distinguish the preparation of their graduates with genuine, deep professional development that enables graduates to understand the theory and research behind recommended pedagogical practices in composition. This proposal is informed by the success of such programs in English departments at universities such as Binghamton University, Stony Brook University, and University of Pittsburgh. It is noteworthy that a number of successful applicants for instructorships in University at Albany's new Writing and Critical Inquiry Program had received Certificates in Teaching Composition from such programs.

Though valuable to English doctoral students in any specialty, this Certificate program should particularly distinguish and develop the talents and interests of our doctoral students in the English graduate program's Writing Practices concentration. Historically rhetoric and composition has been a strength of the English doctoral program at U. Albany. This certificate program establishes an ongoing, consistent means for students in this field to obtain teaching experience in composition that complements and supports their studies. It formalizes, officially recognizes, and strengthens the training in writing instruction that previously some students in the Writing Practices concentration cobbled together on an ad hoc basis.

Further, the proposed certificate program would also well serve the undergraduate students who fulfill their required introductory writing course with either UNI 110 or ENG 110. Because the doctoral students in this certificate program would be carefully mentored and receive in-depth training in the theory and practice of writing instruction, they will be well-prepared to provide effective instruction to undergraduates. At the same time, a number of graduate students enter doctoral study in English at U. Albany with previous experience as college writing instructors and with prior exposure to relevant composition theory and rhetorical scholarship. The WCI program and undergraduate students stand to benefit from sharing and developing this experience and knowledge.

**Curriculum and requirements:** The certificate requirements below draw from the architecture of similar Certificate programs at peer institutions while also capitalizing on the unique resources available at the University at Albany. English doctoral students who wish to apply for a Certificate in Teaching Composition must meet the following requirements:

- Complete ENG 770 Teaching Writing and Literature (4 credits) and ENG 771 Practicum in Teaching Writing and Literature (4 credits)
- Complete one of the following courses (4 credits each):
  - ENG 521 History and Theory of Composition
  - ENG 522 History and Theory of Rhetoric
  - ENG 621 Current Trends in Rhetorical Theory and Research
  - ENG 685 Special Topics (when the topic is related to rhetoric and composition)
  - Additional rhetoric and composition course offerings may also satisfy this requirement at the discretion of the English graduate director.
- Teach at least two semesters of ENG 110 or UNI 110
- While teaching ENG 110 or UNI 110, participate in WCI professional development opportunities, including any instructor orientation and staff meetings.
- While teaching ENG 110 or UNI 110, have one's teaching effectiveness be documented through student evaluations and through observation (and subsequent mentoring) by the WCI program director or designated English faculty liaison between English and the WCI program.

- Work at least one semester as a tutor in the Writing Center and participate in all Writing Center professionalization activities such as orientation and staff meetings during that semester.
- Prior to graduation submit a teaching portfolio to the WCI director or designated English faculty liaison between English and the WCI program.

**Faculty credentials and course responsibilities:** All courses will be taught by faculty or affiliate faculty of the English Department. Instructors of record are responsible for all class instruction, office hours, and advising/mentoring pertaining to the class itself.

**Admission and advisement:** Admission to the Certificate in Teaching Composition program is limited to U. Albany English doctoral students. Interested applicants should notify the Director of Graduate Studies in English of their intention to complete the Certificate requirements. The Director of Graduate Studies will keep a record of the students' completion of the Certificate requirements, which can be updated each semester during the students' advising appointments with the Director. Some requirements, such as participation in WCI professional development opportunities or successful completion of a teaching portfolio, will require the oversight and approval of the WCI director or designated English faculty liaison between English and the WCI program.

**Resources and support programs:** The proposed Certificate in Teaching Composition would provide a means for formally recognizing the development of significant expertise in the teaching of college-level writing acquired by a number of our English doctoral students. The proposed requirements for completing the certificate would set high standards that we believe a number of English doctoral students would choose to meet in order to gain this expertise and have this expertise publically acknowledged. The requirements include some experiences that currently nearly all English doctoral students already complete as part of their course requirements (ENG 770 and ENG 771) and employment (Writing Center tutoring). However, successfully completing the other proposed certificate requirements would entail new and significant time commitments and rigorous professionalization and study.

Yet while this certificate program asks a good deal more of our doctoral students interested in writing instruction, it takes advantage of professionalization activities and graduate instruction already in place and hence actually taxes University and Department resources very little. The certificate program requires interested English doctoral students to teach in an already (though newly) established Writing and Critical Inquiry Program and participate in the professionalization activities that will already be a part of the instructional life and culture of this Program. The Department has been able to offer the graduate courses proposed as requirements for the certificate (ENG 521, 522, 621, 685) regularly in recent years because of the recent increase of Department faculty in the field of rhetoric and composition (there are now two faculty in the Department and one affiliate faculty member in this field). The only additional burden on faculty resources would be the need to review (and help students prepare) the required teaching portfolios. Faculty already in informal ways and through the Department's Professionalization Committee help graduate students prepare such portfolios, and the Institute for Teaching, Learning and Academic Leadership also regularly holds workshops for graduate students on the construction such portfolios. However, the Director of WCI (or an English faculty member liaison with WCI) would need to allocate time for reviewing completed portfolios.



**Office of the Vice Provost  
for Undergraduate Education**  
Writing and Critical Inquiry Program

September 30, 2013

To Whom It May Concern:

I am writing in support of the proposal, submitted by the Department of English, to establish a graduate certificate program in teaching composition. The establishment of such a program would significantly enhance the professional preparation of UAlbany doctoral students in English and enhance their prospects on the academic job market; more important, this program has the potential to improve the quality of the new Program in Writing and Critical Inquiry and therefore benefit UAlbany undergraduate students.

As noted in the proposal rationale, the academic job market in the field of English requires candidates to have more than appropriate teaching experience to be competitive. Increasingly, candidates for positions in departments of English, humanities, writing, and other units that house undergraduate writing programs are expected to present credentials reflecting extensive professional preparation in teaching writing and in-depth study of research, theory, and pedagogy related to writing instruction. The proposed certificate program would provide UAlbany doctoral students with just this kind of credential. For doctoral students whose primary scholarly focus is literary studies and related fields, such a credential can mean the difference between finding a stable academic position and being passed over for such a position. To some extent, this is a matter of supply and demand: There are simply many more qualified candidates for postsecondary positions that involve teaching writing than there are such positions. To secure such a position, our graduates must be more than good scholars with teaching experience. The proposed certificate program would enable them to claim expertise and professional preparation that would distinguish them from most other Ph.D.'s in English and related fields.

My recent experience overseeing the hiring of sixteen full-time lecturers for UAlbany's new program in Writing and Critical Inquiry (WCI) underscores the need for a certificate program such as the one being proposed by the English Department. Not surprisingly, the announcement of these sixteen openings generated scores of applications from candidates with Ph.D.'s in various areas of literary study. Most of these candidates had some experience teaching first-year writing (usually as doctoral teaching assistants), but few had any substantive background in research and theory in writing instruction and even fewer had much interest in such scholarly work. Those who did rose to the top of the applicant pool, and it is significant that among the nineteen candidates who were offered positions as WCI lecturers were three who had earned certificates in teaching composition from Binghamton University—all three of whose dissertation studies were in areas other than rhetoric and composition but whose credentials included substantive scholarly and practical preparation in the teaching of writing as a result of completing the certificate program. (It is also worth noting that these candidates were selected over a number of candidates who had earned their Ph.D.'s in English from UAlbany.) In short, the proposed certificate program would serve UAlbany's doctoral students (in English as well as in other academic disciplines, such as linguistics and education) extremely well in an intensely competitive academic job market.

Building 25, Room 207  
1400 Washington Avenue, Albany, NY 12222  
PH: 518-442-3347

[www.albany.edu/undergraduateeducation](http://www.albany.edu/undergraduateeducation)



Office of the Vice Provost  
for Undergraduate Education  
Writing and Critical Inquiry Program

The primary reason I support this proposal, however, lies in the benefits it will have for the new Program in Writing and Critical Inquiry. The proposed certificate program will attract graduate students who are interested in deepening their understanding of writing instruction and gaining extensive practical experience in an innovative first-year writing program. These graduate students, who will serve under the mentorship and supervision of the director of WCI, will bring this commitment to writing instruction to their own teaching. Our first-year students will be the beneficiaries of this commitment.

One of the longstanding and serious flaws in most large-scale first-year writing programs (including those at most of our peer institutions) is that the courses are taught largely by contingent faculty and graduate teaching assistants with little or no professional interest in writing instruction or the scholarship that informs it. WCI was explicitly designed to avoid this problem by hiring a stable faculty of writing experts. The proposed graduate certificate program will enhance our model by bringing to the WCI staff a small group of dedicated doctoral students who are engaged, under the careful supervision of the WCI director and faculty in English, in the study of writing instruction and who are committed to learning together with the WCI staff how best to meet the challenges of first-year writing instruction. Having worked closely with doctoral students in English for nearly two decades, I am well aware of the significant experience and expertise in writing instruction that many of these students have when they enter our program. The proposed certificate program would be a vehicle for making their experience and expertise available to the WCI program. In this regard, the certificate program would enable WCI to take advantage of the dedication and expertise of a group of doctoral students who are already on our campus at the same time that it enables those doctoral students to benefit from the WCI program.

I fully support this proposal, and as director of the Program in Writing and Critical Inquiry, I would be eager to work with the English Department to help implement the program.

Sincerely,

A handwritten signature in cursive script that reads "Robert P. Yagelski".

Robert P. Yagelski  
Associate Vice Provost and Director  
Program in Writing and Critical Inquiry

## Sample Syllabi

### ENG 521 Composition Theory: Writing Across the Curriculum

#### Course Description:

In the past two decades, the pedagogical program known as “Writing across the Curriculum” has influenced profound changes in the nature of undergraduate degree requirements that deserve the attention of scholars in English. Initiated with the intention of increasing opportunities for writing, ironically the designation of “writing intensive” courses that fulfill the new requirements has sometimes produced a perception among students and faculty that writing instruction and assignments should only occur in such courses. Additionally, there exists a highly unsettled debate over the informing theory of WAC programs and practice with expressivist “writing to learn” pedagogies situated against rhetorical approaches to the conventions of academic discourse (or “Writing in the Disciplines”). Furthermore, scholars of rhetoric and writing who investigate the role of writing in learning and the acquisition of disciplinary rhetorical knowledge often (and again ironically) experience difficulty bridging communication barriers and sharing their research with instructors assigned to teach WAC-designated courses. This course will explore these and other issues through an examination of WAC pedagogical theories and histories and WAC/WID research. While this course should be of particular interest to graduate students in English who increasingly are called upon to discuss their pedagogy in WAC terms when on the job market and who may go on to be asked to not only teach in but administer WAC programs or initiatives, graduate students in Education may also find this course valuable as should graduate students of any discipline interested in sustained reflection and research on writing pedagogy in their field.

#### Required Texts:

Available from the University at Albany Bookstore and Mary Jane Books (214 Quail St.):

Geisler, Cheryl. *Academic Literacy and the Nature of Expertise: Reading, Writing, and Knowing in Academic Philosophy*. Hillsdale, N.J.: L. Erlbaum Associates, 1994.

McLeod, Susan H., et al., eds. *WAC for the New Millennium: Strategies for Continuing Writing-Across-the-Curriculum Programs*. Urbana: NCTE, 2001.

Russell, David R. *Writing in the Academic Disciplines: A Curricular History*. 1991. 2nd ed.

Carbondale and Edwardsville: Southern Illinois UP, 2002.

Thaiss, Christopher, and Terry Myers Zawacki. *Engaged Writers and Dynamic Disciplines:*

*Research on the Academic Writing Life*. Portsmouth, NH: Boyton/Cook Heinemann, 2006.

Additional required articles are available as pdf files on our WebCT site under “Course Content.”

#### Course Requirements:

Discussion Forum Entries (10%). We will be using our discussion forum on WebCT as a space to informally respond to readings in advance of our class discussions and as a way to collaboratively brainstorm for our final projects and conference papers. The course

schedule indicates when and what types of required entries are due. Open reading responses should be substantive, but may be somewhat brief and informal (around three meaty paragraphs at a minimum), and should be posted one hour before our class meeting at the very latest.

Abstract and Paper for the SUNY Conference on Writing (20%). As the attached call for papers indicates, the SUNY Conference on Writing will be held at Albany this semester. The topic of our course dovetails nicely with this conference, so with the intention of strongly encouraging you to participate in it, I am asking you to prepare a 250 word abstract for submission to the conference and an 8-10 page paper to present at the conference. Your paper may draw primarily from our course readings to make its argument.

**Presentation: Compare and Contrast Two WAC Programs (10%).** In order to better understand the various ways WAC and WID theory becomes implemented, I am asking you to find out all you can about the WAC programs in place at two different schools and prepare an analysis of their similarities and differences informed by our course readings. You will present your findings to the class on March 14. This project will likely entail some investigative work beyond scholarly publications (such as analyzing information available on the Web or by phone interview or email). Several of the texts I have placed on reserved in the library may serve as good starting points for your investigation.

