

## Writing Majors Jim Nugent

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by Jim Nugent Department of Writing and Rhetoric Oakland University The meaning of the word "rhetoric" seems to differ depending on how the word is used and who's using it. You've probably heard politicians at some time or another dismiss the positions of their opponents as "mere rhetoric."

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Giberson, Greg, Jim Nugent, and Lori Ostergaard, ed. Writing Ma-jors: Eighteen Program Pro? les. Logan: Utah State UP, 2015. What does a

writing major look like? In *Writing Majors: Eighteen Program Profiles*, Greg Giberson et al. have compiled a diverse and detailed collection of answers to that question. The book's plural title, *Writing Ma-*

**Writing Majors: Eighteen Program Profiles, by Greg ...**

*Writing Majors: Eighteen Program Profiles*, by Greg Giberson, Jim Nugent, and Lori Ostergaard

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The writing major is among the most exciting scenes in the evolving American university. *Writing Majors* is a collection of firsthand descriptions of the origins, growth, and transformations of eighteen different programs. The chapters provide useful administrative insight, benchmark information, and even inspiration for new curricular configurations from a range of institutions. A practical ...

**Writing Majors av Giberson Greg Giberson, Nugent Jim ...**

Overview. The writing major is among the most exciting scenes in the evolving American university. *Writing Majors* is a collection of firsthand descriptions of the origins, growth, and transformations of eighteen different programs. The chapters provide useful administrative insight, benchmark information, and even inspiration for new curricular configurations from a range of institutions.

**Writing Majors: Eighteen Program Profiles by Greg Giberson ...**

Jim Nugent - Oakland University *Writing Majors: Eighteen Program Profiles* [Greg Giberson, Jim Nugent and Lori Ostergaard]. The writing major is among the most exciting scenes in the evolving American university. *Writing Majors* is a collection of firsthand descriptions of the origi *Writing Majors* Jim Nugent - deroonvof.nl

**Writing Majors Jim Nugent**

Jim earned his Ph.D. at Michigan Technological University in Rhetoric and Technical Communication. He holds a master's degree in English studies/technical writing from Illinois State University, and a bachelor's degree in math and computer science from the University of Illinois at Urbana-Champaign.

The writing major is among the most exciting scenes in the evolving American university. *Writing Majors* is a collection of firsthand descriptions of the origins, growth, and transformations of eighteen different programs. The chapters provide useful administrative insight, benchmark information, and even inspiration for new curricular configurations from a range of institutions. A practical sourcebook for those who are building, revising, or administering their own writing majors, this volume also serves as a historical archive of a particular instance of growth and transformation in American higher education. Revealing bureaucratic, practical, and institutional matters as well as academic ideals and ideologies, each profile includes sections providing a detailed program review and rationale, an implementation narrative, and reflection and prospection about the program. Documenting eighteen stories of writing major programs in various stages of formation, preservation, and reform and exposing the contingencies of their local and material constitution, *Writing Majors* speaks as much to the "how to" of building writing major programs as to the larger "what," "why," and "how" of institutional growth and change.

The writing major is among the most exciting scenes in the evolving American university. *Writing Majors* is a collection of firsthand descriptions of the origins, growth, and transformations of eighteen different programs. The chapters provide useful administrative insight, benchmark information, and even inspiration for new curricular configurations from a range of institutions. A practical sourcebook for those who are building, revising, or administering their own writing majors , this volume also serves as a historical archive of a particular instance of growth and transformation in American higher education. Revealing bureaucratic, practical, and institutional matters as well as academic ideals and ideologies, each profile includes sections providing a detailed program review and rationale, an implementation narrative, and reflection and prospection about the program. Documenting eighteen stories of writing major programs in various stages of formation, preservation, and reform and exposing the contingencies of their local and material constitution, *Writing Majors* speaks as much to the "how to" of building writing major programs as to the larger "what," "why," and "how" of institutional growth and change.

Edited by four nationally recognized leaders of composition scholarship, *Composition, Rhetoric, and Disciplinarity* asks a fundamental question: can Composition and Rhetoric, as a discipline, continue its historical commitment to pedagogy without sacrificing equal attention to other areas, such as research and theory? In response, contributors to the volume address disagreements about what it means to be called a discipline rather than a profession or a field; elucidate tensions over the defined breadth of Composition and Rhetoric; and consider the roles of research and responsibility as Composition and Rhetoric shifts from field to discipline. Outlining a field with a complex and unusual formation story, *Composition, Rhetoric, and Disciplinarity* employs several lenses for understanding disciplinarity—theory, history, labor, and pedagogy—and for teasing out the implications of disciplinarity for students, faculty, institutions, and Composition and Rhetoric itself. Collectively, the chapters speak to the intellectual and embodied history leading to this point; to questions about how disciplinarity is, and might be, understood, especially with regard to Composition and Rhetoric; to the curricular, conceptual, labor, and other sites of tension inherent in thinking about Composition and Rhetoric as a discipline; and to the implications of Composition and Rhetoric's disciplinarity for the future. Contributors: Linda Adler-Kassner, Elizabeth H. Boquet, Christiane Donahue, Whitney Douglas, Doug Downs, Heidi Estrem, Kristine Hansen, Doug Hesse, Sandra Jamieson, Neal Lerner, Jennifer Helene Maher, Barry Maid, Jaime Armin Mejía, Carolyn R. Miller, Kelly Myers, Gwendolynne Reid, Liane Robertson, Rochelle Rodrigo, Dawn Shepherd, Kara Taczak

