# SPRING 2015

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Ph.D. Program in English
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Curriculum Building

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CURRICULUM BUILDING

discerning/designing (infra)structures of learning
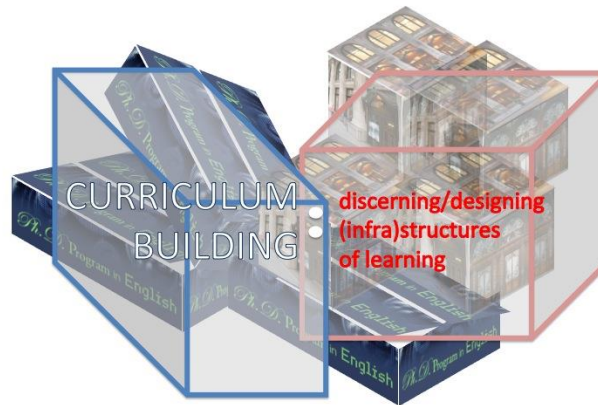
Apparently college writing is another of life's catch-22's; you have to be ready before you can do it, but you can't get ready until you do it. – Lee Ann Carroll, *Rehearsing New Roles* **(98)**

Colleges must be prepared to make more than a graceless and begrudging accommodation to [students'] unpreparedeness, opening their doors with one hand and then leading students into an endless corridor of remedial anterooms with the other. –Mina Shaughnessy, *Errors and Expectations* **(293)**

If we accept Lee Ann Carroll's acknowledgement of college writing's catch-22 and take seriously Shaughnessy's ethical call for educational justice, we must judiciously consider the ways to implement courses, curricula, and programs so that "the academy can be made to function as a responsive, hospitable environment for all who work within its confines" (Miller *As If* **46) This implementation would entail an informed perspective upon the macroscopic underpinnings of educational theory, the microscopic knowledge of a local institution, and the periscopic insight of composition/rhetoric research. As a means to gain these multiple (yet simultaneous perspectives), participants in this course will examine theories that have informed 20**[th] **and 21**[st] **century education (i.e., Dewey, Bruner, Vygotsky, Davidson), do some close readings of comp/rhet programs as primary sources, and explore the planned structures of award-winning writing programs from across the nation. The course will also address methods of assessment that move beyond the perfunctory aims of reporting "progress" and, instead, acknowledging teaching challenges and then enabling curricular and pedagogical improvement.**

Objectives:

- **Participants learn the underlying pedagogical approaches and ideologies that frame curricular decision-making.**
- **Participants learn how institutional missions, departmental histories, faculty experiences, and student bodies (as well as embodiments) shape the discourse and implementation of curricula.**
- **Participants learn to critique and propose resolutions about curricular challenges.**
- **Participants learn to consider how student and writing faculty needs drive curricular design.**
- **Participants learn three levels of disparate but interrelated curriculum design: 1. Individual courses; 2. Special programs (i.e., tutor training, advanced literacy programming, campus initiatives) ; 3. Programmatic enterprises (i.e., FYC, ELL, WAC).**
- **Participants learn to use the guiding principles of program design proposed by national flagship organizations.**
- **Participants learn to consider the extracurricular elements of curricula (i.e., accreditation bodies, public/media opinion, institutional contexts, resources, placement, testing, class size, faculty development … ad infinitum)**
- **Participants learn to navigate and appreciate the politics of curricular innovations—pitfalls, obstructions, alliances, and triumphs.**

Course Assignments:

Curriculum Building Opportunity #1:

Seminar participants will be responsible to prepare weekly class sessions, including (1) choosing the week's thematic readings, (2) coordinating presentation/lecture/guest speaker, (3) devising exercises or tasks that relate to the week's theme.

Curriculum Building Opportunity #2:

Throughout the seminar, participants will draft a "Philosophy of Teaching Statement" that they will hone, craft, and then submit in their final portfolio.

Curriculum Building Opportunity #3: Participants will have the choice of a number of assignments, depending upon their current needs:

a. Design a list of readings that you would prepare for a course on composition/rhetoric that addresses particular themes or specializations in the field and that would inform an audience about the rhet/comp discipline. At least ten (10) of your bibliographic entries should be reflective annotated bibliographies. (See addendum.)
b. Write a literacy narrative that states how you have achieved your own educational gains and advanced literacy accomplishments. Include details about your background, your research aims, and your future plans.
c. Prepare a conference Call for Papers that proposes a group panel (not just an individual session). Your proposal should include an actual CFP for a conference that you might want to attend. (See the following links for sample CFPs: <http://wpacouncil.org/node/4902> ; http://maureengoggin.wix.com/femrhet2015;

Curriculum Building Opportunity #3:

Prepare an individual course syllabus for an introductory writing course. You should design your course description and syllabus for a particular student body in a specific institution with explicit objectives in mind. Your course description should also reveal your teaching approaches (and ideologies) as well as express a certain pedagogical tenor you would like your class to have.

