

Sonoma State University
English Department
ENGL 587: Toward an Antiracist Rhet/Comp (Spring 2021)

“Creating academic spaces that are simultaneously challenging, loving, and healing can assist students in finding value in their educational journeys and developing the resiliency needed to persevere” (Acosta, n.p.).

“All language is the language of a community, be this a community bound by biological ties or by the practice of a common discipline or technique” (Perelman 1071).

Instructor Contact Information

Name: Dr. Megan McIntyre

Office Location

Office Telephone Number:

Email: mcintyme@sonoma.edu

Office Hours: Mondays, 3-5, Wednesdays, 4-5, Thursdays, 12-12:45, & by appt.

(Email is the best way to reach me; I’ll respond within 48 hours, likely much sooner.)

General Course Information

Class Days/Time: Wednesday, 5-7 pm

Classroom:

Course Description

Though writing studies as a specific discipline is somewhat new, it traces its roots back to the rhetorical education of the ancient world, from Ancient Greek and Roman philosophers/teachers to Chinese, East Asian, African, and Indigenous literacy practices. This course begins by examining both these ancient foundations and the more contemporary origins of the discipline, with a specific emphasis on what foundations are necessary for an antiracist discipline. We will also investigate how contemporary rhetorical and critical theory (including critical race theory, feminist theory, and cultural studies rhetorics) intersect with contemporary pedagogies and approaches (especially antiracist writing pedagogy, postpedagogy, and critical pedagogy), with a specific emphasis on asset-based teaching and antiracist classroom practices. Finally, we will grapple with what equity-based, asset-based, and antiracist classrooms look like in practice.

Course Goals and Student Learning Objectives

By the end of this course, students will be able to

- Trace the emergence of composition and rhetoric as a discipline and understand the complex and competing histories of the discipline
- Articulate how historical and contemporary theory informs contemporary pedagogy
- Understand how race, class, gender, and disability impact the teaching of writing
- Articulate equity-based, asset-based, and anti-racist approaches to teaching writing
- Synthesize multiple thinkers to articulate their own pedagogical approaches

Course Format and Instructional Methods

This course will be conducted almost entirely via face-to-face (Zoom) whole class discussion. Prior to most class meetings, I will post a brief introductory lecture on the week's topic; please view these before class.

During classes when synthesis papers are due, students who wish to will deliver their papers orally and remaining time will be devoted to discussions of themes that emerge from synthesis papers.

Required Texts/Readings

April Baker-Bell, *Linguistic Justice*

The remainder of our readings are available via Canvas or online.

Classroom Protocol

Readings should be completed and annotated before class begins.

Since we meet during dinnertime, feel free to eat during class.

I'd love to see your face during our Zoom sessions, but I **do not** require cameras to be on.

Attendance

Come to class. The best classes are also communities, and we can't build that community without you.

If you can't come to class, come talk to me about why.

Assignments

Synthesis Papers (2; 30% each): Compose and deliver 2 papers to the class via the Discussion Board or during our Zoom session in the week they are due. Papers will be one page, single-spaced. They can be no longer. And they shouldn't be much shorter. Beyond providing summary, these papers will focus on putting course readings (you may include both required and further reading if you wish) into conversation and tracing relationships between the various thinkers and commentaries studied in class. What themes or ideas are considered across texts? What connections seem important? What kinds of disagreements emerge? What key terms do one or more thinkers highlight? Students will provide a copy of their paper to each of their classmates via the Discussion Board. These papers are expected to be at least 700 words each and must discuss readings from at least 2 different class meetings. Font size must be nine or higher. As my grad school professor told me: "May the margins be ever in your favor."

Culminating Project (40%): As our course concludes, I'll ask you to choose a final project that is meaningful for you. If you're planning to teach writing in the near future, I recommend the "Teaching Philosophy & Practices" option, but you're welcome to choose either option or propose a culminating project that is meaningful to you. (Besides the two below, previous students have created autoethnographies, conducted surveys on a topic relevant to the course and shared their

findings, and developed a syllabus and course materials for a class they wish to teach in the future.)

- Teaching Philosophy & Practices: A teaching philosophy is a reflective discussion of assumptions about and motivations for teaching. For this course, successful teaching statements will discuss
 - Disciplinary and personal motivations for teaching writing
 - Assumptions about writing
 - Major theorists who have influenced your teaching philosophy
 - Classroom practices that evidence any or all of the above

Your teaching philosophy should be at least 2000 words and should include specific, formal citations of the work that you're building on or incorporating.

- Annotated Bibliography & Synthesis Essay: Annotated bibliographies offer the opportunity to explore a topic or set of topics. For this project you should
 - Annotate at least 6 sources; up to 3 of these may be works we read for our class
 - Summarize and evaluate these sources as part of the annotation
 - Write a 1000ish word essay that synthesizes the sources you examine; this essay should not offer your own position but rather put the sources you annotated in conversation with one another.

Grading

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

All major projects will be graded based on criteria crafted by the class as a whole. I am willing to look at and give feedback on any project besides the synthesis papers, though I'm happy to discuss ideas for those.

We will choose a due date for the Culminating Project together during week 2. If you need an extension, come talk to me. (I always say yes; I just want to understand what's happening, if you're comfortable sharing.)

I accept late work (even for the synthesis papers) but please, please come talk to me (or email me) before you fall behind.

Grading Contract

This course emphasizes that learning is a process best served by consistent reflection. Being successful in this course means engaging in the work via reflection, experimentation, and revision. It also means sharing your experiences with your peers and supporting one another as you learn. Each of our assignments is intended to support your development as a member of a community of learners and a (potential, future) teacher. So: if you do all the work in this class thoughtfully and to the best of your ability, you get an A. (Also: I give extensions. Please ask for one if you need it. You

don't need to explain why you need it, though I'm happy to listen if you want to tell me what's happening. And I promise I will say yes.)