**Course Description for a WAC/WI Course (10%).** In order to rehearse putting WAC theory into practice, I am asking you to design a course to work within a WAC program that you could teach. For instance, you could make plans for a section of Albany's writing intensive (WI) course ENG 205z Introduction to Writing in English Studies. The document I am asking you to produce is the 1-3 paragraph course description that usually appears in a course schedule and ultimately in the course syllabus (the primary audience for which is students, but which also serves the needs of secondary audiences such as administrators) and a very skeletal course overview of major assignments and texts (if not already apparent in the course description). Be prepared to discuss with the class your rationale for the choices you made in your course plans when it is due on March 28.

**Final Project (50%).** The purpose of your final project is to encourage you to develop deeper expertise in one aspect of the issues surrounding our course topic and to share that expertise. I would like to encourage you to think of purposes and audiences for your final project that extend beyond our class, and thus your project could take one of a number of forms. For instance, your final project could participate in the scholarly conversation on its topic by doubling as a draft for an article you could submit to a rhetoric and composition journal. Or your project could function as a book review appearing in such a journal. Or your project could function as a proposal for a specific faculty workshop or WAC program for a specific institution. Possible projects might include:

An evaluation of a representative sample of WAC textbooks.

An investigation of methods for teaching writing within a particular

discipline.

A comparative and evaluative analysis of resources and texts available for instructors assigned to teach WAC/WI courses and/or in faculty development workshops on WAC (see several of the texts placed on reserve).

An investigation of WAC efforts and programs at secondary or earlier levels of schooling.

An investigation of WAC efforts and programs in specific types of institutions, such as community colleges, liberal arts colleges, or research universities.

An investigation of WAC efforts and programs involving graduate writing instruction and the role of writing instruction at the graduate level.

An investigation of the relationships between WAC and writing centers or other campus programs such as service learning.

An analysis of WAC issues as they relate to students for whom English is a second language.

1. The history of a specific WAC program and analysis of the significant findings of this history.
2. A proposal and plan for a WAC faculty or TA workshop.
3. A proposal and study design for a needed Writing in the Disciplines research project.
4. A book review of Thaiss & Zawacki's 2006 *Engaged Writers and Dynamic Disciplines*, McLeod & Soven's 2006 *Composing a Community: A History of Writing Across the Curriculum* (on reserve), and/or Segall & Smart's 2005 *Direct from the Disciplines: Writing Across the Curriculum* (on reserve). (This option would also include a rhetorical analysis of 2-3 recent, model book reviews appearing in the journal whose readers you envision as your audience; the actual review itself would follow the length conventions for reviews in that journal).
- 5.
6. You should have your specific plans approved by me in advance. Though they may take diverse forms and speak to diverse audiences, all final projects should be approximately 18-20 pages and reflect a review and engagement with the previous relevant scholarly conversation and an intervention into that conversation with your own argument.

#### Course Schedule:

Day Schedule of Readings for Discussion and Assignment Due Dates (All individual articles or chapters can be found on WebCT under "Course Content" as pdf files)

1/24 Introductions.

1/31 The late 1970s-1980s:

- Emig, "Writing as a Mode of Learning"
- Kinneavy, "Writing Across the Curriculum"
- Bartholomae, "Inventing the University"
- Herrington, "Writing to Learn: Writing Across the Disciplines" Discussion Forum: Open reading response

2/7 •

McCarthy, "A Stranger in Strange Lands: A College Student Writing Across the Curriculum"

- Spellmeyer, "A Common Ground: The Essay in the Academy"

- Herrington, “Writing in Academic Settings: A Study of the Contexts for Writing in Two College Chemical Engineering Courses”
- Hedley & Parker, “Writing Across the Curriculum: The Vantage of the Liberal Arts”
- Schmersahl & Stay, “Looking Under the Table: The Shapes of Writing in College” Discussion Forum: Open reading response

2/14 A break in our chronology: Assessment Issues

- Fulwiler, “Evaluating Writing Across the Curriculum Programs”
- Beason & Darrow, “Listening as Assessment: How Students and Teachers Evaluate WAC”
- Prior, Hawisher, Gruber, & MacLaughlin, “Research and WAC Evaluation: An in-Progress Reflection”
- Walvood, “From Conduit to Customer: The Role of WAC Faculty in WAC Assessment”
- Condon, “Accommodating Complexity: WAC Program Evaluation in the Age of Accountability” (Chapter 2 in McLeod, Miraglia, Soven, & Thaiss, WAC for the New Millennium) Discussion Forum: Brainstorm possible SUNY Conference on Writing proposals (anytime this week—need not be before class meeting.)

2/21 No class. Winter break.

2/28 1990s:

• Russell, Writing in the Academic Disciplines: A Curricular History Discussion Forum: Post SUNY Conference on Writing abstract drafts for feedback by end of Monday, 2/26. Please also bring your abstract draft to class. (SUNY Conference on Writing proposals are due 3/1)

3/7 • Fulwiler, “Writing and Learning American Literature” • MacDonald & Cooper, “Contributions of Academic and Dialogic Journals to Writing

3/14 Comparison and Contrast of Two WAC Programs Presentations

3/21 Geisler

3/28 Hilgers, Hussey, Stitt-Bergh, “‘As You’re Writing, You Have These Epiphanies’: What College Students Say About Writing and Learning in Their Majors”

- McLeod & Maimon, “Clearing the Air: WAC Myths and Realities”
- Diller & Oates, “Infusing Disciplinary Rhetoric into Liberal Education: A Cautionary Tale”
- Beaufort, “Developmental Gains of a History Major: A Case for Building a Theory of Disciplinary Writing Expertise” Discussion Forum: Post course description for a WAC/WI course. Please also bring your course description to class. No class. Spring break. • McLeod, Miraglia, Soven, & Thaiss, WAC for the New Millennium Discussion Forum: Open reading response

4/11 About Literature” • Mahala, “Writing Utopias: Writing across the Curriculum and the Promise of Reform” • Ackerman, “The Promise of Writing to Learn” • Walvoord, “The Future of WAC”

Discussion Forum: Open reading response

Comparison and Contrast of Two WAC Programs Presentations Discussion Forum: Post Final Project Topic Proposal (anytime this week—need not be before class meeting.)

• Geisler, Academic Literacy and the Nature of Expertise Discussion Forum: Open reading response

2000-

4/18 • Parks & Goldblatt, “Writing Beyond the Curriculum: Fostering New Collaborations in Literacy”

• Young, “Writing Across and Against the Curriculum” Conference Paper due. (4/20-4/21 SUNY Conference on Writing)

4/25 • Thaiss & Zawacki, Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life

5/2

Discussion Forum: Open reading response

5/17

Final project in-progress presentations

Final project due.



# New Program Proposal: Certificate or Advanced Certificate Program Form 2C

This form should be used to seek SUNY’s approval and the State Education Department’s (SED) registration of a proposed new academic program leading to a certificate (undergraduate) or an advanced certificate (graduate). Approval and registration are both required before a proposed program can be promoted or advertised, or can enroll students. The campus Chief Executive or Chief Academic Officer should send a **signed cover letter and this completed form** (unless a different form applies<sup>1</sup>), which should include **appended items** that may be required for Sections 1 through 3 and Section 10 of this form to the SUNY Provost at [program.review@suny.edu](mailto:program.review@suny.edu). The completed form and appended items should be sent as a single, continuously paginated document.<sup>2</sup> Guidance on academic program planning is available at [http://www.suny.edu/provost/academic\\_affairs/app/main.cfm](http://www.suny.edu/provost/academic_affairs/app/main.cfm).

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<sup>1</sup>Use a different form if the proposed new program will lead to a degree; be a combination of existing registered programs (i.e. for a multi-award or multi-institution program); be a breakout of a registered track or option in an existing registered program; or lead to certification as a classroom teacher, school or district leader, or pupil personnel services professional (e.g., school counselor).

<sup>2</sup>This email address limits attachments to 25 MB. If a file with the proposal and appended materials exceeds that limit, it should be emailed in parts.

Section 1. General Information	
Item	Response ( <i>type in the requested information</i> )
a) Institutional Information	Date of Proposal: January 24, 2014
	Institution's <a href="#">6-digit SED Code</a> : <b>210500</b>
	Institution's Name: University at Albany
	Address: 1400 Washington Ave., Albany, NY 12222
	Dept of Labor/ <a href="#">Regent's Region</a> : Capital Region
b) Program Locations	List each campus where the entire program will be offered (with each institutional or branch campus <a href="#">6-digit SED Code</a> ): 210500
	List the name and address of <a href="#">off-campus locations</a> (i.e., <a href="#">extension sites or extension centers</a> ) where courses will offered, <b>or check here [ x ] if not applicable:</b>
c) Proposed Program Information	Program Title: Certificate in Teaching Composition
	<a href="#">Award(s)</a> (e.g., Certificate): Certificate
	Number of Required Credits: Minimum [ 12 ] If tracks or options, largest minimum [   ]
	Proposed <a href="#">HEGIS Code</a> : 1599 English, Composition
	Proposed 6-digit <a href="#">CIP 2010 Code</a> : 23.1399
	If the program will be accredited, list the accrediting agency and expected date of accreditation:
	If applicable, list the SED <a href="#">professional licensure title(s)</a> <sup>3</sup> to which the program leads:
d) Contact Person for This Proposal	Name and title: Randall Craig, Chair, Department of English
	Telephone: 442-4056 E-mail: rcraig@albany.edu
e) Chief Executive or Chief Academic Officer Approval	<b>Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution's commitment to support the proposed program. E-signatures are acceptable.</b>
	Name and title:
	Signature and date:
	<b>If the program will be registered jointly<sup>4</sup> with one or more other institutions, provide the following information for <u>each</u> institution:</b>
	Partner institution's name and <a href="#">6-digit SED Code</a> :
	Name and title of partner institution's CEO:
	Signature of partner institution's CEO (or <b>append</b> a signed letter indicating approval of this proposal):

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<sup>3</sup> If the proposed program leads to a professional license, a [specialized form for the specific profession](#) may need to accompany this proposal.

<sup>4</sup> If the partner institution is non-degree-granting, see SED's [CEO Memo 94-04](#).

## Section 2. Program Information

### 2.1. Program Format

Check all SED-defined [format, mode and other program features](#) that apply to the **entire program**.

- a) **Format(s):**  Day  Evening  Weekend  Evening/Weekend  Not Full-Time
- b) **Modes:**  Standard  Independent Study  External  Accelerated  Distance Education  
*NOTE: If the program is designed to enable students to complete 50% or more of the course requirements through distance education, check Distance Education, see Section 10, and append a [Distance Education Format Proposal](#).*
- c) **Other:**  Bilingual  Language Other Than English  Upper Division  Cooperative  4.5 year  5 year

### 2.2. Related Degree Programs

All coursework required for completion of the certificate or advanced certificate program must be applicable to a currently registered degree program at the institution (with the possible exception of post-doctoral certificates in health-related fields). Indicate the registered degree program(s) by title, award and five-digit SED Inventory of Registered Programs (IRP) code to which the credits will apply:

Ph.D. in English, University at Albany 02997

### 2.3 Program Description, Purposes and Planning

- a) What is the description of the program as it will appear in the institution's catalog?

The Certificate in Teaching Composition provides graduate students with significant scholarly engagement, practical experience, and professional development in rhetoric and composition beyond their primary areas of literary specialization. Through a combination of course work, teaching experience, participation in mentoring and training programs, and preparation of a teaching portfolio, students will be prepared to become teachers of composition on a variety of levels.

- b) What are the program's educational and, if appropriate, career objectives, and the program's primary student learning outcomes (SLOs)? *NOTE: SLOs are defined by the Middle States Commission on Higher Education in the [Characteristics of Excellence in Higher Education](#) as "clearly articulated written statements, expressed in observable terms, of key learning outcomes: the knowledge, skills and competencies that students are expected to exhibit upon completion of the program."*

The education goal of the certificate is to prepare Ph.D. candidates to become teachers of rhetoric and composition in addition to their primary fields of specialization (for example, American Literature). The career objective is for students to be faculty members at community colleges, four-year colleges, and universities. The learning outcomes include: knowledge of the field of rhetoric and composition; familiarity with the most recent research in that field; understanding of the philosophies and methods of writing instruction; practical experience in teaching first-year writing and working in a writing center, and an introduction to the administration of a writing program.

- c) How does the program relate to the institution's and SUNY's mission and strategic goals and priorities? What is the program's importance to the institution, and its relationship to existing and/or projected programs and its expected impact on them? As applicable, how does the program reflect diversity and/or international perspectives?

The program will advance the University's mission and fulfill its strategic goals. A key part of the University's strategic plan is "to advance excellence in graduate education in support of the University's reputation, role, and stature and the preparation and competitiveness of graduates." The Certificate in Teaching Writing will fulfill this goal.

- d) How were faculty involved in the program's design?