Curriculum Building Opportunity #4:

Group Project: In groups of three, you will prepare materials/documents for a programmatic curriculum that you will collaboratively and collectively design. You can design this program for an Freshman-Year Course, a special literacy initiative (i.e., adult learners, a campus-wide project, WAC faculty development), or a support service (i.e., writing center, library information literacy sessions, multimodal/technology initiative). Your proposal packet should include a curriculum proposal, sample syllabi, and a five or six minute multimodal pitch that you could present to stakeholders (or, alternatively, a website that would introduce stakeholders to your programmatic curriculum).

Course Resources: The following online resources can inform many of the decisions that you will want to make about curriculum building. From organizational resolutions regarding FYC, WAC, and technology to open-access resources where you will find a invaluable information, you should take some time this semester to investigate and navigate throught these various sites.

Internet:

Council of Writing Program Administrators (CWPA)   **http://wpacouncil.org/**

National Council of Teachers of English (NCTE)   **http://www.ncte.org/** or **http://www.ncte.org/cccc/conv**

CompPIle   http://comppile.org/
(an inventory of publications in writing studies,
including post-secondary composition, rhetoric,
technical writing, ESL, and discourse analysis)

The WAC Clearinghouse   **http://wac.colostate.edu/**
(publishes open-access journals, books, and other
resources for teachers who use writing in their courses.)

Rhetoric Society of America   **http://www.rhetoricsociety.org**

American Rhetoric Communication Journals   **http://www.americanrhetoric.com**

The WPA-L Listserv   **To subscribe** LISTSERV@ASU.EDU
(an international e-mail discussion list intended primarily
for individuals who are involved in writing program
administration at universities, colleges, or community
colleges. Faculty or students interested in program
administration are welcome to join.)

Feminisms & Rhetorics   **http://femrhets.cwshrc.org/**
(The Coalition of Women Scholars in the History
of Rhetoric and Composition is a learned society
composed of scholars who are committed to feminist
research throughout the history of rhetoric and composition.)

Journals in Rhetoric and Composition
For an updated, annotated list of journals in the field, see the CWPA link < http://wpacouncil.org/rcjournals>.

Rhet Map: Mapping Rhetoric and Composition   **http://rhetmap.org/**
(Rhetmap.org started in the first half of 2012 as
a project to map doctoral programs in Rhetoric and Composition.
In September 2012, I began to map the Rhetoric and Composition category
of the 2012-2013 MLA Job Information List)

Course Schedule

Wednesday, 28 January   **INTRODUCTION OF COURSE/**
                                   EXPLANATION OF OUR COLLECTIVE CURRICULUM BUILDING

PEDAGOGICAL APPROACHES & THE HISTORY OF IDEOLOGIES IN COMP. STUDIES

Wednesday, 4 February: What is composition?

• Fulkerson (1979) "Four Philosophies of Composition"
• Elbow (1995) "Being a Writer vs. Being an Academic"
• Bartholomae (1996) "What is Composition, and (if you know what that is) Why Do We Teach It?" and ""Writing with Teachers"
• Connors(1997) "The Abolition Debate in Composition: A Short History"
• Carroll (2002) Rehearsing New Roles, intro, Ch. 1, and Ch. 2
• Fulkerson (2005) "Composition at the Turn of the Twenty-First Century"
• Downs and Wardles (2007) "Teaching about Writing, Righting Misconceptions: (Re)Envisioning 'First-Year Composition' as 'Introduction to Writing Studies'

Wednesday, 11 February: Expressivism and Process Pedagogy (Sponsor: Seth Graves)

• Macrorie (1970) "Engfish"
• Murray (1972) "Teaching Writing as a Process Not Product."
• Emig (1977) "Writing as a Mode of Learning" in CCC
• Perl (1980) "Understanding Composing" in CCC
• Sheffer (1996) forward to *Uptaught* by Ken Macrorie
• Berlin (1988) "Rhetoric and Ideology in the Writing Class"
• Breuch (2002) "Post-Process Pedagogy"
• Dobrin (2011) intro and conclusion (and maybe chapters in between?) from *Beyond Postprocess*