*Writing Program Architecture* offers an unprecedented abundance of information concerning the significant material, logistical, and rhetorical features of writing programs. Presenting the realities of thirty diverse and award-winning programs, contributors to the volume describe reporting lines, funding sources, jurisdictions, curricula, and other critical programmatic matters and provide insight into their program histories, politics, and philosophies. Each chapter opens with a program snapshot that includes summary demographic and historical information and then addresses the profile of the WPA, program conception, population served, funding, assessment, technology, curriculum, and more. The architecture of the book itself makes comparison across programs and contexts easy, not only among the programs described in each chapter but also between the program in any given chapter and the reader's own program. An online web companion to the book includes access to the primary documents that have been of major importance to the development or sustainability of the program, described in a "Primary Document" section of each chapter. The metaphor of architecture allows us to imagine the constituent parts of a writing program as its foundation, beams, posts, scaffolding—the institutional structures that, alongside its people, anchor a program to the ground and keep it standing. The most extensive resource on program structure available to the field, *Writing Program Architecture* illuminates

structural choices made by leaders of exemplary programs around the United States and provides an authoritative source of standard practice that a WPA might use to articulate programmatic choices to higher administration. Contributors: Susan Naomi Bernstein, Remica Bingham-Risher, Brent Chappelow, Malkiel Choseed, Angela Clark-Oates, Patrick Clauss, Emily W. Cosgrove, Thomas Deans, Bridget Draxler, Leigh Ann Dunning, Greg A. Giberson, Maggie Griffin Taylor, Paula Harrington, Sandra Jamieson, Marshall Kitchens, Michael Knievel, Amy Lannin, Christopher LeCluyse, Sarah Liggett, Deborah Marrott, Mark McBeth, Tim McCormack, John McCormick, Heather McGrew, Heather McKay, Heidi A. McKee, Julianne Newmark, Lori Ostergaard, Joannah Portman-Daley, Jacqueline Preston, James P. Purdy, Ben Rafoth, Dara Regaignon, Nedra Reynolds, Shirley Rose, Bonnie Selting, Stacey Sheriff, Steve Simpson, Patricia Sullivan, Kathleen Tonry, Sanford Tweedie, Meg Van Baalen-Wood, Shevaun Watson, Christy I. Wenger, Lisa Wilkinson, Candace Zepeda

This book explores the dedication of the New American Colleges & Universities to the purposeful integration of liberal education, professional studies, and civic engagement through the performing, literary, and visual arts. Examples of course level and programmatic integration of the arts are discussed from both an applied practice-based approach and a philosophical framework that posits student benefit from exploring, experiencing and envisioning creativity in their future professions. The authors believe that the development of professional skills in combination with the theoretical aspects of liberal arts curriculum, which traditionally includes music, theatre, art and literature, provides a high quality undergraduate educational experience that uniquely prepares students for adaptability in their careers and engaged citizenship grounded in the ability to think creatively, critically, and ethically.

Ecologies of Writing Programs: Profiles of Writing Programs in Context features profiles of exemplary and innovative writing programs across varied institutions. Situated within an ecological framework, the book explores the dynamic inter-relationships as well as the complex rhetorical and material conditions that writing programs inhabit—conditions and relationships that are constantly in flux as writing program administrators negotiate constraint and innovation.

The Naylor Report on Undergraduate Research in Writing Studies combines scholarly research with practical advice for practitioners of undergraduate research in writing studies, including student researchers, mentors, and program administrators. Building upon the 1998 Boyer Commission Report, Reinventing Undergraduate Education, this book provides insight into the growth of undergraduate research over the last twenty years. Contributors demonstrate how undergraduate research serves students and their mentors as well as sponsoring programs, departments, and institutions. The Naylor Report also illustrates how making research central to undergraduate education helps advance the discipline. Organized in two parts, Part I focuses on defining characteristics of undergraduate research in writing studies: mentoring, research methods, contribution to knowledge, and circulation. Part II focuses on critical issues to consider, such as access, curriculum, and institutional support.

Researching Writing is an accessible, informative textbook that teaches undergraduates how to conduct ethical, authentic research in writing studies. The book introduces students to the research approaches used most often and offers a course framework for professors creating or teaching research courses themselves. Author Joyce Kinkead lays out the research process, including finding and defining questions, planning, and starting the research. Expository content introduces the language and methods of writing research, and specific methods are demonstrated in published examples, illustrating student work using student work and showing that it is possible for students to join the scholarly conversation in writing studies. Other features include student activities, instructor resources, student resources, and links to external content on journal websites, digital publications, YouTube, and similar work. The first-ever textbook for research methods in writing studies for undergraduates, Researching Writing takes a hands-on approach that excites and engages students in the depth and complexities of research and will influence the creation of courses in new writing majors as the field continues to grow.

The development of online learning environments has enhanced the availability of educational opportunities for students. By implementing effective curriculum strategies, this ensures proper quality and instruction in online settings. The Handbook of Research on Writing and Composing in the Age of MOOCs is a critical reference source that overviews the current state of larger scale online courses and the latest competencies for teaching writing online. Featuring comprehensive coverage across a range of perspectives on teaching in virtual classrooms, such as MOOC delivery models, digital participation, and user-centered instructional design, this book is ideal for educators, professionals, practitioners, academics, and researchers interested in the latest material on writing and composition strategies for online classrooms.

Design Discourse: Composing and Revising Programs in Professional and Technical Writing addresses the complexities of developing professional and technical writing programs. The essays in the collection offer reflections on efforts to bridge two cultures—what the editors characterize as the “art and science of writing”—often by addressing explicitly the tensions between them. Design Discourse offers insights into the high-stakes decisions made by program designers as they seek to “function at the intersection of the practical and the abstract, the human and the technical.”

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