Faculty in the Department of English, the Department of Educational Theory and Practice, and the Writing and Critical Inquiry Program were involved in planning and drafting this proposal. The plan was circulated to the members of the English Department for further discussion, revision, and approval.

- e) How did input, if any, from external partners (e.g., educational institutions and employers) or standards influence the program’s design? If the program is designed to meet specialized accreditation or other external standards, such as the educational requirements in [Commissioner’s Regulations for the profession](#), **append** a side-by-side chart to show how the program’s components meet those external standards. If SED’s Office of the Professions requires a [specialized form](#) for the profession to which the proposed program leads, **append** a completed form at the end of this document.

Does not apply.

- f) Enter anticipated enrollments for Years 1 through 5 in the table below. How were they determined, and what assumptions were used? What contingencies exist if anticipated enrollments are not achieved?

Year	Anticipated Headcount Enrollment			Estimated FTE
	Full-time	Part-time	Total	
1	8			
2	5			
3	5			
4	5			
5	5			

Current Ph.D students were polled as to their interest in such a program. The response was overwhelmingly positive. Anticipated enrollments for year two and after will be smaller since we anticipate that the certificate will be of interest to students just beginning coursework. Based on current interest, we expect that one-half to two-thirds of newly admitted doctoral students will participate in the certificate program.

**g)** Outline all curricular requirements for the proposed program, including prerequisite, core, specialization (track, concentration), capstone, and any other relevant component requirements, but do not list each General Education course. Certificate in Teaching Composition must meet the following requirements:

- Complete ENG 770 Teaching Writing and Literature (4 credits) and ENG 771 Practicum in Teaching Writing and Literature (4 credits)
- Complete one of the following courses (4 credits each):
  - ENG 521 History and Theory of Composition
  - ENG 522 History and Theory of Rhetoric
  - ENG 621 Current Trends in Rhetorical Theory and Research
  - ENG 685 Special Topics (when the topic is related to rhetoric and composition)
  - Additional rhetoric and composition course offerings may also satisfy this requirement at the discretion of the English graduate director.
- Teach at least two semesters of ENG 110 or UNI 110
- While teaching ENG 110 or UNI 110, participate in WCI professional development opportunities, including any instructor orientation and staff meetings.
- While teaching ENG 110 or UNI 110, have one’s teaching effectiveness be documented through student evaluations and through observation (and subsequent mentoring) by the WCI program director or designated English faculty liaison between English and the WCI program.
- Work at least one semester as a tutor in the Writing Center and participate in all Writing Center professionalization activities such as orientation and staff meetings during that semester.
- Prior to graduation submit a teaching portfolio to the WCI director or designated English faculty liaison between English and the WCI program.

**h)** Program Impact on SUNY and New York State

**h)(1) *Need:*** What is the need for the proposed program in terms of the clientele it will serve and the educational and/or economic needs of the area and New York State? How was need determined? Why are similar programs, if any, not meeting the need?

To be competitive on the academic job market today, English Ph.D.’s must gain experience teaching first-year writing to undergraduate students. Yet increasingly, mere experience in teaching first-year writing is not enough to prepare successful job applicants as more English doctoral programs are working to distinguish the preparation of their graduates with genuine, deep professional development that enables graduates to understand the theory and research behind recommended pedagogical practices in composition. This proposal is informed by the success of such programs in English departments at universities such as Binghamton University, Stony Brook University, and University of Pittsburgh. It is noteworthy that a number of successful applicants for instructorships in University at Albany’s new Writing and Critical Inquiry Program had received Certificates in Teaching Composition from such programs.

There is no program of the kind at UAlbany. This certificate is designed to fill that gap.

**h)(2) *Employment:*** For programs designed to prepare graduates for immediate employment, use the table below to list potential employers of graduates that have requested establishment of the program and describe their specific employment needs. If letters from employers support the program, they may be **appended** at the end of this form. As appropriate, address how the program will respond to evolving federal policy on the “gainful employment” of graduates of certificate programs whose students are eligible for federal student assistance.

Employer	Need: Projected positions	
	In initial year	In fifth year
Community Colleges		
Four-year Colleges		
Universities		

- h)(3) *Similar Programs:*** Use the table below to list similar programs at other institutions, public and independent, in the service area, region and state, as appropriate. Expand the table as needed. **NOTE:** Detailed program-level information for SUNY institutions is available in the [Academic Program Enterprise System \(APES\)](#) or [Academic Program Dashboards](#). Institutional research and information security officers at your campus should be able to help provide access to these password-protected sites. For non-SUNY programs, program titles and degree information – but no enrollment data – is available from [SED’s Inventory of Registered Programs](#).

Institution	Program Title	Degree	Enrollment
SUNY Binghamton	Certificate in Teaching	Certificate	
SUNY Stony Brook	Teaching Writing College/University	Certificate	
	Teaching Writing Community College	Certificate	

- h)(4) *Collaboration:*** Did this program’s design benefit from consultation with other SUNY campuses? If so, what was that consultation and its result?

We have drawn about the models of the SUNY University Centers in drafting a model that will suit the unique situation at UAlbany.

- h)(5) *Concerns or Objections:*** If concerns and/or objections were raised by other SUNY campuses, how were they resolved?

## 2.4. Admissions

- a)** What are all admission requirements for students in this program? Please note those that differ from the institution’s minimum admissions requirements and explain why they differ.

The program is open to all students who have been admitted to the doctoral program in English.

- b)** What is the process for evaluating exceptions to those requirements?

The Director of Graduate Studies and the Graduate Admissions Committee will review all special requests for admission to the certificate program.

- c)** How will the institution encourage enrollment in this program by persons from groups historically underrepresented in the institution, discipline or occupation?

The Department actively recruits applications from students in historically underrepresented groups. The availability of a certificate program of this kind should assist this effort.

## 2.5. Academic and Other Support Services

Summarize the academic advising and support services available to help students succeed in the program.

Students in the program will have access to the full advising and support resources of the English Department. In addition, they will have full access to the resources of the University's Writing and Critical Inquiry Program.

## 2.6. Prior Learning Assessment

If this program will grant credit based on Prior Learning Assessment, describe the methods of evaluating the learning and the maximum number of credits allowed, **or check here [ x ] if not applicable.**

## 2.7. Program Assessment and Improvement

Describe how this program's achievement of its objectives will be assessed, in accordance with [SUNY policy](#), including the date of the program's initial assessment and the length (in years) of the assessment cycle. Explain plans for assessing achievement of students' learning outcomes during the program and success after completion of the program. **Append** at the end of this form, **a plan or curriculum map** showing the courses in which the program's educational and, if appropriate, career objectives – from Item 2.3(b) of this form – will be taught and assessed. **NOTE:** *The University Faculty Senate's [Guide for the Evaluation of Undergraduate Programs](#) is a helpful reference.*

Assessment will be ongoing throughout the students' enrollment in the program. Students will meet regularly with the staff of the Writing and Critical Inquiry Program and will be evaluated throughout their teaching (ENG/UNI 110). The students will provide a teaching portfolio prior to completion of the certificate that will enable faculty in the English Department and the WCI Program to assess their progress toward the goals of knowledge of the field of writing and writing pedagogy and of mastery of the best practices of writing instruction.

The Department tracks the placement rates of graduates and will have some indication of the success of this program in placing graduates in teaching positions.

## Section 3. Sample Program Schedule and Curriculum

Complete the **SUNY Program Schedule for Certificate and Advanced Certificate Programs** to show how a typical student may progress through the program.

**NOTE:** *For an undergraduate certificate program, the [SUNY Sample Program Schedule for Certificate and Advanced Certificate Programs](#) must show **all curricular requirements and the number of terms required to complete them**. Certificate programs **are not required** to conform to SUNY's and SED's policies on credit limits, general education, transfer and liberal arts and sciences.*

### EXAMPLE FOR ONE TERM: Sample Program Schedule for Certificate Program

Term 2: Fall 20xx			
Course Number & Title	Cr	New	Prerequisite(s)
ACC 101 Principles of Accounting	4		
MAT 111 College Mathematics	3		MAT 110
CMP 101 Introduction to Computers	3		
HUM 110 Speech	3	X	
ENG 113 English 102	3		
Term credit total:	16		

**NOTE:** *For a graduate advanced certificate program, the [SUNY Sample Program Schedule for Certificate and Advanced Certificate Programs](#) must include all curriculum requirements. The program is **not required** to conform with the graduate program expectations from [Part 52.2\(c\)\(8\) through \(10\) of the Regulations of the Commissioner of Education](#).*

a) If the program has fewer than 24 credit hours, or if the program will be offered through a nontraditional schedule (i.e., not

on a semester calendar), what is the schedule and how does it impact financial aid eligibility? **NOTE:** *Consult with your campus financial aid administrator for information about nontraditional schedules and financial aid eligibility.*

There is no impact of aid eligibility.

- b)** For each existing course that is part of the proposed undergraduate certificate or the graduate advanced certificate, append, at the end of this form, a catalog description.

Catalogue descriptions are provided, as are sample syllabi.

- c)** For **each new course** in the certificate or advanced certificate program, **append a syllabus** at the end of this document.

No new courses are being proposed for this certificate.

- d)** If the program requires external instruction, such as clinical or field experience, agency placement, an internship, fieldwork, or cooperative education, **append** a completed [External Instruction form](#) at the end of this document.

**SUNY Sample Program Schedule for Certificate and Advanced Certificate Programs**

**Program/Track Title and Award:** Certificate in Teaching Writing

- a) Indicate **academic calendar type**:  Semester  Quarter  Trimester  Other (describe):
- b) **Label each term in sequence**, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- c) Use the table to show **how a typical student may progress through the program**; copy/expand the table as needed. **Complete all columns that apply to a course.**

Term 1:				Term 2:			
Course Number & Title	Credits	New (X)	Co/Prerequisites	Course Number & Title	Credits	New (x)	Co/Prerequisites
English 521, 522, 621, or 685	4			ENG 770	4		
<b>Term credit totals:</b>	4			<b>Term credit totals:</b>			
Term 3:				Term 4:			
Course Number & Title	Credits	New (X)	Co/Prerequisites	Course Number & Title	Credits	New (X)	Co/Prerequisites
English 771	4						
Teach English 110				Teach UNI 110			
<b>Term credit totals:</b>	4			<b>Term credit totals:</b>			

<b>Program Totals (in credits):</b>	<b>Total Credits: 12</b>
-------------------------------------	--------------------------

## Section 4. Faculty

- a) Complete the **SUNY Faculty Table** on the next page to describe current faculty and to-be-hired (TBH) faculty.
- b) **Append** at the end of this document position descriptions or announcements for each to-be-hired faculty member.

***NOTE:** CVs for all faculty should be available upon request. Faculty CVs should include rank and employment status, educational and employment background, professional affiliations and activities, important awards and recognition, publications (noting refereed journal articles), and brief descriptions of research and other externally funded projects. New York State's requirements for faculty qualifications are in [Part 55.2\(b\) of the Regulations of the Commissioner of Education](#).*

- c) What is the institution's definition of "full-time" faculty?

All faculty in this program are full-time tenure track faculty, who teach two courses per semester.

**SUNY Faculty Table**

Provide information on current and prospective faculty members (identifying those at off-campus locations) who will be expected to teach any course in the graduate program. Expand the table as needed. Use a separate Faculty Table for each institution if the program is a multi-institution program.

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses and professional experience in field.
<b>PART 1. Full-Time Faculty</b>					
Bret Benjamin, Associate Professor	10%	621, 685, 770, 771	Ph.D.	English	
Tamika L. Carey, Assistant Professor	25%	521, 522, 621, 685	Ph.D.	English	
Stephen North, Professor	10%	521, 522, 621, 685, 770, 771	Ph.D.	English	
*Laura Wilder, Associate Professor	25%	521, 522, 621, 685, 770, 771	Ph.D.	English	
		770, 771	Ph.D.	English	
Jeffry Berman, Professor	10%	770, 771	Ph.D.	English	
Langdon Brown, Professor	10%	770, 771	Ph.D.	English	
Patricia Chu, Assistant Professor	10%	770, 771	Ph.D.	English	
Jennifer Greiman, Associate Professor	10%	770, 771	Ph.D.	English	
Eric Keenaghan, Associate Professor	10%	770, 771	Ph.D.	English	
Kir Kuiken, Assistant Professor	10%	770, 771	Ph.D.	English	
James Lilley, Assistant Professor	10%	770, 771	Ph.D.	English	
Ineke Murakami, Associate Professor	10%	770, 771	Ph.D.	English	
Martha Rozett, Professor	10%	770, 771	Ph.D.	English	
Paul Stasi, Assistant Professor	10%	770, 771	Ph.D.	English	
<b>Part 2. Part-Time Faculty</b>					

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank (Include and identify Program Director with an asterisk.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications, licenses and professional experience in field.
<b>Part 3. Faculty To-Be-Hired (List as TBH1, TBH2, etc., and provide title/rank and expected hiring date.)</b>					

**Section 5. Financial Resources and Instructional Facilities**

- a) What is the resource plan for ensuring the success of the proposed program over time? Summarize the instructional facilities and equipment committed to ensure the success of the program. Please explain new and/or reallocated resources over the first five years for operations, including faculty and other personnel, the library, equipment, laboratories, and supplies. Also include resources for capital projects and other expenses.