Wednesday, 18 February   Follow Monday's Schedule [WE MEET ANYWAY] (Sponsor: Sasha Maceira)

• Lindemann (1993) "No Place for Literature in Freshman Composition"
• Tate (1993) "A Place for Literature in Freshman Composition"
• Tate (1995) "Notes on a Dying of a Conversation"
• Steinberg (1995) Imaginative Literature in Composition Classrooms?
• Isaacs (2009) "Teaching General Education Writing: Is There a Place for Literature?"
• Shafer (2013) "The Problems of Literature in Composition Classes"

Wednesday, 25 February: Cognitivism/Social Constructionism/Collaborative Pedagogies (Sponsor: Lindsey Albracht)

 Class Visit by Dara Regaignon (FYC Director at NYU) & Lisa Blankenship (FYC Director at Baruch)
TENTATIVE READINGS:
• McCormack/McBeth (Forthcoming) "Apologia Without Apologies: A Local Lecture on Full-Time Lecturers"
• Berkenkotter, "Paradigm Debates, Turf Wars, and the Conduct of Sociocognitive Inquiry in Composition"
• Bizzell. "Cognition, Convention, and Certainty: What We Need to Know about Writing."
• Flower and Hayes. "A Cognitive Process Theory of Writing."
• Trimbur, John. "Consensus and Difference in Collaborative Learning."
• Framework for Success in Post-Secondary Writing

Wednesday, 4 March Computers and Writing—Multimodality (Sponsor: Robert Greco)

• Clark, "The Digital Imperative" in Computers and Composition (2010)
• Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." (2004)
• Shipka, Jody. "A Multimodal, Task-Based Framework for Composing." (2005)
• Arola, Kristin; Sheppard, Jennifer, & Ball, Cheryl E. (2014, Jan. 10). Multimodality as a frame for individual and institutional change. *Hybrid Pedagogy.* (I have the book that this piece prefigures if we want to look at that)
• I'd like to pull something from Jason Palmeri's *Remixing Composition*: *A History of Multimodal Writing Pedagogy*. However, I don't have the book yet, so, I'll get some and make copies.

Wednesday, 11 March Genre Pedagogies (Sponsor: Robert Greco)

• Carmen Kynard, "Getting on the Right Side of It": Problematizing and Rethinking the Research Paper Genre in the College Composition Course" (2005)
• Herrington and Moran, "The Idea of Genre in Theory and Practice: An Overview of the Work in Genre in the Fields of Composition and Rhetoric and New Genre Studies." (2005)
• Wardle, "Mutt Genres" in CCC (2009)
• Genre: An Introduction to History, Theory, Research, and PedagogyBy Anis S. Bawarshi and Mary Jo Reiff Introduction and Chapter 11 (though I would say read the intro and any chapter that interests you)
• Devitt, A J - "Genre Pedagogies" - A Guide to Composition Pedagogies (2014) (I need to scan this)

Wednesday, 18 March Drama-Based Pedagogies, Performance Theory, and Interactivity for Learning and Composing (Sponsor: Brian Simons)

• Eisner, Elliot, "What Education Can Learn From the Arts," Lowenfeld Lecture at National Art Education Association Convention (2008).
• Fishman, Jenn, Andrea Lunsford, Beth McGregor and Mark Otuteye, "Performing Writing, Performing Literacy" in College Composition and Communication (2005).
• Gardner, Morgan, "'The Whole ME presented itself. KABOOM!': Expressive Arts and Critical Reflection" in Alberta Journal of Educational Research, (2012).
• Heyward, Paul, "Emotional Engagement Through Drama: Strategies to Assist Learning through Role-Play" in International Journal of Teaching and Learning in Higher Education (2010).
• Levine, John, "Talking Texts: Writing Dialogue in the College Composition Classroom" in The Quarterly (2002).
• Rocklin, Edward, "Converging Transformations in Teaching Composition, Literature, and Drama" in College English (1991).
• Ross, Louis, "Performing English, Performing Bodies: A Case for Critical Performative Language Pedagogy" in Text and Performance Quarterly (2005).

