

## COURSE INFORMATION

### CTSE 5020/6020 Rhetoric and Composition for Teachers Fall 2011

ROOM: 2461 Haley Center  
TIME: Tuesdays and Thursdays 9:30-10:45  
INSTRUCTOR: Alyson Whyte  
OFFICE: 5076 Haley Center  
OFFICE PHONE: 844-6889 (let it ring a while for voicemail)  
OFFICE HOURS: Mondays and Tuesdays 12:45-2:15 p.m. and by appointment  
HOME PHONE: 737-3052 (after 8 a.m. and before 8 p.m.)  
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#### FIRST THINGS FIRST:

##### “The Social Contract”

- My teacher will try to get to know me as an individual.
- My teacher will care about me.
- My teacher will address my interests in some way (either outside or inside the classroom).
- My teacher will assist me to learn and will work hard to make sure I have learned.
- My teacher will be passionate about the subject and about teaching.

Any time you feel I am not keeping these commitments to you as your teacher, *please tell me* (privately, so that we can problem-solve, and *as soon as you're aware*, so we have sufficient time left during the semester to do something to address this).

#### COURSE DESCRIPTION:

Apart from the very wide range of courses that you choose among for your one writing course in the English department beyond freshman comp, this course is the only course during your English education major that focuses on the related disciplines of rhetoric and composition to prepare you to teach writing grades 6-12.

*The main part of the course: your own writing life.* For decades, respected writing teachers across the U.S. have claimed fervently that teachers who are writers themselves teach writing better than teachers who do not write. That proposition is validated by comparison-based (quantitative) and qualitative studies.

So far my eleven years at Auburn, most of our English education majors are lovers of literature. Some, but not most, come to the major with already-established active writing lives. No 15-week course can do 10 or 15 things in enough depth for those many topics to become integrated with your prior experience, meaningful, and lasting for you. The aim of this course is to do one thing—despite the constraints of a single semester's time—in real depth: Help you develop original writing, primarily nonfiction prose.

A good subtitle for this main part of the course (40% of your course grade) would be *lifewriting*. Initially we will write together on common prompts and then, as you develop your essays, I will assign individual or group exercises to help writers expand and amplify drafts. Overall in this course there will be frequent opportunities for drafting, revision, and editing. You will learn to analyze and enhance your own writing process and analyze and evaluate your own, your peers', and professional writing in order to learn more about writing conventions, revision options, stylistic alternatives, and audience expectations.

Your primary texts for this main part of the course are three papers you write based on invention, revision, and style assignments taken from *Metro: Journeys in Writing Creatively*. I strongly encourage you to use both primary research (interviews, site visits, etc.) and secondary research (references to printed sources) in your essays. For your fourth and final project for this main part of the course, you'll also complete an Autobiography Box writing exercise in *Metro* with a partner or collaborative writing group.

I will expect you to keep your informal (but word-processed) class writings in a class writing notebook. Please use a large (at least 2-inch and some students end up preferring 3-inch) three-ring notebook with a "view" cover (the transparent covers under which you can slip such things as photographs and pieces of paper. These writings in your class writing notebook will include assigned exercises from *Metro* and any self-initiated writings that you complete. We will write together during almost every class session; in-class writings may be, but don't need to be, retyped. Also, keep your own notes on the progress of each paper to help you compile an accurate writing process cover sheet. You will submit your work for evaluation in a class portfolio at the end of the term.

Paper options (you may develop your topic out of any of these exercises or construct a composite from leads developed while responding to several prompts) are

*Paper 1:* Writing about Food and Family (2.3); The Power of Names (2.11); The Nonexistent Relative (2.25); Building Character (3.7); Pardon Me Your Nemesis is Showing (3.8); Listing and Memory (2.29); complete at least one writing from each, plus revisions.

*Paper 2:* Reading Home (1.6); Travels with the Essay (1.10); Places and Things (2.5); Beginning with Nostalgia: Lost Childhood Places (2.6); The Text(ure) of Public Places (2.8); complete at least one writing from each, plus revisions.

*Paper 3:* Reading Your Times: When You Came to Be (1.5); History as a Collaboration of Fact and Imagination (1.12); Writing from Expertise (2.10); complete at least one writing from each, plus revisions.

*Combinatorial-collaborative writing:* Writing from your Autobiography Box (5.5). Complete group-designed sequence.

All class members will share copies of papers with class response groups to gather ideas for revision. Each class member will share a Professional Draft of Paper 2 in a Full Class Workshop and of Paper 3 in a 1/3 Class Workshop. We will discuss these texts, focusing, again, on writers' strategies as we offer revision suggestions and discuss style options.

Overall, then, in this main part of the course you should expect to write frequently, including primary and secondary research; to "read like a writer"; to be willing to make and take advantage of revision suggestions; to work to develop your own varied and personally valuable writing; and to attend and participate fully in the writers' workshop classroom.

