

**AUBURN UNIVERSITY
SYLLABUS**

1. **Course Number:** CTSE 5020/6020*
 Course Title: Rhetoric and Composition for Teachers
 Credit Hours: 3 semester hours
 Prerequisites: Junior Standing
 Corequisites: None
2. **Date Syllabus Prepared:** December 2004. Updated August 2010 by Dr. Alyson Whyte.
3. **Text:** Ostrum, H., Bishop, W., & Haake, K. (2000). *Metro: Journeys in writing creatively*. New York: Longman.

Anderson, J. (2007). *Everyday editing: Inviting students to develop skill and craft in writers workshop*. Portland, ME: Stenhouse. Bring this text when notified in advance.

Burke, J. (2001). *Illuminating texts: How to teach students to read the world*. Portsmouth, NH: Heinemann. Bring this text when notified in advance.

Overmeyer, M. (2009). *What student writing teaches us: Formative assessment in the writing workshop*. Portland, ME: Stenhouse. Bring this text when notified in advance.

4. **Course Description:**

Introduction to the teaching of writing as an integral part of a unified curriculum involving all aspects of the communication skills. Course is conducted in workshop/studio format. Examination of theories of rhetoric and composition, empirical research related to these, and implications for teaching in middle/high school classrooms.

5. **Course Objectives:**

As a result of their work in this course, students will be better able to . . .

1. compose through recursive invention, drafting, and revision
2. recognize the importance of purpose, occasion, and audience to written and spoken discourse
3. demonstrate facility composing, including the activities of invention, drafting, revision, editing, and publishing
4. demonstrate understanding of writing as a social, rhetorical, linguistic, and expressive activity
5. compare and contrast principles of classical rhetoric, the current traditional paradigm, and contemporary rhetorical theory

*Graduate students enrolled in the CTSE 6020 section of this course must make an appointment during office hours on or before September 20 to negotiate a graduate assignment tailored to each graduate student's interests and needs.

6. recognize the roles of writing across the curriculum and of writing in the academic disciplines
7. demonstrate a knowledge of grammatical systems and their relationship to the teaching of writing
8. demonstrate usage of standardized edited academic U.S. English, to include clarity of enunciation and expression, and demonstrate understanding of regional and ethnic language variation as expression of cultural diversity in the U.S.
9. demonstrate preparedness to teach writing to students who are speakers of languages other than English
10. understand interrelationships among writing, reading, speaking, listening, graphic representation, and viewing as part of the acquisition of communication skills
11. become aware of the role of a positive learning climate in enhancing learning in a student-centered classroom, where (1) every student is recognized as literate and (2) the teacher's and group's success depend on *every* student's achievement of high expectations.
12. use group interaction to provide constructive feedback on classmates' writing in progress and to compose collegially or collaboratively in the language arts
13. display evidence of knowledge of current educational issues and trends and of professional literature, research, organizations, and other resources for continuing professional development in English education
14. apply 1-13 above in reciprocal, equal-status interaction with a high school senior as the Auburn University student's learning partner as the Auburn University student begins her/his apprenticeship as a professional.

6. Course Content and Schedule:

****See separate orientation handout for assignments and their due dates.** This handout will be distributed the second CTSE 5020/6020 class session, August 26, following finalization at a department meeting 3:00 p.m. on August 19 of the faculty at the participating school that is hosting the writing partners project (for description of this project, see "Course Requirements/Evaluation") below).**

Weeks	<i>Perspectives on Teaching Writing; Rhetoric and Writing</i>
1-2	Seeing writing in a social context. Seeing language as action through speech and writing with purpose and intentions; discourse plans evident in planning in speech and writing; invention and revision exercises; rhetoric and context.
Weeks	<i>The Classroom as Workshop/Studio, Reading and Writing, and Writing Assignments</i>
3-4	Structuring a classroom workshop/the classroom as a studio environment; work
(and	groups and collegial or collaborative learning (setting up work groups; pedagogical
5-15)	factors related to work groups; social affiliation in work groups; computers and work

groups; grading group participation; teacher intervention). The psychology of reading and writing; models and writing; integrating reading and writing. Designing writing assignments; developing sequenced assignments; collaborative assignments. Writing across the curriculum; writing in the disciplines; relating writing to the wider society.