No new faculty or resources are needed for this certificate program.

- b) Complete the five-year SUNY Program Expenses Table, below, consistent with the resource plan summary. Enter the anticipated academic years in the top row of this table. List all resources that will be engaged specifically as a result of the proposed program (e.g., a new faculty position or additional library resources). If they represent a continuing cost, new resources for a given year should be included in the subsequent year(s), with adjustments for inflation or negotiated compensation. Include explanatory notes as needed.

**SUNY Program Expenses Table**

*(OPTION: You can paste an [Excel version](#) of this schedule AFTER this sentence, and delete the table below.)*

Program Expense Categories	Expenses (in dollars)					
	Before Start	Academic Year 1:	Academic Year 2:	Academic Year 3:	Academic Year 4:	Academic Year 5:
<i>(a) Personnel (including faculty and all others)</i>						
<i>(b) Library</i>						
<i>(c) Equipment</i>						
<i>(d) Laboratories</i>						
<i>(e) Supplies</i>						
<i>(f) Capital Expenses</i>						
<i>(g) Other (Specify):</i>						
<b>(h) Sum of Rows Above</b>						

**Lines a-g are constant. No new resources are needed for this program.**

**Section 6. Library Resources**

*NOTE: This section does not apply to certificate or advanced certificate programs.*

**Section 7. External Evaluation**

*NOTE: This section does not apply to certificate or advanced certificate programs.*

**Section 8. Institutional Response to External Evaluator Reports**

*NOTE: This section does not apply to certificate or advanced certificate programs.*

**Section 9. SUNY Undergraduate Transfer**

*NOTE: This section does not apply to certificate or advanced certificate programs.*

**Section 10. Application for Distance Education**

- a) Does the program’s design enable students to complete 50% or more of the course requirements through distance education? [ x ] No [ ] Yes. If yes, **append** a completed *SUNY Distance Education Format Proposal* at the end of this proposal to apply for the program to be registered for the distance education format.
- b) Does the program’s design enable students to complete 100% of the course requirements through distance education? [ x ] No [ ] Yes

**Section MPA-1. Need for Master Plan Amendment and/or Degree Authorization**

*NOTE: This section does not apply to certificate or advanced certificate programs.*

**List of Appended Items**

**Appended Items:** Materials required in selected items in Sections 1 through 5 and Section 10 of this form should be appended after this page, with continued pagination. In the first column of the chart below, please number the appended items, and append them in number order.

Number	Appended Items	Reference Items
	For multi-institution programs, a letter of approval from partner institution(s)	Section 1, Item (e)
	For programs leading to professional licensure, a side-by-side chart showing how the program’s components meet the requirements of specialized accreditation, <a href="#">Commissioner’s Regulations for the profession</a> , or other external standards	Section 2.3, Item (e)
	For programs leading to licensure in selected professions for which the SED Office of the Professions (OP) requires a specialized form, if required by OP	Section 2.3, Item (e)
	OPTIONAL: For programs leading directly to employment, letters of support from employers, if available	Section 2, Item 2.3 (h)(2)
	For all programs, a plan or curriculum map showing the courses in which the program’s educational and (if appropriate) career objectives will be taught and assessed	Section 2, Item 7
	For all programs, a catalog description for each existing course that is part of the proposed program	Section 3, Item (b)
	For all programs, syllabi for all new courses in the proposed program	Section 3, Item (c)
	For programs requiring external instruction, <a href="#">External Instruction Form</a> and documentation required on that form	Section 3, Item (d)
	For programs that will depend on new faculty, position descriptions or announcements for faculty to-be-hired	Section 4, Item (b)
	For programs designed to enable students to complete at least 50% of the course requirements at a distance, a <a href="#">Distance Education Format Proposal</a>	Section 10

## Appendix

### Section 2, Item 7

Assessment Calendar

Reading Courses: 521, 522	Fall 2014
Seminars: 622, 685	Fall 2015
Pedagogy Courses: 770, 771	Spring 2015, Fall 2015

English 521, 522, 622, 685

Students will take a minimum of one of these courses. These are courses in the history and theory of rhetoric and composition. Assessment in the courses is by a variety of means: original research, examinations, and oral presentation.

English 770 and 771

Students will take both courses. 770 is an advanced course in pedagogy in English Studies; 771 is a workshop in which graduate student instructors who are currently teaching discuss the pedagogical theory and practice. Assessment in 770 is by a variety of means: original research, examinations, and oral presentation. Assessment in 771 is by short practical exercises and the compilation of a teaching portfolio.

### Section 3, Item B

#### **Eng 521 History and Theory of Composition (4)**

An introduction to composition theory, the field whose primary concern is writing: what it is, how it is taught and learned, and how it has come to be an object of study. May be repeated for credit when content varies.

#### **Eng 522 History and Theory of Rhetoric (4)**

A discussion of central figures and lines of thought within the Western rhetorical tradition from the GrecoRoman to the modern era. Emphasis on relations between rhetorical theory and the teaching of

reading and writing. May be repeated for credit when content varies.

### **Eng 621 Current Trends in Rhetorical Theory and Research (4)**

This course examines current scholarship and research in the field of Rhetoric and writing. This might be taught either as an in-depth examination of one particular branch of rhetorical study, as a comparative examination of multiple aspects of contemporary Rhetorical Theory, or as an examination of writing research methods. May be repeated for credit when content varies.

### **Eng 685 Special Topics (4)**

Topics, which may be treated in seminars, include but are not limited to the study of genre, movement, region, and specific intersections between the "literary" and the "historical."

### **Eng 770 Teaching Writing and Literature (4)**

Required of all doctoral students in their first year of study. This course examines current issues in the teaching of writing and literature, with attention to how teachers think students learn, and the institutional context within which teaching and learning occur. Particular attention will be given to how issues of gender, race and class affect teaching theory and practice.

### **Eng 771 Practicum in Teaching Writing and Literature (4)**

This course serves as a pedagogical venue for learning about the practical dynamics of teaching, in which students work as a group and one-on-one with a faculty member in planning and administering a particular undergraduate course. Prerequisite: English 770.

## **Section 3, Item C. Sample Syllabi**

None of these is a new course.

### **ENG 521 Composition Theory: Writing Across the Curriculum**

#### **Course Description:**

In the past two decades, the pedagogical program known as "Writing across the Curriculum" has influenced profound changes in the nature of undergraduate degree requirements that deserve the attention of scholars in English. Initiated with the intention of increasing opportunities for writing, ironically the designation of "writing intensive" courses that fulfill the new requirements has sometimes produced a perception among students and faculty that writing instruction and assignments should only occur in such courses. Additionally, there exists a highly unsettled debate over the informing theory of WAC programs and practice with expressivist "writing to learn" pedagogies situated against rhetorical approaches to the conventions of academic discourse (or "Writing in the Disciplines"). Furthermore, scholars of rhetoric and writing who investigate the role of writing in learning and the acquisition of

disciplinary rhetorical knowledge often (and again ironically) experience difficulty bridging communication barriers and sharing their research with instructors assigned to teach WAC-designated courses. This course will explore these and other issues through an examination of WAC pedagogical theories and histories and WAC/WID research. While this course should be of particular interest to graduate students in English who increasingly are called upon to discuss their pedagogy in WAC terms when on the job market and who may go on to be asked to not only teach in but administer WAC programs or initiatives, graduate students in Education may also find this course valuable as should graduate students of any discipline interested in sustained reflection and research on writing pedagogy in their field.

### **Required Texts:**

Available from the University at Albany Bookstore and Mary Jane Books (214 Quail St.):

Geisler, Cheryl. *Academic Literacy and the Nature of Expertise: Reading, Writing, and Knowing in Academic Philosophy*. Hillsdale, N.J.: L. Erlbaum Associates, 1994.

McLeod, Susan H., et al., eds. *WAC for the New Millennium: Strategies for Continuing Writing-Across-the-Curriculum Programs*. Urbana: NCTE, 2001.

Russell, David R. *Writing in the Academic Disciplines: A Curricular History*. 1991. 2nd ed. Carbondale and Edwardsville: Southern Illinois UP, 2002.

Thaiss, Christopher, and Terry Myers Zawacki. *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*. Portsmouth, NH: Boyton/Cook Heinemann, 2006.

Additional required articles are available as pdf files on our WebCT site under “Course Content.”

### **Course Requirements:**

Discussion Forum Entries (10%). We will be using our discussion forum on WebCT as a space to informally respond to readings in advance of our class discussions and as a way to collaboratively brainstorm for our final projects and conference papers. The course schedule indicates when and what types of required entries are due. Open reading responses should be substantive, but may be somewhat brief and informal (around three meaty paragraphs at a minimum), and should be posted one hour before our class meeting at the very latest.

Abstract and Paper for the SUNY Conference on Writing (20%). As the attached call for papers indicates, the SUNY Conference on Writing will be held at Albany this semester. The topic of our course dovetails nicely with this conference, so with the intention of strongly encouraging you to participate in it, I am asking you to prepare a 250 word abstract for submission to the conference and an 8-10 page paper to present at the conference. Your paper may draw primarily from our course readings to make its argument.

**Presentation: Compare and Contrast Two WAC Programs (10%).** In order to better understand the various ways WAC and WID theory becomes implemented, I am asking you to find out all you can about the WAC programs in place at two different schools and prepare an analysis of their similarities and differences informed by our course readings. You will present your findings to the class on March 14. This project will likely entail some investigative work

beyond scholarly publications (such as analyzing information available on the Web or by phone interview or email). Several of the texts I have placed on reserve in the library may serve as good starting points for your investigation.

**Course Description for a WAC/WI Course (10%).** In order to rehearse putting WAC theory into practice, I am asking you to design a course to work within a WAC program that you could teach. For instance, you could make plans for a section of Albany's writing intensive (WI) course ENG 205z Introduction to Writing in English Studies. The document I am asking you to produce is the 1-3 paragraph course description that usually appears in a course schedule and ultimately in the course syllabus (the primary audience for which is students, but which also serves the needs of secondary audiences such as administrators) and a very skeletal course overview of major assignments and texts (if not already apparent in the course description). Be prepared to discuss with the class your rationale for the choices you made in your course plans when it is due on March 28.

**Final Project (50%).** The purpose of your final project is to encourage you to develop deeper expertise in one aspect of the issues surrounding our course topic and to share that expertise. I would like to encourage you to think of purposes and audiences for your final project that extend beyond our class, and thus your project could take one of a number of forms. For instance, your final project could participate in the scholarly conversation on its topic by doubling as a draft for an article you could submit to a rhetoric and composition journal. Or your project could function as a book review appearing in such a journal. Or your project could function as a proposal for a specific faculty workshop or WAC program for a specific institution. Possible projects might include:

- An evaluation of a representative sample of WAC textbooks.
- An investigation of methods for teaching writing within a particular discipline.
- A comparative and evaluative analysis of resources and texts available for

instructors  
(see several of the texts placed on reserve).

assigned to teach

schooling.

- An investigation of WAC efforts and programs at secondary or earlier levels of

such as

- An investigation of WAC efforts and programs in specific types of institutions, community colleges, liberal arts colleges,

instruction

- An investigation of WAC efforts and programs involving graduate writing and the role of writing instruction at the graduate

campus

- An investigation of the relationships between WAC and writing centers or other programs such as service learning.

second

- An analysis of WAC issues as they relate to students for whom English is a language.

The history of a specific WAC program and analysis of the significant findings of this history.

- A proposal and plan for a WAC faculty or TA workshop.

research project.

- A proposal and study design for a needed Writing in the Disciplines

A book review of Thaiss & Zawacki's 2006 *Engaged Writers and Dynamic Disciplines*, McLeod & Sovern's 2005 *Writing Across the Curriculum* (on reserve), and/or Segall & Smart's 2005 *Direct from the Disciplines: Writing Across the Curriculum* (on reserve). (This option would also include a rhetorical analysis of 2-3 recent, model book reviews appearing in the journal whose readers you envision as your audience; the actual review itself would follow the length conventions for reviews in that journal).

You should have your specific plans approved by me in advance. Though they may take diverse forms and speak to diverse audiences, all final projects should be approximately 18-20 pages and reflect a review and engagement with the previous relevant scholarly conversation and an intervention into that conversation with your own argument.

### Course Schedule:

Day Schedule of Readings for Discussion and Assignment Due Dates (All individual articles or chapters can be found on WebCT under "Course Content" as pdf files)

1/24 Introductions.