19 - 21 March   2015 CCCC Tampa

Wednesday, 25 March Assessment (Sponsor: Erin Andersen)

TENTATIVE READINGS:
• Yancey, "Writing Assessment in the 21st Century: A Primer" in Exploring Composition Studies, edited by Ritter and Matsuda (2012)
• Brian Huot, Peggy O'Neill and Cindy Moore, "A Usable Past for Writing Assessment" in College English (2010)
• Bob Broad, "In Praise of Locally Grown Writing Assessment" in Organic Writing Assessment, edited by Broad, Adler-Kassner, et al (2000)
• Adler-Kassner and Heidi Estrem, "The Journey is the Destination" in Organic Writing Assessment, edited by Broad, Adler-Kassner, et al (2000)
• Susanmarie Harrington, The Outcomes Book (introduction and maybe something else?) (2005)
• Brian Huot, (Re)Articulating Writing Assessment for Teaching and Learning (maybe the intro?) (2002)
• Wardle, "Addressing the complexity of writing development: Toward an ecological model of assessment" in Assessing Writing (2012)

• Bill Condon, "Large Scale Assessment, Locally Developed Measures, and Automated Scoring of Essays: Fishing for Red Herrings?" in Assessing Writing (2013)
• Richard Haswell and Janice Tedesco Hawell, "Gender Bias and Critique in Student Writing" in Assessing Writing: A Critical Sourcebook edited by Brian Huot and Peggy O'Neill (2009)
• Mya Poe and Asao Inoue, Race and Writing Assessment, introduction (2012)
• Dylan B. Dryer and Irvin Peckham, "Social Contexts of Writing Assessment: Toward an Ecological Construct of the Rater" in JWPA (2014)

SPECIAL PROJECTS: WRITING CENTERS/ADVANCED LITERACY INITIATIVES

Wednesday, 1 April Writing Centers   **(Sponsors: Erin Andersen/Robert Greco)**
Guest Speakers: Lauren Fitzgerald (Yeshiva University) and Brian Fallon (Fashion Institute of Technology/SUNY)

Wednesday, 8 April   Spring Recess

Spring Reading: John Jay Curriculum Design (Eng 100/101/201; Toward an Equal Opportunity First-Year Composition Sequence: Developing a Consistent and Cohesive Writing Program; John Jay Full-Time Lecturer Positions: A Proposal; John Jay Requirements for Writing Intensive Courses & Teaching Certification

Wednesday, 15 April Special Advanced Literacy Initiatives **(Sponsor: Sasha Maceira/Seth Graves)**

• McBeth (2006) "Arrested Development: Revising Remediation at John Jay College of Criminal Justice"

Wednesday, 22 April   Faculty Development: Departmental/WAC **(Sponsor: Brian Simons/Lindsey Albracht)**

• Chapman (1998) "WAC and the First-Year Writing Course: Selling Ourselves Short"

Wednesday, 29 April John Jay Writing Program as Primary Source **(Sponsor: Mark McBeth)**
Tentative Guest Speakers: Tim McCormack (former FYC Director), Tara Pauliny (WAC Coordinator), Livia Katz (Writing Center Director), Marta Bladek (Freshman & Instruction Services Librarian)

INDIVIDUAL COURSE DESIGN

Wednesday, 6 May   Syllabus & Assignment Design
                            (Sponsor: Mark McBeth/Brian Simons/Sasha Maceira/)

• Anyon (1980) Social Class and the Hidden Curriculum of Work
• Harvey (1997) "Asking for It: Imagining the Role of Student Writing"
• McBeth (Forthcoming) "Revising by Numbers: Promoting (& Analyzing) Student Revision Through Accumulated Points"

Wednesday, 13 May   Specific Audiences: ELL, Adult & Developmental Learners
                            (Sponsor: Mark McBeth/Lindsay Albracht/Erin Andersen)

Wednesday, 20 May   **(Sponsor: Mark McBeth)**

ADDENDUM

Reflective Annotated Bibliography Directions
 (Please put all entries in Garamond font, size 11)

The reflective annotated bibliography works as a research device, having been adapted from the traditional academic document called an annotated bibliography. While the conventional form only includes a bibliographic entry and a précis, this adapted annotated bibliography adds a terminology/key word list, a reflection component, and a quotables section. These additional sections help you as a writer differentiate between "objective" reporting of the author's ideas from your "subjective" editorial remarks about the reading (aka, your opinions, speculations, counter-arguments, questions). It also acts as a mnemonic device to help your retain terminologies, key terms and phrases, and an author's memorable quotes. While this reflective annotated bibliography could conceivably help you review for exams or store information for future pieces of research scholarship, you can also use it to help you formulate paragraphs for an essay. See accompanying handout Using RefAnnBiB to Formulate a Paragraph—A Sample.