Specifically, to earn an A in this course, you will

- Read and thoughtfully respond to assigned course readings.
- Engage in deep, ongoing reflection via weekly reflections
- Participate in class discussions via Zoom on a weekly basis (to the best of your ability and with the understanding that life happens and we're still in a pandemic)
- Meet due dates (which we'll choose together) and criteria (which we'll write together) for all assignments in the course (again, to the best of your ability and with the understanding that life happens and we're still in a pandemic).
- Give thoughtful, substantive feedback to your peers.
- Respond to feedback (from me and your peers) as you complete subsequent work in the class.

Basic Needs Support

SSU has a number of resources to help you if you're struggling with food or housing insecurity, including Lobo's Pantry (<https://www.facebook.com/LobosPantry/>), emergency housing support (<http://studentaffairs.sonoma.edu/emergency-housing-resources>), and access to CalFresh (<https://studentaffairs.sonoma.edu/student-resources/calfresh-outreach-program>). When we're on campus, I also always have food in my office (Nichols 344), including snacks (vegan and not) and quick meals. Please come and take what you'd like. If I'm not in my office, Kate in the English Department office can let you in to grab what you need.

University Policies

There are important University policies that you should be aware of:

Dropping and Adding: How to Add a Class (<http://www.sonoma.edu/registration/addclasses.html>) has step-by-step instructions. Registration Information <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students: If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Salazar Hall, Room 1049, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible. You can learn more about SSU's policy at Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

SSU Writing Center: The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS): CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well-being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Week 1: Introduction to the Discipline/Defining Writing Studies

Required

Adler-Kessner & Wardle, Naming What We Know, "Introduction" & "Concept 1" (via Canvas)

Tara Yosso, "Whose Culture has Capital?" (via Canvas)

Week 2: Introduction to the Discipline/Defining Rhet/Comp

Required

Victor Villanueva, "[Maybe a Colony](#)"

Malea Powell, "[Stories Take Place](#)"

Yancey, "[Made Not Only in Words: Composition in a New Key](#)"

Week 3: Historical Rhetorics/Rhetoric as a Weapon

Required

Plato, "[Phaedrus](#)" & "[Gorgias](#)"

Aristotle, *On Rhetoric*, 1.1-1.3 (via Canvas)

Xu, "The Use of Eloquence" (via Canvas)

Week 4: Historical Rhetorics/Rhetoric as a Tool

Required

"[Dissoi Logoi](#)"

Smith, "Markings of an African Concept of Rhetoric" (via Canvas)

Recommended

Isocrates, "[Against the Sophists](#)"

Week 5: Composition History I

Required

Iris Ruiz, *Reclaiming Composition*, Chapter 6 (via Canvas)

Jennifer Sano-Franchini, "Taking Time for Feminist Historiography: Remembering Asian/Asian American Institutional and Scholarly Activism" (via Canvas)

Week 6: Composition History II

Required

Iris Ruiz, *Reclaiming Composition*, Chapters 3 & 5 (via Canvas)

"[This Ain't Another Statement](#)"

Recommended

Damián Baca, "[Rethinking Composition](#)"

Week 7: PAPER DAY

Week 8: Pedagogies/Critical Pedagogy

Required

Paulo Freire, *Pedagogy of the Oppressed*, Chapters 2 & 3 (via Canvas)

González, "Decolonizing Chican@ Studies to Rehumanize Xican@ Youth Through Indigenous Pedagogies" (via Canvas)

Week 9: Pedagogy/Expressivist Pedagogies

Required

Peter Elbow, "Desperation Writing" (via Canvas)

Roeder & Gatto, *Critical Expressivism*, "Re-Imagining Expressivism" (via Canvas)

Week 10: Pedagogy/Anti-ableist Composition

Required

Christina Cedillo, "[What Does It Mean to Move?](#)"

Ella R. Browning, "[Disability Studies in the Composition Classroom](#)"

Cody Jackson, "[The Urgency of an Anti-Ableist Composition Studies](#)"

Week 11: Antiracist Futures/Storytelling

Required

Martinez, *Counterstory*, Chapter 1

Yam, "[Storytelling and Narratives in the Rhetoric Classroom](#)"

Corder, "Argument as Emergence, Rhetoric as Love" (via Canvas)

Recommended

Hattori & Ching, "[Reexamining the Between-World Trope in Cross-Cultural Composition Studies](#)"

Week 12: Antiracist Futures/Students' Right to Their Own Language

Required

[Students' Rights to Their Own Language Resolution](#) (just the resolution in the middle of page 1 of the document)

Vershawn Ashanti Young, "[Should Writers Use Their Own English?](#)"

Victor Villanueva, "[On the Rhetoric and Precedents of Racism](#)"

Recommended

Geneva Smitherman, "The Historical Struggle for Language Rights in CCCC" (via Canvas)

Week 13: Antiracist Futures/Linguistic Justice

Required

Baker-Bell, *Linguistic Justice*, Chapters 1-2 & 4-5

Week 14: Antiracist Futures/Multimodality

Required

Christina Cedillo, "[Diversity, Technology, and Composition: Honoring Students' Multimodal Home Places](#)"

Banks, "Scratch" (via Canvas)

Week 15: Antiracist Futures/Doing the Work in the Real World

Required

Condon & Young, *Performing Antiracist Pedagogy*, "[Introduction](#)"

Inoue, "[How Do We Language So People Stop Killing Each Other, Or What Do We Do About White Language Supremacy?](#)"

Recommended

Baker-Bell, "Dismantling Anti-Black Linguistic Racism in English Language Arts Classrooms" (via Canvas)

EXAM WEEK: PAPER DAY