Teaching Philosophy

As an instructor I challenge students to explore the complexities of writing, language and persuasion with the goal of affording student writers the ability to shift to meet the needs of various rhetorical situations. I invite students to take on practices of writing that extend beyond the boundaries of what they are readily comfortable and familiar with. By promoting contact with boundary situations, spaces of uncertainty, I prompt students to learn how to learn—a process of bringing their current writing practices into conversation with indeterminate situations that hold the promise of alternative modes of performance and thought.

I foreground for my students that writing is not a subject that can be definitively known or “mastered.” Over against attempts to master or stabilize writing and performance, I forward writing as a mode of inquiry that unfolds as an ever on-going investigation into persuasive approaches. Writing within my courses, then, becomes a mode of questioning that seeks to find alternative and new ways to cope with recurrent situations. Attending to writing as a mode of questioning reveals to students that I am no more a “master” of writing than they are, creating the possibility for students to engage my courses as *writers*, rather than mere students, committed to exploring the multivalent nature of language and what it means to write and persuade.

One persistent challenge that I set forth in my first-year-writing courses is a provocation that the genres, modes and discourses that *matter* to students may operate outside the walls of the classroom. Following the work of Jody Shipka and Geoffrey Sirc, students consider what it would mean to perform for an audience beyond the instructor, a process that allows them to shift, fuse, or even transform academic norms. Addressing an outer audience necessarily entails an exploration of the operant modes of composing, and styles of performance, at play within the communities students seek to address. Having analyzed the rigors of a distinctive community, student writers partake in and adapt to forms of composing that branch beyond conventionalized texts or academic registers.

To further expand the available means of persuasion my courses actively engage scholarship from the field of Rhetoric and Writing Studies. RWS disciplinary materials aid students in working through questions concerning the nature of language, culture, race and technology. Scholarship addressing the nature of standard language ideology and multilingualism, in particular, open up an environment wherein students can explore the role language plays in their civic, personal and academic lives, while also promoting experiments in code-meshing practices—affording opportunities for modes of expression typically bounded off from academic contexts.

Alongside experiments in code-meshing, engagement with scholarly materials allow students to cultivate a more complicated relationship with technology, whereby students question their taken-for-granted roles with(in) composing technologies. To aid students in processes of negotiating different modes of composing, my courses work with new and evolving media. In my second semester FYC course I call upon students to compose with digital video not only as a way of experimenting with more contemporary modes of composition, that operate outside of strictly verbal or directive appeals, but also as an opportunity to develop the ability to adapt to

distinctive practices that differ from the conventional and familiar.

Notes

🡪 show you are self-reflexive

ability to teach multiple courses/areas in the field

what (clear statement of action) you do, why (anchor/align yourself with other scholars) you

do, and how (examples) you do

not too much theory 🡪 research statement is place for theory to be explicated

if only taught FYC, be clear that you can teach advanced composition, etc. bring up

hybrid/online teaching, indicate hybrin/online experience

a little bit of redundancy for those going through the packet quickly

when do a lot of multimodal/alternative make sure to drop in that you also address traditional

writing, etc. preparing them to write an essay in the history course.

Traditional and emerging.

How do you deal with diversity?

🡪 Rhetoric and Comp vs. RWS (can use RWS b/c it’s apparent what it is)