Part 1: Bibliographic Entry: This section gives the publication information: author, date, title, book or journal, vol., page numbers, print or web. (Please put in Garamond, 11, Bold.)

Fitzgerald, Jill. "Research on Revision in Writing" *Review of Educational Research.* 57.4 (Winter 1987): 481-506.

Part 2: Terminology/Key Words: This section lists key words that the author uses that indicate a relationship to a disciplinary discourse community. You may also use this section to list unfamiliar vocabulary. (Notice the differentiation that I make between "vocabulary" (general words) and terminology/key terms (vocabulary used within a particular, sometimes specialized discourse community.))

Coding System
Cognitive Theory
Error-Detection Method
Linear Model
Participant-Observer Method
Problem-Solving View
Process
Process-Tracing Method
Recursiveness
Revision
Simulation-by-Intervention Method
Stage Model
Subprocess

Part 3: Précis: This section articulates an objective summary of the reading. It should only convey exactly what the author states in the article without including your opinions. (1) It should state the author's primary claim and, maybe sub-claims. What argument does the author want to assert? (2) It should acknowledge the types of evidence the author uses to support

6

this claim. What data/facts/evidence does the author use to justify the claims of the article? (3) It should reveal the interpretations that this author arrives at through the claims and evidence. What point or conclusion does the author surmise? (Please put in regular Garamond, 11)

From a two decade period, his author compiles research studies, perspectives, and re-definitions about revision and its role in the improvement of writing. According to the author, these last twenty years of revision studies have reshaped the definition of meaningful revision to move beyond editorial actions. As the author states, "This paper presents a brief historical perspective on the development of the meaning of revision, presents findings from research on revision, and, finally, discusses limitations of the research" (481).   Moreover, this survey of revision research consider various aspects of revision decision-making, including age, grade-level, expertise, and instructional response (aka, response to drafts). After summarizing and analyzing the revision studies an limitations, the author suggests further research studies that future composition/rhetoric researchers should pursue.

Part 4:   *Reflection: This sections reveals your opinion about what the author has stated. Do you agree or disagree? What speculations do you want to make about this author's methods of research? What questions do you have? What don't you understand? What other information do you need to look up to better understand this article? This unconventional section puts forward your ideas. (Please put in italics Garamond 11)*

This article provides an historical viewpoint for my articles albeit one which needs updating since 1987. Along with articles from 1987 to the present, this information provides a framework to discuss revision and the types of assessment systems in which productive revision—beyond editorial actions (aka: surface characteristics such as spelling, punctuation, and sentence correction)—can take place. The point accrual system that I suggest offers students a course policy system in which they can take control of their earned grade and see the value in revisionary efforts. By reviewing these methodologies of tracking revision habits, I can make a better argument for the types of classroom policies we might put in place to encourage, even instigate, revision.

If American public schools ask students to do little revision (and most of my students come from public schools) then incoming freshmen must be "unlearned" of the counter-productive habits that they were taught about revising in high school. If conditioned for twelve years not to revise, the freshman year composition course must place some re-conditioning structures in place to induce students to alter their normativized habits of textual-stagnation (Note to self: What would be the opposite term for revising in terms of writing? Textual stagnating/textual complacency/textual satisfying/ stifling/ impairing / ossifying/idling/constipating/fossilizing. I'll need to figure out this specialized antonym for revising/revision. Fallowing?

Part 5:   Quotables: This section directly quotes one to three statements that the author made in the article that you feel really exemplify its claims or interpretations. Or, you will choose a sentence that you feel the author expressed exceptionally well. Include page number(s) where you find the quote. Place quotation marks around the chosen phrase and make sure you cite the phrase verbatim. (Put in regular Garamond, 11)

[T]heory has not always mirrored the practitioner's belief that revision has a central role in writing. Early views of revision were theoretically dry and uninteresting. (481)

Most recently, Scardamalia and Bereiter (1986) coined the term "reprocessing" to refer to the metnal aspects of revision […] Reprocessing "spans everything from editing for mistakes to reformulating goals. Revision is a special case of reprocessing, applied to actual texts" (790)