1/31 The late 1970s-1980s:

- Emig, "Writing as a Mode of Learning"
- Kinneavy, "Writing Across the Curriculum"
- Bartholomae, "Inventing the University"
- Herrington, "Writing to Learn: Writing Across the Disciplines"  
reading response

Discussion Forum

2/7 •

McCarthy, "A Stranger in Strange Lands: A College Student Writing Across the Curriculum"

- Spellmeyer, "A Common Ground: The Essay in the Academy"
- Herrington, "Writing in Academic Settings: A Study of the Contexts for Writing in Two College Chemical Engineering Courses"
- Hedley & Parker, "Writing Across the Curriculum: The Vantage of the Liberal Arts"
- Schmersahl & Stay, "Looking Under the Table: The Shapes of Writing in College"  
Forum: Open reading response

Discussion Forum

2/14 A break in our chronology: Assessment Issues

- Fulwiler, "Evaluating Writing Across the Curriculum Programs"
- Beason & Darrow, "Listening as Assessment: How Students and Teachers Evaluate WAC"
- Prior, Hawisher, Gruber, & MacLaughlin, "Research and WAC Evaluation: An in-Progress Reflection"
- Walvrod, "From Conduit to Customer: The Role of WAC Faculty in WAC Assessment"
- Condon, "Accommodating Complexity: WAC Program Evaluation in the Age of Accountability" (Chapter 2 in McLeod, Miraglia, Sovern, & Thaiss, *WAC for the New Millennium*)  
Discussion Forum: Brainstorm possible SUNY Conference on Writing proposals (anytime this week—need not be before class meeting.)

2/21 No class. Winter break.

2/28 1990s:

- Russell, Writing in the Academic Disciplines: A Curricular History
- Conference on Writing abstract drafts for feedback by end of Monday, 2/26. Please also bring your abstract draft to class. (SUNY Conference on Writing proposals are due 3/1)
- 3/7 • Fulwiler, “Writing and Learning American Literature”
- Academic and Dialogic Journals to Writing
- 3/14 Comparison and Contrast of Two WAC Programs Presentations
- 3/21 Geisler
- 3/28 Hilgers, Hussey, Stitt-Bergh, “‘As You’re Writing, You Have These Epiphanies’: What College Students Say About Writing and Learning in Their Majors”
  - McLeod & Maimon, “Clearing the Air: WAC Myths and Realities”
  - Diller & Oates, “Infusing Disciplinary Rhetoric into Liberal Education: A Cautionary Tale”
  - Beaufort, “Developmental Gains of a History Major: A Case for Building a Theory of Disciplinary Writing Expertise”
- Discussion Forum: Course description for a WAC/WI course. Please also bring your course description to class.
- Miraglia, Soven, & Thaiss, WAC for the New Millennium Discussion Forum: Open reading response
- 4/11 About Literature” Mahala, “Writing Utopias: Writing across the Curriculum and the Promise of Reform” • Ackerman, “The Promise of Writing to Learn”
- Discussion Forum: Open reading response
- Comparison and Contrast of Two WAC Programs Presentations
- Topic Proposal (anytime this week—need not be before class meeting.)
- Geisler, Academic Literacy and the Nature of Expertise Discussion Forum: Open reading response
- 2000-
- 4/18 • Parks & Goldblatt, “Writing Beyond the Curriculum: Fostering New Collaborations in Literacy”
- Young, “Writing Across and Against the Curriculum” Conference Paper due. (4/20-4/21 SUNY Conference on Writing)
- 4/25 • Thaiss & Zawacki, Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life
- 5/2
- Discussion Forum: Open reading response
- 5/17
- Final project in-progress presentations
- Final project due.

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D iscussion

**Course Description:** This course will provide a survey of Western rhetorical theory, a “zoom” overview of excerpts of texts on the teaching and practice of rhetoric from the Ancient Greek Sophists to The New Rhetoricians of the 1960s with studies of Medieval, Renaissance, Enlightenment, Belletrist, and Nineteenth Century rhetorical theories. This dizzying breadth is intended to support the goal of our department’s “reading” courses: “the acquisition of foundational knowledge that would serve as the basis for more specialized study [of rhetoric] in the future.”

Our weekly study will be comparative in nature: together we will compare different systems and theories of rhetoric as they emerged in the West over 2,500 years. The course aims to give students a clear sense of how rhetoric manifested itself differently in different historical periods and how rhetoric has been conceptualized in comparison to philosophy, theology, politics, literature and other bodies of knowledge.

**Required Text:** Available from the University at Albany Bookstore (Campus Center) and Mary Jane Books (214 Quail St.):

Patricia Bizzel and Bruce Herzberg’s anthology, The Rhetorical Tradition, 2<sup>nd</sup> Ed.

**Course Requirements:**

- **Mid-term and final examinations (25% of final grade each).** Expect to be asked to define key rhetorical terms, identify significant passages, and write a short, thesis-driven, argumentative essay. The final exam will focus on material addressed since the mid-term. Informal study groups are strongly encouraged.
- **Two short response papers addressing a question you will pose to the class (10% of final grade each).** Twice during the semester, once prior to the mid-term and once after the mid-term, you will be asked to more formally prepare to direct class discussion by crafting a question you genuinely wish to ask the class about a text or group of texts assigned for that week’s discussion. You should prepare your answer to the question, or your exploration of the answers you see possible, in a 2-3 page informal response paper, which will be due to me at the end of that class’s meeting. I will ask you to pose your question to the class during class discussion.
- **Final project: Literature review and research proposal (30% of final grade).** For your final project, I am asking you to choose a period in the history of rhetoric or problem raised in the rhetorical theory we read and 1) review the available secondary literature on that period or problem and 2) propose a research project that addresses a gap or gaps in this secondary literature. What have recent rhetorical scholars said about the period or problem? What, in your opinion informed by this review of the literature, remain as open questions yet to be answered by rhetorical scholars? And how would you go about attempting to answer one of these questions—what research would you undertake and what methods would you use?

We will discuss in this class some strategies for organizing a literature review and research proposal, which is an important skill not only for this assignment but for writing dissertations and theses. You do not need to carry out the research you propose for this assignment, but completing this assignment should prepare you to begin that research project should you choose to. Your literature review and proposal should be 10-15 pages plus a bibliography.

Scholarly journals in which you should find pertinent secondary rhetorical research include: *Rhetoric Review*, *Rhetoric Society Quarterly*, *Rhetoric and Philosophy*, *Rhetorica*, *Written Communication*, *College English*, *College Composition and Communication*, and *Journal of Advanced Composition*. There are also many useful books and edited collections, such as James Murphy's *A Short History of Writing Instruction* and Andrea Lunsford's *Reclaiming Rhetorica: Women in the Rhetorical Tradition*. I am happy to consult with you individually about developing an area of research, conducting searches, evaluating sources, and drafting.

Near the end of the semester I will assign you a peer review partner and provide a worksheet for conducting a review of a rough draft of your project. The completed worksheet and rough draft should be attached to your final project submission along with a short cover letter addressed to me describing the role the peer review played in your completion of this project.

**Schedule of Readings:** All page numbers listed are from *The Rhetorical Tradition*, 2<sup>nd</sup> Ed.

1/18	Introductions
1/25	Preface & General Introduction (v-16) Classical Rhetoric Introduction (19-41) Gorgias (42-46) <i>Dissoi Logoi</i> (47-55) Aspasia (56-66) Isocrates (67-79)
2/1	Plato (80-168)
2/8	Aristotle (169-240)
2/15	<i>Rhetorica Ad Herennium</i> (241-282)
2/22	Cicero (283-343)
2/29	Longinus (344-358) Quintillian (359-428)
3/7	Mid-term exam
3/14	<i>Spring Break</i> .
3/21	Medieval Rhetoric Introduction (431-449) Augustine (450-485) Boethius (486-491) <i>The Principles of Letter Writing</i> (492-502) Geoffrey of Vinsauf (503-524) Robert of Basevorn (525-539) Christine de Pizan (540-551)
3/28	Renaissance Rhetoric Introduction (555-580) Erasmus (581-650)
4/4	Baldesar Castiglione (651-673) Ramus (674-697) Bacon (736-747) Fell (748-760) Scudéry (761-779) Sor Juana Inés de la Cruz (780-788)

4/11	Enlightenment Rhetoric Introduction (791-813) Locke (814-827) Vico (862-878) Sheridan (879-888) Austin (889-897)
4/18	Campbell (898-946) Blair (947-979)
4/25	Nineteenth-Century Rhetoric Introduction (983-999) Whatley (1000-1030) Bain and Hill (1141-1151)
5/2	Modern and Postmodern Rhetoric Introduction (1183-1205) Burke (1295-1347) Perelman (1372-1409) Toulmin (1410-1431)
5/16	5:45-7:45 p.m. final exam & final project due.

**Sign-up for a short response paper addressing a question you will to pose the class**

<b>Date</b>	<b>Readings for Discussion</b>	<b>Question and Response Paper Due.</b>
1/25	<b>Classical Rhetoric</b> Gorgias <i>Dissoi Logoi</i> Aspasia Isocrates	1. _____ 2. _____ 3. _____
2/1	Plato	1. _____ 2. _____ 3. _____
2/8	Aristotle	1. _____ 2. _____ 3. _____
2/15	<i>Rhetorica Ad Herennium</i>	1. _____ 2. _____ 3. _____
2/22	Cicero	1. _____ 2. _____ 3. _____
2/29	Longinus Quintillian	1. _____ 2. _____ 3. _____

3/2 1	<b>Medieval Rhetoric</b> Augustine Boethius <i>The Principles of Letter Writing</i> Geoffrey of Vinsauf Robert of Basevorn Christine de Pizan	1. _____ 2. _____ 3. _____
3/2 8	<b>Renaissance Rhetoric</b> Erasmus	1. _____ 2. _____ 3. _____
4/4	Baldesar Castiglione Ramus Bacon Fell Scudéry Sor Juana Inés de la Cruz	1. _____ 2. _____ 3. _____
4/1 1	<b>Enlightenment Rhetoric</b> Locke Vico Sheridan Austin	1. _____ 2. _____ 3. _____
4/1 8	Campbell Blair	1. _____ 2. _____ 3. _____
4/2 5	<b>Nineteenth-Century Rhetoric</b> Whatley Bain and Hill	1. _____ 2. _____ 3. _____
5/2	<b>20<sup>th</sup> C. The New Rhetoric</b> Burke Perelman Toulmin	1. _____ 2. _____ 3. _____

**Feminist Rhetoric(s)**

*The term feminist rhetoric refers to discourse advocating enlarged legal, economic, and political rights for women and to the scholarly recovery of women's history and the development of theory and modes of analysis better suited to women than those developed by and for men in the past. –Karlyn Kohrs Campbell, "Feminist Rhetoric"*

It is impossible to engage the whole of "feminist rhetoric(s)" in the duration of a semester. The thirty-plus-year interdisciplinary recovery and inclusion project of reclaiming and foregrounding women's voices within the Western Rhetorical tradition that Karlyn Kohrs Campbell and other scholars are credited with beginning is just too extensive for that possibility. In a course of this nature, a more realistic goal is to consider what feminists have offered the broader discipline of rhetoric and composition, how rhetoricians contribute to the work of feminism and, in what ways the field of feminist rhetorics is evolving and should continue to evolve.

To borrow one of the metaphors inspiring Lindal Buchanan and Kathleen Ryan's anthology *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, we will take a walking tour through historic conversations that have shaped this subfield of rhetorical studies. With attention to the theories and methods feminist rhetorical scholars have uncovered and the practices communities of women have used to make rhetoric a *techne* to suit their needs, we will consider the following questions:

What is/are feminist rhetoric(s)?

Does the recovery of women's voices mean we have recovered feminist rhetoric?

What is the relationship of feminist rhetoric to feminist theory and women's movements?

How has/do women of color feminisms influence and complicate this tradition?

How does one do feminist rhetorical analysis and what methods and methodologies inform work?

And, how can feminist rhetorics inform writing and reading pedagogies? **Course Texts**

Available at Mary Jane Books on Quail Ave in Albany

Lindal Buchanan and Kathleen Ryan's *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*. (WT)

Joy Ritchie and Kate Ronald's *Available Means: An Anthology of Women's Rhetoric(s)*. (AM)

Jacqueline Jones Royster's *Traces of a Stream: Literacy as Social Change among African American Women*.

Shirley Wilson Logan's *With Pen and Voice: A Critical Anthology of Nineteenth-Century African American Women*.

Gwendolyn Pough's *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere*.

Kate Ronald and Joy Ritchie's *Teaching Rhetorica: Theory, Pedagogy, and Practices*.

Rebecca Dingo's *Networking Arguments: Rhetoric, Transnational Feminism, and Public Policy Writing*.

Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*.

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9. Jacqueline Jones Royster and Gesa E. Kirsch's *Feminist Rhetorical Practices*. (please purchase this book through Amazon/Barnes and Nobel or request it through Interlibrary loan).

10. Assorted PDFs available Blackboard

## **Course Expectations**

### **Attendance**

This is a graduate level course. Attendance is required. In the event that you must miss a class for illness or emergency, please notify me. We can arrange for you to turn in missing work.