Weeks *Stylistics; Grammar; Unstandardized English; Teaching Writing to Speakers of Other*

5-8 *Languages*

The problem of defining style; the sociology of stylistics; style and multimodal text. Why a teacher should know about grammar; grammar or grammars; teaching grammar in the context of writing instruction. Language variation and code-switching; African American Vernacular English (AAVE) and written discourse, Latino Englishes and written discourse, and rural Southern language and written discourse. School writing and the student who is a native speaker of language(s) other than English.

Weeks *Culturally Relevant Teaching*

9-12 Secondary school and university students' home and school literacies; relating students' composing processes to composed products and to future composing; structuring speech and writing; access to the language and culture of power; implications for teaching.

Weeks *Assessing Writing; Ethos as a Teacher-Writer*

13-15 Validity; reliability; evaluating under curriculum constraints. Scoring student papers (setting anchor scores; conducting the reading); portfolio grading. Your ethos at this point in your professional trajectory as a writer who is a prospective teacher of English language arts/as a prospective English language arts teacher who writes.

7. **Course Requirements/Evaluation:**

The course is built around a series of tasks that are each to be completed in good faith. Late submission of assignments may result in a lower grade. Each class member is expected to participate in the workshop/studio assuring maximum benefit for all involved to enhance ownership. It is assumed that as English Education majors you will have carefully edited your work before you present it as a final product.

1. Invention, revision, and publication: Publication and celebration are integral parts of culturally relevant writing instruction. Through the workshop/studio setup, you will write numerous invention exercises, develop three 8-15 page pieces beyond initial versions of the writing, respond to classmates' writing in progress, and publish three professional-quality writings (personal essays and article and/or fiction) as preparation for working with adolescents in the classroom, either high school, junior high, or middle school.
2. Collaborative/collegially written fiction/essay. In a group of 4-5 writers, you will write and then produce a performance of an experimental, collaboratively or collegially written text.

3. Biweekly audits. You will write audits to me describing your progress toward the course portfolio. You must attend two writing conferences outside of the scheduled class meeting time on agreed-upon dates; there will be sign-ups for when you can commit to be available on these dates distributed at the second class session, August 26 (once everyone's semester course schedules have stopped changing after the fifth day of fall semester classes at the university, August 24). These writing conferences are the equivalent of a midterm exam, and missing some or all of a required writing conference may result in failure of the course.
4. Portfolio: The portfolio in this class is intended to show how you have grown as a writer and teacher of writing, that you have taken risks to achieve range in form and stance as well as content, that you have reflected on your own writing and on classmates' writing, and that you have written high-quality personal essay(s) and article(s) or fiction during this semester. You will develop and revise an extensive formal, academic written argument for your achievement of the portfolio criteria. That written argument will accompany three to five artifacts of your writing to constitute the course portfolio. The portfolio provides experience of one way that portfolios can be used for self-evaluation as well as assessment of learning to write by peers and by the instructor.
5. Writing partners. This requirement involves a digital introduction of ourselves that we will need to create as a class and then three cycles of correspondence with a high school senior about (1) what the senior has to tell you about what, in your writing partner's view, you need to understand to teach high school writing in the subject area of English language arts—and if you like, also to be prepared to teach high school seniors in general; (2) what your writing partner asks you about what college writing is like; (3) your and your high school senior writing partner's exploration of and reflection on your unique and, perhaps, intersecting writing lives, challenges, and milestones; (4) other professionally appropriate, encouraging and educative topics you and your high school senior writing partner generate. These letters will be read by me, and you'll receive feedback from me in conference with the high school seniors' English teacher about your letters to your writing partners. Class on December 2 is the equivalent of a midterm exam. It will be held at your writing partners' school campus, and we will be responsible for all logistics, including programs and food, for this event. Missing class on that day is the equivalent of missing a midterm exam and may result in failure of the course. Note: You will need to already know or to gain control of MLA style, which is the required style for the students who will be your writing partners for their work in their senior English class.
6. 10-page maximum paper on professional reading. You will develop this individual paper late during the course in collaboration with your classmates as you read the Anderson, Burke, and Overmeyer texts for the course. There will be invention and revision support before the final scoring of this paper.

Evaluation:

All tasks must be completed satisfactorily to earn a passing grade for the course.

The following scale will apply: A = 90% and above, B = 80-89%, C = 70-79%, D = 60-69%, F = up to 59%.

There is perhaps no more responsible position than teaching, whether behind a lectern, in a class organized as a workshop or studio, in a small group—or at a dinner table. In grading the course assignments, I will resist grade inflation. I've found that this way students are more likely to improve, and grades are just as high at the end of the course because of that improvement.