Revision means making any changes at any point in the writing process. It involves identifying discrepancies between intended and instantiated text, deciding what could or should be changed in the text and how to make dsired changes, and operating, that is, making the desired changes. Changes may or may not affect meaning of the text, and they may be major or minor. Also, changes may be made in the writer's mind before being instantiated in written text, at the teim text is first written, and/or after text is first written [list of authors contributing to this definition]. (484)

Over the last decade, particularly during the last [484] few years, methods of revealing individuals' knowledge of revision, as well as actual revision made on paper, proliferated. The development of methodology mirrored the 1970s' and 1980s' reconceptualization of revision as potentially major and significant in nature, not just editorial, as both process and product, and as a subprocess that could occur at any point in the writing process. Five clusters of research methods emerged: coding systems for categorizing revisions; process-tracing methods, including think-aloud techniques, questionnaires, interviews and taped self-evaluations; a particpant-observer method; a simulation by intervention method; and an error detection method. (484-485)

Research on cognitive aspects of the problem-solving view of revision has focused on reasons for breakdowns. Several reasons are plausible. First, one break-down may occur if a writer does not clearly establish intentions for text. (489)

Intentions may be for content or for form or presentation so writers may have difficulty establishing intentions because of lack of knowledge about what to say (i.e., about content-related goals) and/or because of lack of knowledge about how to say it (i.e., about presentation-related goals such as structure, style, format, etc.). On the other hand, writers may actually have the requisite knowledge, but may have difficulty recalling and/or representing the knowledge. (489)

Expert professional writers made one meaning-related revision for every two surface changes; advanced college student writers made one for every three; and inexperienced college student writers made one for every seven. (492)

As a preface to a synthesis of findings of intervention research, it is perhaps useful to note that some research indicates that little emphasis is placed on revision in writing in American public schools. [article offers statistics about this claim]

Research on revision in writing is at a pivotal point. A view of revision that bgins to capture its potential complexity is developing. Research has documented the recursive and problem-solving nature of revision and has described how much writers revise, when they revise, and what kinds of revision operations they make. However, work on the cognitive aspects of the revision process is scant. Issues of how and when writers learn through revision remain virtually unexplored. . Little is known about the circumstances under which the reiviosn process is related to judgements of quality of writing, and intervention studies are just beginning to provide insight into ways of nurturing the development of revision knowledge and abilities. (497)

A crucial design factor is likely to be the extent to which new research examines revision in a broader context than it has in the past. […] The inescapable conclusion is that more research might be shaped to enlighten our knowledge about writers' revisions in relation to "what's needed," rather than merely describing revision operations that are done. (497)

Borrowed Sources: In this section, you should include bibliographic information that the author of this article has referenced and that you might find useful in your future research. Often when you read an article, it mentions the work of other researchers and something about this referenced author intrigues you. Allow other authors' sources guide you to new scholarship that you may have

otherwise not encountered. Also, if you recognize the same author's name in varying articles, you should assume that the scholar holds an esteemed position in the field, and you should familiarize yourself with that work. I created the list below from Fitzgerald's references and will seek them out later so that I can read them myself.

Beach, R. (1976) Self-evaluation strategies of extensive revisers. *College Composition and Communication. 27*, 160-164,

Beach, R., & Eaton, S. (1984). Factors influencing self-assessing and revising by college freshmen. In R. Beach & L. Bridwell (Eds.), *New directions in composition research* (pp. 149-170). New York: Guilford Press.

Britton, J., Burgess, T., Martin, N., McLeod, A., & Rosen, H. (1975). *The development of writing abilities (11-18).* London: Macmillan Education.

Calkins, L. M. (1980a). The craft of writing. *Teacher, 98*, 41-44.

Collier, R. M. (1983, May). The word processor and revision strategies. *College Composition and Communication, 34* (2), 149-155.

Faigley, L., & Witte, S. P. (1981). Analyzing revision. *College Composition and Communication, 32,* 400-414.

Flower, L. S. (1979). Writer-based prose: A cognitive basis for problems in writing. *College English, 41*, 19-37.

Flower, L., & Hayes, J. A. (1981a). A cognitive process theory of writing. *College Composition and Communication, 32,* 365-387.

Humes, A. (1983). Research on the composing process. *Review of Educational Research, 53*(2), 203-207.

Perl. S. (1980, December). Understanding composing. *College Composition and Communication, 31*, 363-369.

Rohman, D. G. (1965). Pre-writing: The Stages of discovery in the writing process. *College Composition and Communication, 16*, 106-112.