### **Academic Dishonesty**

Plagiarism and other forms of academic dishonesty in any part of your academic work for this course will be grounds for awarding a grade of **F** for the entire course.

### **Reading and Preparation**

Our readings this semester consist of primary and secondary book-length texts, anthology and book chapters, and scholarly essays. Most weeks we will read a combination of these texts. Your challenge is to be proactive and discerning. Plan accordingly for heavier reading weeks and, as a step towards discernment, read to discover how these texts constitute a conversation, if they call you to do a certain work, where the limitations in these texts exist and, whether the writers offers a model, method, or site for the work you can do.

### **The Research Network Forum Wednesday, December 4th**

On the last night of class, we will simulate an event called the Research Network Forum. The one-day event precedes the annual *Conference on College Composition and Communication* and it provides scholars with an opportunity to share their developing research in small groups and to get feedback on their projects. Participants prepare by developing a three-minute overview of their research containing questions about areas where they need feedback and distributing a four to five page excerpt of their project. The drafts can be rough, but they need to be substantive enough for colleagues to engage your work. More details to come.

### **Course Assignments**

**Discussion Facilitator/Book Presentation On your selected date** M.A. students are responsible for a 10-minute presentation on the week's readings. Your goal should be to provide a synthesis of major themes, to suggest what they infer about the evolving trajectory of feminist rhetorics, to highlight significant passages and themes, and to provide a real world application or example, and to pose at least three discussion questions we can interrogate further. Media clips are encouraged but they should not act as a substitute for your substantive engagement with the weekly readings. You do not have to post a talking-point entry the week you present.

Doctoral students will make a book presentation to the class. In these brief 5 to 10 minute presentations, you are asked to imagine us as a group of prospective researchers and asked to "sell" the text to us. You can do so by highlighting major arguments, providing background information about the author, creating and distributing a handout of with a summary, major themes, and passages, and placing the text in relation to themes within the course. This assignment is an opportunity to develop disciplinary knowledge of canonical and significant texts within the field. You do not have to post a talking-point entry the week you present.

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### **Talking-Point Blogs Due on assigned weeks**

A final weekly activity asks you to develop and post talking point entries to our collective space. The purpose of this brief exercise is for you to engage and analyze the readings, locate themes specific themes, interrogate the writer's method's and claims, articulate your contentions with the arguments, and develop questions for discussion and your own future research. Naturally, these questions will arise

out of your own interests, but should not be completely reactionary and emotive. Please post your entries 2pm on Wednesdays. You will not receive substantive written feedback on these entries. Instead, the pass/fail grade you earn will reflect the rigor in your engagement with the readings.

**Positioning Essay (5 pages) Due October 9th**

This essay stands in for a traditional prospectus. In it, I ask you to complete a number of positioning moves that enable you to situate your developing project within the conversations of the course.

Specifically, I ask you to:

1. identify a thread within our conversations and engage at least three of the scholars of the prominent scholars within the field

- introduce the topic you intend to research
- articulate a researchable question
- locate a site or corpus of texts you plan to research
- determine potential obstacles to this research
- chart your research trajectory

Ideally, this work will fold into your seminar project.

**Annotated Bibliography**

**Due November 6th**

This assignment asks you to collect and present eight to ten sources you will use within your final project. Please abide by MLA or APA citation styles. I recommend you survey such academic journals as *College English*, *Rhetoric Review*, *CCC*, *Peitho*, *Signs*, or *Meridians*.

**Seminar Project Due by 5pm on December 12th**

The seminar project for this course is a scholarly investigation of a particular feminist rhetorical figure or movement or an analysis of a particular area of debate within feminist rhetorical scholarship. Some ideas include:

- An analysis of a particular figure that embodies unique feminist rhetorical strategies.
- An analysis of an overlooked site where feminist rhetorical practices occur (e.g. tumblr sites, weblogs) or where feminist rhetoricians should pay attention.
- A feminist rhetorical analysis of a discourse directed to women (e.g. coverage of female presidential candidates) or that impacts women (ie. discourses about sterilization).
- A re-reading of a familiar argument in women’s literature or women’s studies using feminist rhetorical methods and practices.

I am open to your p

developed set of interests and I can point you in a productive direction if you are undecided.

Ideally, it will culminate in a well-conceived, well-researched, and well-written scholarly argument you can refine and scale down for a conference presentation or expand and develop beyond this course for publication.

**(17 pages including your Works Cited list)**

Overall	Discussion	Engaging Text/Book	Int Posts	Positioning
Essay	Annotated Bibliography		Seminar Project	
(10%)	See calendar for dates	(10%)	Due on assigned dates	(25%)
November 6	(40%)	Due December 12		(15%)

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**Tentative Schedule** \*this calendar is subject to change

**Wednesday, August 28**

Syllabus conversation. Mapping and defining rhetoric and feminist rhetorics.

- Covino and Joliffe: “Introduction.”

- Buchanan and Ryan: "Introduction: Walking and Talking through the Field of Feminist Rhetorics"
- Christian: "The Race for Theory."

Rhetorics"

**Wednesday, September 4: Class Cancelled for Rosh Hashanah**

**Where's "her" in this history? Histories and Historiographies in Feminist Rhetorics**

**Wednesday, September 11 \*TP #1 due Defining a Field: Historical Debates on the Goals of Feminist Rhetorics**

- "Aspasia," "Diotima," "Hortensia," "Julian of Norwich," "Catherine of Siena," "Christine De Margery Kempe,"
- Jarratt: "Speaking to the Past: Feminist Historiography in Rhetoric" (WT)
- Glenn: "Sex, Lies, and Manuscript: Refiguring Aspasia in the History of Rhetoric." (WT)
- Ede, Glenn, and Lunsford: "Border Crossings: Intersections of Rhetoric and Feminism." (WT)
- Case Study #4: Gale, Jarratt, and Glenn Debate. (WT)

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Options for this week's book presentation: Andrea Lunsford's *Reclaiming Rhetorica: Women in the Rhetorical Tradition*; Cheryl Glenn's *Rhetoric Retold: Regendering the Tradition from Antiquity Through the Renaissance*; Susan C. Jarratt's *Rereading the Sophists: Classical Rhetoric Refigured*.

**Wednesday, September 18 \*TP #2 due Tracing Streams and Uncovering Muted Voices: Reimagining Historiography**

1. Royster: *Traces of a Stream: Literacy as Social Change among African American Women*.
2. Wu, Hui. "Historical Studies of Rhetorical Women Here and There: Methodological Challenges to Dominant Interpretive Frameworks." (WT) **Coming to Voice & Shifting the Conversation: Women's Rhetorical Activism**

**Wednesday, September 25 \*TP #3 due Suffrage, Abolition, and Temperance Movements**

1. Campbell: "Introduction to Man Cannot Speak for Her." (WT)
2. Belinda," "Sarah Grimke," "Angelina Grimke," "Seneca Falls Convention," "Susan B. Anthony," "Elizabeth Cady Stanton," "Mary Wollstonecraft" (AM)
3. Case Study 1: Campbell and Biesecker Debate." (WT)
4. Zaeske: "The 'Promiscuous Audience' Controversy and Emergence of the Early Women's Movement." (WT)
5. Johnson: "Reigning in the Court of Silence: Women and Rhetorical Space in Postbellum America." (WT)

Rights

America."

Options for this week's book presentation: Carol Mattingly's *Well Tempered Women: Nineteenth Century Temperance Rhetoric*. Lindal Buchanan's *Regendering Delivery: The Fifth Canon and Antebellum Women Rhetors*. Nan Johnson's *Gender and Rhetorical Space in American Life, 1866-1910*.

**Wednesday, October 2 \*TP #4 due When and Where I Enter: Theorizing 19th Century African American Women's Rhetorics**

1. Logan: *With Pen and Voice: A Nineteenth-Century Anthology of Black Women's Writing*. 2. Options for this week's book presentation: Shirley Wilson Logan: "Black Women Writers on the Platform." (WT) *We Are Coming: The Persuasive Discourse of Nineteenth-Century Black Women*. Jacqueline Jones Royster's *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*. Michael Stancliff's *Francis Ellen Watkins Harper: African American Reform Rhetoric and the Rise of the Modern Nation State*.

**Wednesday, October 9 \*Positioning Essay due Survivance: Theorizing Native American Women's Rhetorics**

1. "Cherokee Woman," "Sarah Winnemucca," "Paula Gunn Allen" & "Leslie Marmon Silko" (AM).
2. Malea Powell: "Down by the River:" (PDF)
3. Malea Powell: "Rhetorics of Survivance" (PDF)
4. Jessica Enoch: "Semblances of Civilization: Zitkala Sa's Resistance to White Education." (PDF)

**Wednesday, October 16 \*TP #5 due Borderlands: Theorizing Latina/Chicana Feminisms**

1. Anzaldúa: *Borderlands La Frontera: The New Mestiza*.
2. Lisa Flores: "Creating Discursive Space Through a Rhetoric of Difference: Chicana Feminists' Homeland." (PDF) Craft a
3. Jessica Enoch: "Survival Stories: Feminist Historiographic Approaches to Chicana Rhetorics of Sterilization Abuse." (WT)

Optional Book Presentation: Moraga and Anzaldúa's *This Bridge Called My Back*; Chela Sandavol's *Methodology of the Oppressed*; Emma Perez's *The Decolonial Imaginary: Writing Chicanas into History*.

**"Not the Master's Tools": On Feminist Rhetorical Methodology**

**Wednesday, October 23 \*TP #6 due Contemporary Discussions of Feminist Methods and Practices**

1. Royster and Kirsch: *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies*.
2. Heidi McKee and James Porter: "Rhetorica Online: Feminist Research Practices in Cyberspace." (PDF)

Optional Book Presentation: Sonja Foss, Karen Foss, and Cindy Griffin's *Feminist Rhetorical Theories*; Eileen Schell and K.J. Rawson's *Rhetorica in Motion: Feminist Rhetorical Methods and Methodologies*.

**Theorizing Feminist Rhetorics from Location**

**Wednesday, October 30 \*TP #7 due Do the Ladies Run This? Contemporary African American Women's Rhetorics** 1. Pough: *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and the Public Sphere*. 2.

Selections from the Crunk Feminist Collective and Janelle Hobson. (PDF's on Blackboard) Options for this week's book presentation: Deborah Atwater's *African American Women's Rhetorics: The Search for Dignity, Personhood, and Honor*; Brenda Eatman Aghahowa's *Grace Under Fire: Barbara Jordan's Rhetoric of Watergate, Patriotism, and Equality*. Melissa Harris Perry's *Sister Citizen: Shame, Stereotypes and Black Women in America*

**Wednesday, November 6 \*Annotated Bibliography due Writing the Body: Normativity and Rhetorics of Gender, Sexuality, and Ability**

1. “Audre Lorde,” “Nancy Mairs,” “Minnie Bruce Pratt,” “Nomy Lamm,” (AM)
2. JudithButler. “Introduction: Bodies that Matter: On the Discursive Limits of ‘Sex.’” (PDF)
3. Dolmage and Lewiecki-Wilson: “Linking Feminist Rhetoric and Disability Studies” (PDF)
4. Rawson: “Queering Feminist Rhetorical Canonization.” (PDF)

**Wednesday, November 13 \*TP #8 due Beyond Borders: Transnational Feminist Rhetorics**

1. Dingo. *Networking Arguments: Rhetoric, Transnational Feminism, and Public Policy Writing*.
2. Mary Queen: “Transnational Feminist Rhetorics in a Digital World.” (WT)

Options for this week’s book presentation: Wendy Hesford’s *Spectacular Rhetorics: Human Rights Visions, Recognitions, Feminisms or Just Advocacy?: Women’s Human Rights, Transnational Feminism, and the Politics of Representation*.

**“Each One Reach One”: Feminist Rhetorical Pedagogy**

**Wednesday, November 20 \*TP #9 due Feminist Rhetorical Pedagogy**

1. Ritchie and Ronald: *Teaching Rhetorica: Theory, Practice, and Pedagogy*.
2. Patrick Bizarro: “Men as Cautious Feminists: Reading, Responding, and Role Modeling as a Man.” (PDF)

Options for this week’s book presentation: Julie Jung’s *Revisionary Rhetoric, Feminist Pedagogy, and Multigenre Texts*; Kay Siebler’s *Composing Feminisms: How Feminists Have Shaped Theories and Practices*; Shari Stenberg’s *Composition Studies Through a Feminist Lens*.

**Wednesday, November 27: No class. Enjoy your break.**

**Wednesday, December 4: Research Network Forum**

**Thursday, December 12: Final Projects due by 5:00 pm.** You can deliver them to me in HUM 325 or my mailbox in HUM 382.