<u>Class Activities</u>	<u>Weight</u>
Class attendance and participation	30%
(including participation in group work and completion of drafts, informal style and revision exercises, response to peer drafts, letters to your writing partner, and so on)	
Final Writing Portfolios	40%
(15% of this 40% will be assigned for the quality of your writer's decisions. I'm encouraging you in this advanced writing workshop to experiment, to take risks with and extend your writing; I will make this evaluation based on my knowledge of you as a writer, developed over the course of the term. 25% of this 40% will be assigned for the quality of your final drafts and process cover sheets. Evaluation of the final drafts and cover sheets will depend on a formal written academic argument by you that characterizes <i>growth</i> as a writer, <i>range</i> in the form as well as subject matter of your writing, <i>high-quality writing</i> , and <i>reflection on your own and on your others' writing (or other criteria negotiated by and adopted at midterm by the instructor and the class)</i> . Your final draft of this written argument will be included in the portfolio together with three to five artifacts that document your accomplishments—growth, range, high-quality writing, and reflection on your own and others' writing—over the course of the entire semester. The writing portfolio may include your invention exercises, revision exercises, drafts, and revisions.)	

Ten-page (maximum) paper synthesizing your professional reading and the course's content. 30%

8. Class Policy Statements:

Participation: Students are expected to participate in all class discussions and participate in all exercises. It is the student's responsibility to contact the instructor if assignment deadlines are not met. Students are responsible for initiating arrangements for missed work.

In this workshop/studio classroom you are responsible for *every* one of your classmates' achievement of high expectations as well as for your own. That means, for example, you will be expected to actively participate in brainstorming, refining, and upholding strategies to support every member of the class' success in the course.

Attendance: Because you are responsible for the success of the workshop format, attendance is expected. You are also responsible for notifying me, and, where appropriate, your response group, when you cannot be in class.

In a collaborative writing workshop classroom like ours, *attendance is essential*. If you expect to miss more than one week of class time this term, I suggest you enroll in another course this term since extended absences from this one will surely affect your grade. Equally, random or spotty attendance or regularly arriving late, leaving early, or being unprepared will indicate that you've enrolled in the wrong class at the wrong time of your life. My best advice is to simply try at all costs not to miss a single class.

So that discussions are fruitful and you can complete the four writing workshop sequences successfully and with joy within a single semester, you should read and write all required material before the class when it is due. Do not fall behind, or you will be sorry!

When you would like to document the reason for an absence, you must give me your documentation the day when you return to class following that absence. See the *Tiger Cub* for circumstances when it is to your advantage to document the reason for absence.

Unannounced quizzes: There may be unannounced quizzes in this class.

Accommodations: So that we can make this a positive and comfortable learning experience, students who need accommodations are asked to arrange a meeting during office hours by the second week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternative time can be arranged. To set up this meeting, please contact me by e-mail. Bring a copy of your Accommodation Memo and an Instructor Verification Form to the meeting. If you do not have an Accommodation Memo but need accommodations, make an appointment with the Program for Students with Disabilities at 1244 Haley Center, 844-2096 (V/TT).

Honesty Code: The University Academic Honesty Code and the *Tiger Cub* Rules and Regulations pertaining to Cheating will apply to this class. Please note, failing to cite sources and characterizing texts by others which you have not read are instances of academic dishonesty.

If you have any doubt about whether something should be cited or whether it is academically honest to rely on another writers' words or ideas in your writing, I expect you to check with me before you turn in the written work associated with the concern.

Professionalism: As faculty, staff, and students interact in professional settings, they are expected to demonstrate professional behaviors as defined in the College's conceptual framework. These professional commitments or dispositions are listed below

- Engage in responsible and ethical professional practices
- Contribute to collaborative learning communities
- Demonstrate a commitment to diversity
- Model and nurture intellectual vitality

9. Justification for Graduate Credit

This course provides an opportunity for graduate students to develop an in-depth understanding of how the formal organization of the English language arts classroom can further students' achievement in rhetoric and composition.

****I am indebted to Associate Professor Barbara Ash, Auburn University, Auburn, Alabama; Professor Wendy Bishop (deceased), The Florida State University, Tallahassee, Florida; Ann Guido, MFA, Teacher, Department of English, Catalina Foothills High School, Tucson, Arizona; Anne-Marie Hall, Ph.D., Director, Writing Program, Department of English, University of Arizona, Tucson, Arizona; Associate Professor Telford Work, Westmont College, Montecito, California; and Associate Professor Cindy Bowman, Ashland University, for content of this syllabus.****