Stallard, C. K. (1974). An analysis of the behavior of good student writers. *Research in the Teaching of English., 8* 206-218.

Vosniadou, S. & Brewer, W. F. (1987). Theories of knowledge of restructuring in development. *Review of Educational Research, 57,* 51-67

West, W. W. (1967). Written composition. *Review of Educational Research, 37*, 159-167.

Below you fill find what one entry of the reflective annotated bibliographic entry would look like without my color-coding or interstitial directions:

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Terminology/Key Words:

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Over the last decade, particularly during the last [484] few years, methods of revealing individuals' knowledge of revision, as well as actual revision made on paper, proliferated. The development of methodology mirrored the 1970s' and 1980s' reconceptualization of revision as potentially major and significant in nature, not just editorial, as both process and product, and as a subprocess that could occur at any point in the writing process. Five clusters of research methods emerged: coding systems for categorizing revisions; process-tracing methods, including think-aloud techniques, questionnaires, interviews and taped self-evaluations; a particpant-observer method; a simulation by intervention method; and an error detection method. (484-485)

Research on cognitive aspects of the problem-solving view of revision has focused on reasons for breakdowns. Several reasons are plausible. First, one break-down may occur if a writer does not clearly establish intentions for text. (489)

Intentions may be for content or for form or presentation so writers may have difficulty establishing intentions because of lack of knowledge about what to say (i.e., about content-related goals) and/or because of lack of knowledge about how to say it (i.e., about presentation-related goals such as structure, style, format, etc.). On the other hand, writers may actually have the requisite knowledge, but may have difficulty recalling and/or representing the knowledge. (489)

Expert professional writers made one meaning-related revision for every two surface changes; advanced college student writers made one for every three; and inexperienced college student writers made one for every seven. (492)

As a preface to a synthesis of findings of intervention research, it is perhaps useful to note that some research indicates that little emphasis is placed on revision in writing in American public schools. [article offers statistics about this claim]

Research on revision in writing is at a pivotal point. A view of revision that bgins to capture its potential complexity is developing. Research has documented the recursive and problem-solving nature of revision and has described how much writers revise, when they revise, and what kinds of revision operations they make. However, work on the cognitive aspects of the revision process is scant. Issues of how and when writers learn through revision remain virtually unexplored. . Little is known about the circumstances under which the reiviosn process is related to judgements of quality of writing, and intervention studies are just beginning to provide insight into ways of nurturing the development of revision knowledge and abilities. (497)

A crucial design factor is likely to be the extent to which new research examines revision in a broader context than it has in the past. […] The inescapable conclusion is that more research might be shaped to enlighten our knowledge about writers' revisions in relation to "what's needed," rather than merely describing revision operations that are done. (497)

Borrowed Sources:

Beach, R. (1976) Self-evaluation strategies of extensive revisers. *College Composition and Communication.* *27*, 160-164,

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Stallard, C. K. (1974). An analysis of the behavior of good student writers. *Research in the Teaching of English., 8* 206-218.

Vosniadou, S. & Brewer, W. F. (1987). Theories of knowledge of restructuring in development. *Review of Educational Research*, *57,* 51-67

West, W. W. (1967). Written composition. *Review of Educational Research*, *37*, 159-167.

Below I've color coded one of the entries from my reflective annotated bibliography into its five parts:

1. **the bibliographic entry**
2. **the terminology/key terms**
3. **the précis**
4. **the reflection**
5. **the quotables**

In the sample paragraph following the ref ann bib entry, I've used various sections of my entry to compose a unit of meaning (aka, paragraph) that includes a claim, pieces of evidence, and a number of related warrants. I make sure to include key terms where appropriate so that my use of terminology and the register of my language reflect the discourse of this disciplinary field. Accompanying the color-coded paragraph, I've included adjacent comment boxes to explicate how and why I made these compositional and rhetorical moves.

Fitzgerald, Jill. "Research on Revision in Writing" *Review of Educational Research.* 57.4 (Winter 1987): 481-506.