ENG770 Teaching Writing and Literature Spring 2011

Course Description: This course will provide an introduction to the varied terrain of teaching and learning in contemporary departments of English. Our overview approach will be wide-ranging and, consequently, necessarily incomplete. But in aiming to address the pedagogies of literary and cultural studies, rhetoric and composition, and creative writing (each of which provides enough diversity and debate to make up the substance of several courses) I hope to put us in a position that will allow us to draw connections that might otherwise go unacknowledged—to attempt to see some forest through the trees, if you can pardon the cliché. For instance, we might see that there exists a cultural studies strain within the pedagogies of rhetoric and composition, a literary theory strain within the pedagogical projects of creative writing, and a rhetorical approach to the pedagogies of literary and cultural studies. Our mapping of the terrain of teaching in English will examine pedagogical theory and research with attention to their translation into classroom practice. Along the way, I hope to explore:

- effects of intuitional setting on teaching and learning such as the structure of a department or curriculum, the type of school (community college, small liberal arts college, research university), and the hierarchies of instructor employment status (adjunct, graduate instructor, tenure-track faculty),
- the afterlives of a semester--potential outcomes of a course in relation to a student’s development, career, and civic life,
- the roles history and disciplinarity play in the power dynamics of a classroom,
- the effects of technology on the teaching of writing, reading, and research,
- relationships between professional scholarship and undergraduate instruction,
- and opportunities for researching and writing about teaching for publication,

This course will encourage you to think reflexively about your own experience as a learner. It will also help you prepare for teaching at the college-level by introducing you to available resources and providing opportunities to work collaboratively on producing course plans and documents.

Center) and Mary Jane Books (214 Quail St.): Freire, Pedagogy of the Oppressed

the Subject of Composition Jacques Rancière, The Ignorant Schoolmaster

required journal articles and book chapters are available for this course through our library’s electronic reserves.

online discussion forum (on Blackboard, 10 postings total, 20% of total final grade). To prepare for in-class discussions and your final project, post before each class a brief (1-2 paragraph) response to one or more of the readings scheduled for discussion each week. I recommend you use this opportunity to work out your initial reactions to the readings;

Required Texts

the Cultural Imagination

Paulo

Lester Fa

Additionally,

Course Re

compare the readings to your own experiences as a student, tutor, and/or teacher; or begin to imagine possible applications in a class that you will one day lead.

Your turn leading

“Practical Questions” discussions (20% of total final grade). Teaching involves many decisions, some undoubtedly made more thoughtfully than others. Each week we will take some time to explore the implications of our answers to a decision related to leading a class. For instance, how do you write an effective course description? How much reading and writing is reasonable to assign? How do you

determine if students are learning? How do you prepare for a lecture or a discussion? How do you encourage attendance or participation? How do you grade? How do you deal with difficult students? How do you dress to teach? To prepare to lead discussion of the question you choose, do a bit of local research to learn about how other instructors handle the issue. Ask the professor you worked with (or are working with) as a T.A. his or her response to the question and informally poll some of your other professors and more experienced graduate student instructors. You might also search the web, consult with ITLAL, or locate a scholarly article on the topic. Share with us what you find as well as your own perspective before opening up the question to discussion with the whole class. Each discussion should take no more than 30 minutes at the start of class.

“Dream course” description and schedule (20% of total final grade). I aim to support your future professional development by assisting you in designing a “dream” course description that can become part of a teaching portfolio you may use to apply for academic employment. For this assignment you are to write a description of a course you would like to teach that is rooted in your research interests and yet would be appropriate for undergraduates. Write the description pitched to undergraduates (but also with secondary audiences of department colleagues and university administrators) and include a rough but realistic schedule of the course’s major reading and writing assignments and/or exams.

Syllabi and rationale for two versions (one “writing intensive” the other not) of one undergraduate English course in the University at Albany curriculum

intend for you to leave this course with materials you might put into practice in the near future. Though this intention is thoroughly practical in nature, the development of these pedagogical materials and supporting rationale should also provide you with the intellectual challenge of applying theory and research in a form other than a traditional seminar paper.

By “syllabus” I mean an overview of a course’s objectives, requirements, materials, policies, texts, methods of evaluation, and schedule.

By “materials for one major unit” I mean the handouts and lesson plans associated with a major assignment of a course—a major paper assignment, creative writing project, web building project, exam, etc.—roughly the materials needed for teaching 3-4 weeks of a semester.

By “rationale” I mean a discussion of your intentions informing all these course documents. Even in the most student-centered of courses, an instructor must make many decisions at the outset of a semester, including the decision whether or not to proceed with a highly student-centered course (and some elements of a syllabus are required by the institution to be distributed during the first class meeting).

Your rationale paper is your opportunity to describe and defend the choices you made in designing your syllabi and unit materials. Your rationale should seek to explain how your two courses fit within an institutional and curricular context as well as the context of students’ academic lives. You should synthesize and cite concepts drawn from our course readings to help explain how your choices have been informed by them or how your choices situate your course plans in disciplinary and curricular debates (you are welcome to go beyond our course readings and use other relevant texts for either purpose also). Unlike the syllabus and course unit materials, the audience for which is your imagined future undergraduates, you should consider me and your ENG 770 classmates as the audience for your rationale paper; it should be at least 10 double-spaced pages and in the MLA style (include a “Works Cited” list).

It is acceptable for one of your two courses to be “fictional” if a “writing intensive” or “non-writing intensive” version of the course you are planning does not currently exist in the University at Albany curriculum. For example, you could sketch plans for ENG100z Introduction to Analytical Writing and “invent” a “non-writing intensive” version of this course. Or you could sketch plans for a “writing intensive” version of a course that currently is not offered as “writing intensive.”

Final project

unit in one

and materials for one major

Schedule of Readings & Due Dates: All articles and individual book chapters available on Electronic Reserves (locate through the Electronic Reserves link at <http://library.albany.edu>). The password to access the electronic reserves resources for this course is: wileng770. When we are scheduled to discuss these works, bring them to class (print or bring a laptop or other electronic reading device).

1/24 Introductions

1/31 Some Classics

Graff Beyond the Culture Wars

2/7 Freire, Pedagogy of the Oppressed

2/14 Responses

Spanos, The Int

Paideia”

hooks, A Building a Teaching Culture Revolutionary

-Cahner, Teaching Our Sec

Feminist Pedagogy”

Pedagogy and Academic Freedom in the Literature Class”

2/21 Winter Break.

2/28 “Dream course” description and schedule workshop. Bring drafts.

Shum way,

in the Curriculum as Theorizing--a Postdisciplinary Practice”

-Wopie, Rites, Re-

Constructing the Subject: Work as Play on the Critical-Creative Interface”

3/7 “Dream course” description and schedule due. When Things Go Awry

Dean, “The River and the Chestnut Tree: When Students Already Know the Answers”

The lin,

“Understanding Problems in Critical Classrooms”

Brooke, Underlife

Nelson, “This Was an Easy Assignment: Examining How Students Interpret Academic Writing Tasks”

3/14 Teaching Writing

-Faigley, Fragm ents of Rationality, Intro

Rhetoric to Composition: The Teaching of Writing in America to 1900”

Fulkerson, (

the Turn of the Twenty-First Century”

Cain, et al. Intercha

Composition Studies and Creative Writing”

3/21 “Responding to Student Writing”

-Faigley, Fragm ents of Ration

Bartholomae, “Inventing the University”

rsOrr, Responding to Student Writing”

-Blaauw

“Why Our Students Need Instruction in Grammar, and How We Should Go about It”

3/28 Teaching with Technology

-Faigley, Fragm ents of Rationality, (

Dauer, “From Teaching in Class to Teaching Online: Preserving Community and

Communication”

Nelson & Watt, Distance Learning”

4/4 Curriculum, Institution, and Culture

Ramanathan

and ESL Writers” Elbow’s response to Ramanathan and Atkinson

Atkinson’s response to

Elbow

Cheney, Com m u

University at Albany’s Undergraduate Bulletin:

o “General Education Program”

([http://www.albany.edu/undergraduate\\_bulletin/general\\_education.html](http://www.albany.edu/undergraduate_bulletin/general_education.html))

o “Courses in English” ([http://www.albany.edu/undergraduate\\_bulletin/a\\_eng.html](http://www.albany.edu/undergraduate_bulletin/a_eng.html))

4/11 Something “new” (to me)

Rancière, The Ignorant Schoolmaster

4/18 Spring Break.

4/25 Spring Break.

5/2 Final project workshop. Bring drafts of your course materials.

5/9 No class—final exam period. Final project due by 5:00 p.m.

ENG770 Teaching Writing and Literature

Bibliography of Course Readings on Electronic Reserves

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- hooks, bell. "Building a Teaching Community: A Dialogue." *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994. 129-65.
- . "Toward a Revolutionary Feminist Pedagogy." *Falling into Theory: Conflicting Views on Reading Literature*. Ed. David H. Richter. Boston: Bedford Books, 1994. 74-79.
- Felber, Lynette. "Teaching Our Sects: The Contradictory Nature of Student-Centered Pedagogy and Academic Freedom in the Literature Class." *The Centennial Review* 40.3 (1996): 453-69.
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- Pope, Rob. "Re-Writing Texts, Re-Constructing the Subject: Work as Play on the Critical-Creative Interface." *Teaching Literature: A Companion*. Eds. Ann Dean and Tanya Agathocleous. New York: Palgrave Macmillan, 2003. 105-24.
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- Nelson, Jennie. "This Was an Easy Assignment: Examining How Students Interpret Academic Writing Tasks." *Research in the Teaching of English* 24 (1990): 362-96.
- Halloran, Michael. "From Rhetoric to Composition: The Teaching of Writing in America to 1900." *A Short History of Writing Instruction: From Ancient Greece to Twentieth-Century America*. Ed. James J. Murphy. Davis: Hermagoras Press, 1990.
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- Bartholomae, David. "Inventing the University." *When a Writer Can't Write: Studies in Writer's Block and Other Composing-Process Problems*. Ed. Mike Rose. Perspectives in Writing Research. New York: Guilford Press, 1985. 134-65.
- Sommers, Nancy. "Responding to Student Writing." *College Composition and Communication* 33.2 (1982): 148-56.
- Blaauw-Hara, Mark. "Why Our Students Need Instruction in Grammar, and How We Should Go About It." *Teaching English in the Two-year College* 34.2 (2006): 165-78.
- Dauer, Susan Jaye. "From Teaching in Class to Teaching Online: Preserving Community and Communication." *Teaching Literature: A Companion*. Eds. Ann Dean and Tanya Agathocleous. New York: Palgrave Macmillan, 2003. 163-70.
- Nelson, Cary, and Stephen Watt. "Distance Learning." *Academic Keywords: A Devil's Dictionary for Higher Education*. New York: Routledge, 1999. 114-20.

Ramanathan, Vai and Dwight Atkinson. "Individualism, Academic Writing, and ESL Writers." *Journal of Second Language Writing* 8.1 (1999): 45-75.

Elbow, Peter. "Individualism and the Teaching of Writing: Response to Vai Ramanathan and Dwight Atkinson." *Journal of Second Language Writing* 8.3 (1999): 327-38.

Atkinson, Dwight. "On Peter Elbow's Response to 'Individualism, Academic Writing, and ESL Writers,' by Vai Ramanathan and Dwight Atkinson." *Journal of Second Language Writing* 9.1 (2000): 71-76.

Cheney, Kathleen R. "Community College English: Diverse Backgrounds, Diverse Needs." *The Relevance of English: Teaching That Matters in Students' Lives*. Eds. Robert P. Yagelski and Scott A. Leonard. Urbana: NCTE, 2002. 204-20.

**Course Description and Objectives:**

(Prerequisite: ENG 770. Open only to English Ph.D. students)

Building on ENG 770 Teaching Writing and Literature, this course is intended to supplement and support participants' experience of concurrently teaching an undergraduate English course at the University at Albany for the first time. To promote the development of reflective teaching practices open to inquiry and experimentation, course activities will include: discussion of problems posed by classroom dynamics, investigation of available campus resources and disciplinary publications related to teaching, regular reflective contributions to a teaching log, classroom observations, comparison of methods for evaluating and commenting on student work, exploration of computer-assisted classroom tools, and development of a statement of teaching philosophy.

**Course Requirements:** Each requirement below contributes 20% towards your final grade for this course.

- **Collaborative Teaching Log:** During the course of a semester, you will likely find yourself making numerous observations about and raising numerous questions on what appears to be “working” or not in your classroom. Beginning instructors I have advised in the past have found my suggestion to keep a log of these observations useful in encouraging their reflective practice, planning for future semesters, and composing a teaching philosophy. Hence I will make the same suggestion to you and urge you to keep some notes for yourself in some form (whether in a notebook, a computer file, a folder of scrap paper, or some other form). This *collaborative* teaching log assignment asks you to somewhat expand and make accessible to others a portion of these entries. Every other week half of our class will post an entry they wish to share with the class in our online discussion forum as a new thread. The other half of class members will be obliged to read and post a response to at least one these entries. All entries may be informal but should be thoughtful and roughly the equivalent to 1 typed page (ie. 2-3 paragraphs). The “new thread” entries should be posted by the day before our class meeting each week (in other words, by Sunday evening). Responses to these postings may be made anytime during that week before the next class meeting.
- **Turn Leading Class & Accompanying Paper:** In part to provide practice in and to facilitate our discussion of teaching methodology, and in part to ensure the class addresses issues its members find pertinent, each member of class will be charged with leading us in exploring an issue related to teaching writing and literature. See the separate handout for a list of topics to choose from and some guidance on getting started. You will be responsible for selecting and assigning *one* article or chapter-length readings for the class meeting you lead. Additionally, you are required to write a 7 page essay on the topic you select to address in your class session. I intend the research and writing you perform for this essay to inform your class plans. In writing it, you should use and cite at least *three* scholarly sources (one of these may be the reading you assign the class) and make a well-reasoned argument. This essay will be due during the class meeting you are scheduled to lead.
- **Classroom observations:** Even though it is always done in concert with others, teaching *can* be an isolated enterprise (usually there is only one teacher per class...). In order to facilitate building a

collaborative teaching community and to learn more about our own and others' teaching styles, each class member will observe another class member teach on at least two occasions. Before each observation, the observer should discuss with the instructor which date would be best for the visit and what objectives or goals the instructor hopes to achieve that day. After the observation, the visitor should write a 2-3 page reflection on the class that closely follows this outline: 1) Begin with an overview summary of the entire class, 2) then in greater detail describe 1-2 key moments in the class that you thought were particularly successful or that you learned something by observing (explain why), and 3) offer one suggestion on something you might have done differently if you were in the instructor's shoes (either because of the benefit of your observations or simply because you have a different teaching style) and explain your reasoning. The instructor of the class you observed and I are the audience for this paper (so prepare two copies), though much of its content will also be shared with other class members during class discussions.

- **Statement of teaching philosophy:** This document often becomes a part of your professional dossier used when applying for academic jobs. Though a brief document (*no more than 4 double-spaced pages*), it can be a very difficult genre to write well, and ideally ought to be informed by several years of teaching experience. This course requirement is meant to give you practice composing this document and produce a polished draft version that you should be able to revise and update later. In it you should explain for an audience of other college-level English instructors *who do not know you* what are the most important goals you seek to accomplish in your teaching and provide some *concrete* illustration of how you have sought to accomplish them.
- **Class participation:** This course requires you to be an active and prepared participant in our discussions *and* in several class activities, such as our group grading sessions, teaching philosophy draft workshop, and the activities your classmates design and propose during their turns leading class. Attendance at a minimum is therefore mandatory. If you need to miss class meetings, communicate with me. More than two absences or repeated lack of preparation for class will affect this portion of your grade.

## Course Schedule

All assigned readings available on ERes (locate through the ERes link at <http://library.albany.edu> or at <http://eres.ulib.albany.edu.libproxy.albany.edu/eres/default.aspx>). The password to access the electronic reserves resources for this course is: **eng771wil**. *When we are scheduled to discuss these works, print and bring them to class.*

Additional topics and short readings or assignments may be added in response to issues raised by our class and your concurrent teaching experience.

Day	Discussion Topics and Assignment Due Dates
8/30	Introduction and course objectives.
9/6	<i>Labor day. No class.</i>
9/13	Arrangements for the “Turn Leading Class,” “Classroom Observations,” & “Collaborative Teaching Log” assignments.
9/20	Designing assignments. Reading: <ul style="list-style-type: none"> <li>• Nelson, “This Was an Easy Assignment: Examining How Students Interpret Academic Writing Tasks”</li> <li>• Penrose &amp; Geisler, “Reading and Writing without Authority”</li> <li>• Shumway, “Integrating Theory in the Curriculum as Theorizing--a Postdisciplinary Practice”</li> <li>• Pope, “Re-Writing Texts, Re-Constructing the Subject: Work as Play on the Critical-Creative Interface”</li> </ul>
9/27	Teaching with technology. Designing lesson plans that incorporate computer-assisted technology. Reading: <ul style="list-style-type: none"> <li>• Faigley, “The Achieved Utopia of the Networked Classroom”</li> <li>• Agathocleous &amp; Enteen, “‘Subject: RE: I absolutely *HATED* Achebe’s <i>Things Fall Apart</i>’: Teaching World Literature on the World Wide Web”</li> </ul>
10/4	Teaching First-Year Composition. Reading: <ul style="list-style-type: none"> <li>• Halloran, “From Rhetoric to Composition: The Teaching of Writing in America to 1900”</li> <li>• Berlin, “Rhetoric and Ideology in the Writing Class”</li> <li>• Fulkerson, “Composition at the Turn of the Twenty-First Century”</li> </ul>
10/11	Assignment design workshop: Bring sufficient copies of an assignment you designed and plan to give to students. Discussion of first classroom observations. First classroom observation analysis due.
10/18	Leader: _____ Topic: _____ Reading: _____  Leader: _____ Topic: _____ Reading: _____

10/25	Group grading session. Reading: <ul style="list-style-type: none"> <li>• Straub, “The Concept of Control in Teacher Response: Defining the Varieties of ‘Directive’ and ‘Facilitative’ Commentary”</li> <li>• Blaauw-Hara, “Why Our Students Need Instruction in Grammar, and How We Should Go about It”</li> </ul>
11/1	Leader: _____ Topic: _____ Reading: _____  Leader: _____ Topic: _____ Reading: _____
11/8	Leader: _____ Topic: _____ Reading: _____  Leader: _____ Topic: _____ Reading: _____
11/15	Leader: _____ Topic: _____ Reading: _____  Leader: _____ Topic: _____ Reading: _____
11/22	Discussion of second classroom observations. Classroom observation analysis due.
11/29	Group grading session. Reading: <ul style="list-style-type: none"> <li>• Daiker, “Learning to Praise”</li> <li>• Bloom, “Why I (Used to) Hate to Give Grades”</li> </ul>
12/6	Teaching Philosophy draft workshop, draft due ( <i>no more than four double-spaced pages</i> ).
12/13	Teaching philosophy due by 5:00 p.m. to my campus mailbox.

## Your turn leading class

There are several reasons why I am asking you to undertake this task. As we will discuss, there are some pitfalls in the purely “information transfer” model (or “banking concept”) of education that I wish to avoid. A goal I hold is to encourage your development as independent thinkers, considerate leaders, and skilled communicators. I am also genuinely interested in facilitating your taking our attention to issues that interest you or speak to questions or problems you are currently facing in your classrooms.

You should plan on leading or guiding our discussion and work for approximately 80 minutes. While this may seem like a large amount of time to try to fill, bear in mind that you can count on us, with oftentimes just a little direction, to be capable of holding and maintaining a useful discussion. The time to conduct some in-class activities may take longer than you initially anticipate. And we are likely to have questions for you and the class, too, so save time for this possibility.

You should assign one article or chapter-length text at least one week in advance of the class you are scheduled to lead. I hope to be a resource to consult for locating relevant texts and brainstorming lesson designs, but you are not limited to my suggestions and guidance and are encouraged to locate readings and ideas on your own. Think of this as an opportunity to become familiar with some of the resources in your field and on your campus related to teaching. Some research work is expected of you.

*Some strategies for leading class to consider:*

- Questions. Well-prepared questions can be a good way to get a productive discussion going. But not all questions are created equal. Consider planning a rough order for asking certain types of questions, though don't panic if we end up deviating from your plan. For instance, it is often helpful to begin with some “summary/content” questions. These are questions that ask us to restate in our own words some of the key points of the readings. “Difficulties” is another type of content question you might move to next—make sure we understand difficult terms or concepts important to understanding the reading fully. “Critique” questions ask us to move beyond simply recounting what we read to evaluating what we think about what we read. This brand of difficult question is often most effectively broached after some time warming up with the first two types of questions.
- Activities. Consider yourself officially authorized to ask us to do stuff. Put us in pairs or groups to discuss the finer points of an issue or debate a topic, then have us report back to the larger group (this way we are likely to hear from everybody). Or ask us to do some writing. If we “freewrite” in response to a question, our subsequent discussion is likely to be richer and more nuanced. Or have us try to write or read in a particular way or form to experiment with different methods, perhaps some that are described in an article we are discussing. Just be sure to have a goal in mind for any task you ask us to perform.

### **Useful Databases on the U. Albany Library Website**

When searching for scholarly journal articles pertinent to teaching writing and literature at the college level, I have found the following databases particularly helpful:

JSTOR

Project Muse

MLA International Bibliography

ERIC

### **Useful journals**

You should try to become familiar with publications in your subfield that address pedagogical issues. Journals on pedagogy relevant to the wider field of English include:

*College English*

*Pedagogy*

*College Composition and Communication*

*Research in the Teaching of English*

### **Possible class meeting topics:**

1. Grading methods and purposes
2. Commenting on student work/providing effective feedback
3. Grammar/error and student writing
4. Syllabus and course design and writing course descriptions/proposals
5. Plagiarism
6. Instructor persona/ethos/authority issues
7. Writing intensive courses
8. Teaching literary theory
9. Teaching close reading
10. Teaching informed by a particular theoretical approach (such as expressivism, cultural studies, classical rhetorical theory, feminism, Marxism/Critical Pedagogy, etc...)
11. Academic freedom and the classroom
12. When English is not students' primary language (ESL/EFL)
13. Leading class discussion/classroom management issues
14. Teaching first-year composition (Our ENG 100z?)
15. Leading writing workshops or peer review
16. Teaching film
17. Insert your proposal for a topic here.



**Proposal Title:** Certificate in Teaching Composition

**College or School** CAS      **Department** English

**Program Director or Sponsor** Randall Craig, Chair      **e-mail** rcraig@albany.edu

**Action Category**       Program Proposal      Does this proposal include any space resource implications?       Yes  
 Other (describe)      Approximate sq. ft. needed:       No

**Action Type**       New      Program has been identified as a Gainful Employment Program (GEP)        
 Revision  
 Deactivation  
 Other (describe)

**Brief Description of Proposal:**

A certificate program for students enrolled in the English Ph.D. program. Students in the certificate program will complete 12 credits in specified courses; teach two semesters of ENG/UNI 110, participating in all evaluation, observation and mentoring activities; work a minimum of one semester in the Writing Center, participating in all professionalization activities; and submit a teaching portfolio to the WCI program director or designated English faculty member.

**Impact on Other Programs:**

The proposer had consulted the following service units:

- ITS
- the University Library
- Other Writing Critical Inquiry Program

and it has been jointly determined that there will /won't  be a fiscal impact of the proposed program on the service agency. Please attach letters of collaboration/support from impacted programs.

**Faculty and Staff**

- a) Describe new faculty hiring needed during the next 3 years
- b) Explain how program will be administered for the purposes of admissions, advising, course offerings, etc. Discuss the available support staff

See attached "Proposal for Certificate in Teaching Composition Program" and letter of endorsement from Robert P. Yagelski, Director of the Program in Writing and Critical Inquiry.

No new faculty will be required for this program during the next three years. Administration and advising will be handled by the Director of Graduate Studies or the Director of the M.A. Program in the Department of English.

RESOURCE IMPLICATIONS					
		(1)	Year 1	Year 2	Year 3
<b>Projected Expenditures (In home department and other affected units)</b>					
Faculty (2)	From Existing Sources				
	From New Sources				
Administrative Staff (2)	From Existing Sources				
	From New Sources				
Clerical Staff (2)	From Existing Sources				
	From New Sources				
Equipment, Supplies, etc.(3)	From Existing Sources				
	From New Sources				
Student Support	From Existing Sources				
	From New Sources				
Facilities	From Existing Sources				
	From New Sources				
<b>Total Projected Expenditures</b>			\$ 0	\$ 0	\$ 0
<b>Projected Capital Expenditures</b>					
Capital Facilities	From Existing Sources				
	From New Sources				
Capital Equipment	From Existing Sources				
	From New Sources				
<b>Total Projected Capital Expenditures</b>			\$ 0	\$ 0	\$ 0

**APPROVALS**

Department Chair Randall Craig 02/03/2014  
 Dept Chair \_\_\_\_\_ Date \_\_\_\_\_

Dean Edelgard Wulferst 3/5/14  
 Dean \_\_\_\_\_ Date \_\_\_\_\_

UPPC Chair \_\_\_\_\_  
 UPPC Chair \_\_\_\_\_ Date \_\_\_\_\_

## INSTRUCTIONS

When submitting a program proposal to the University Senate Policy and Planning Council, please submit this form whether or not the proposal involves resource implications.

If the proposal indicates space requirements, this information will be shared with the Office of Campus Planning.

Completed forms should be sent to the attention of the chairperson of UPPC.

It is the sponsoring department's responsibility to obtain all required signatures before presenting the documentation to the council. The chair may request additional supporting documentation prior to review by the entire council. You will be notified when your proposal is on the UPPC agenda, and will be invited to attend the meeting.

- 
- (1) Out years projections should be calculated to include inflation of 3% per year
  - (2) Include fringe on personnel that are paid out of an IFR account
  - (3) Include any equipment, supply, travel, telecom, postage, etc. items that are not a capital expense