Coding System
Cognitive Theory
Error-Detection Method
Linear Model
Participant-Observer Method
Problem-Solving View
Process
Process-Tracing Method
Recursiveness
Revision
Simulation-by-Intervention Method
Stage Model
Subprocess

From a two decade period, his author compiles research studies, perspectives, and re-definitions about revision and its role in the improvement of writing. According to the author, these last twenty years of revision studies have reshaped the definition of meaningful revision to move beyond editorial actions. As the author states, "This paper presents a brief historical perspective on the development of the meaning of revision, presents findings from research on revision, and, finally, discusses limitations of the research" (481). Moreover, this survey of revision research consider various aspects of revision decision-making, including age, grade-level, expertise, and instructional response (aka, response to drafts). After summarizing and analyzing the revision studies an limitations, the author suggests further research studies that future composition/rhetoric researchers should pursue.

This article provides an historical viewpoint for my articles albeit one which needs updating since 1987. Along with articles from 1987 to the present, this information provides a framework to discuss revision and the types of assessment systems in which productive revision—beyond editorial actions (aka: surface characteristics such as spelling, punctuation, and sentence correction)—can take place. The point accrual system that I suggest offers students a course policy system in which they can take control of their earned grade and see the value in revisionary efforts. By reviewing

these methodologies of tracking revision habits, I can make a better argument for the types of classroom policies we might put in place to encourage, even instigate, revision.

If American public schools ask students to do little revision (and most of my students come from public schools) then incoming freshmen must be "unlearned" of the counter-productive habits that they were taught about revising in high school. If conditioned for twelve years not to revise, the freshman year composition course must place some re-conditioning structures in place to induce students to alter their normativized habits of textual-stagnation (Note to self: What would be the opposite term for revising in terms of writing? Textual stagnating/textual complacency/textual satisfying/ stifling/ impairing / ossifying/idling/constipating/fossilizing. I'll need to figure out this specialized antonym for revising/revision. Fallowing?

Quotables

[T]heory has not always mirrored the practitioner's belief that revision has a central role in writing. Early views of revision were theoretically dry and uninteresting. (481)

Most recently, Scardamalia and Bereiter (1986) coined the term "reprocessing" to refer to the metnal aspects of revision [...] Reprocessing "spans everything from editing for mistakes to reformulating goals. Revision is a special case of reprocessing, applied to actual texts" (790)

Revision means making any changes at any point in the writing process. It involves identifying discrepancies between intended and instantiated text, deciding what could or should be changed in the text and how to make dsired changes, and operating, that is, making the desired changes. Changes may or may not affect meaning of the text, and they may be major or minor. Also, changes may be made in the writer's mind before being instantiated in written text, at the teim text is first written, and/or after text is first written [list of authors contributing to this definition]. (484)

Over the last decade, particularly during the last [484] few years, methods of revealing individuals' knowledge of revision, as well as actual revision made on paper, proliferated. The development of methodology mirrored the 1970s' and 1980s' reconceptualization of revision as potentially major and significant in nature, not just editorial, as both process and product, and as a subprocess that could occur at any point in the writing process. Five clusters of research methods emerged: coding systems for categorizing revisions; process-tracing methods, including think-aloud techniques, questionnaires, interviews and taped self-evaluations; a particpant-observer method; a simulation by intervention method; and an error detection method. (484-485)

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A crucial design factor is likely to be the extent to which new research examines revision in a broader context than it has in the past. […] The inescapable conclusion is that more research might be shaped to enlighten our knowledge about writers' revisions in relation to "what's needed," rather than merely describing revision operations that are done. (497)

15

According to Jill Fitzgerald (1987) in "Research on Revision in Writing," these last twenty years of revision studies have reshaped the definition of meaningful revision to move beyond editorial actions. *By reviewing articles pertaining to revision from 1987 to the present, her research provides a framework to discuss revision and the types of assessment systems in which productive revision can take place; she moves us beyond the editorial activities of surface characteristics such as spelling, punctuation, and sentence correction. If as she claims that American public schools ask students to do little revision then incoming freshmen must be "unlearned" of the counter-productive habits that high schools conditioned them to do as they proceeded through the writing process.* Fitzgerald states:

> Over the last decade, particularly during the last few years, methods of revealing individuals' knowledge of revision, as well as actual revision made on paper, proliferated. The development of methodology mirrored the 1970s' and 1980s' reconceptualization of revision as potentially major and significant in nature, not just editorial, as both process and product, and as a subprocess that could occur at any point in the writing process. (484-485)

Fitzgerald's survey of revision research—ranging from process-tracing methods to error-detection methods--reinforces instructors' beliefs in the process of writing but, even if we make students aware of the processes and sub-processes of revision, we still need to offer them evaluation systems that incentivize them and induce them to apply these revisionary strategies.