*Secondary aims of the course: Developing a classical rhetorical ear and lexicon; developing a technology for teaching standardized conventions of academic edited English; and developing a teacherly stance as writing partner with several grade 6-12 students.* Together with the main course focus, your own writing life, you'll read and study Farnsworth's *Classical English Rhetoric* and Jeff Anderson's *Everyday Editing* in an out-of-class, weekly professional reading and study group. You are responsible for forming a study group of five (five students in the group, no exceptions) by August 26 that will meet weekly outside of class:

- to have read, on an agreed-upon schedule, and to review and discuss these two texts in preparation for Midterm I, the fifth week of the semester, on Anderson pages 1-46 and Farnsworth pages 1-96. Writing 2-page individual written reflections on these readings will be required preparation for this midterm examination (25% of your course grade).
- to have read, on an agreed-upon schedule, and to review and discuss these two texts in preparation for Midterm II, the tenth week of the semester, on Anderson pages 1-46 and Farnsworth pages 1-249. Writing 2-page written reflections on these readings will be required preparation for this midterm examination (25% of your course grade).
- to design and teach during class a sequence of editing lessons employing Anderson's approach to teaching the conventions of standardized edited academic English (5% of your course grade).
- to write and reply to letters as often as every two weeks between you and several grades 6-12 writing partners about your and your partners' reading and writing lives. Writing 2-page written reflections on your Writing Partners experience in relation to your professional reading and/or 5020 writing experiences will be required (5% of your course grade).

*Learning objectives that as a responsibility to the College must be met in good faith.* The following 13 course objectives I will keep track of for you (Isn't that nice?). As a result of their work in this course, students will be better able to. . .

1. demonstrate knowledge of the writing process including the stages of prewriting, drafting, revising, editing, and publishing, and the role of writing across the curriculum. **ELA (1)(a)2**
2. develop an understanding of writing as a social, rhetorical, linguistic, and expressive activity
3. compare and contrast principles of classical rhetoric, the current traditional paradigm, and contemporary writing theory
4. develop a knowledge of grammatical systems and their relationship to the teaching of writing **ELA(1)(a)1**
5. demonstrate usage of standard American English, to include clarity of enunciation and expression and understanding of regional and ethnic dialects as expressions of cultural diversity in America **ELA(1)(a)1**
6. experience writing as process through prewriting, drafting, and revision **ELA(1)(a)2**
7. recognize the role of writing across the curriculum **ELA(1)(a)2**
8. recognize the importance of purpose, occasion, and audience on written and spoken discourse **ELA(1)(a)3**

9. demonstrate knowledge of teaching students whose first language is not English **PS2(b)(1)(iv)**
10. understand interrelationships among writing, reading, speaking, listening, and viewing as part of the acquisition of communication skills **ELA(1)(a)8**
11. become aware of the role of a positive learning climate in enhancing learning in a student-centered classroom in which individual differences are respected **PS2(b)(2)(i)**
12. use group interaction for collaborative learning in the language arts **ELA(2)(a)8**
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 **PS2(f)(1)(i),(ii)**

## TEXTS AND SUPPLIES:

### Required:

Ostrum, H., Bishop, W., and Haake, K. (2001). *Metro: Journeys in writing creatively*. New York: Longman.

Farnsworth, W. (2011). *Farnsworth's classical English rhetoric*. Boston, MA: Godine.

Anderson, J. (2007). *Everyday editing*. Portland, ME: Stenhouse.

Three-ring notebook (2-inch width, "view" cover)

You should also make sure that you have access to a good electronic or print college dictionary, a usage handbook, a word processor, and a photocopy machine.

You are responsible for quite a bit of photocopying expense for this class. In order to share your writing with your peers (and to help me have a sense of your progress as a writer throughout the semester), I expect you to regularly copy your drafts-in-progress. For our Full Class Workshop of paper 2, you'll bring approximately 30 copies of your essay to share with class members. For the 1/3 Class Workshop and other small-group work, you'll repeatedly provide six to ten copies of essays, enough for one per member of the group and for a copy for me. All writing workshop Full Breath, Professional, and Portfolio-level Drafts (see drafting sequence below) and all Process Cover Sheets need to be word-processed for your readers. A word-processed paper always receives a more comprehensive reading; it's to your benefit to provide this quality copy.

## HONESTY CODE:

It is College policy that "the University Academic Honesty Code and the Tiger Cub Rules and Regulations pertaining to Cheating will apply to this class." Please note, I adhere to the Auburn policy on plagiarism and on academic integrity **at all of the draft stages** of your writing. Failing to cite sources, including when you have made syntactic changes to the original text, constitutes academic dishonesty. If you have any doubt about whether something should be cited, I expect you to check with me before you turn in the written work associated with the concern. After your work is turned in, I will accept *no excuse*. Academic dishonesty is a deed you'll regret for the rest of your life, especially if you get away with it.

## **ACCOMMODATIONS:**

Students who need accommodations are asked to arrange a meeting during office hours the first 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).

## **ATTENDANCE AND PARTICIPATION:**

In a collaborative writing workshop classroom like ours, *attendance is essential*. If you expect to miss more than one class session, I suggest you enroll in another course 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.

Because writing and teaching writing are both endeavors best understood when lived and discussed, not just read about, participation in weekly out-of-class discussions as well as in-class discussions is required. I don't grade your attendance and participation, because I don't have to. Nevertheless, I reserve the right to adjust grades up or down (though never by more than one letter grade) on the basis of attendance and participation. So that discussions are fruitful, your professional reading makes sense, 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!

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 the University excuses absence from class.

Three unexcused absences from class will result in immediate entry of a grade of **F/A** for the course. Three unexcused tardies (or unexcused departures from class) constitute an unexcused absence.

## **DRAFT LEVELS FOR YOUR WORKSHOP WRITINGS AND FINAL PROJECT:**

### **Definitions:**

*FULL BREATH:* A Full Breath Draft is a piece of writing in process. It will be readable and comprehensible to the writer. It will be accessible to an outside reader (typed) but the writer may envision the paper taking a different direction in the next draft. It is more

### **Possible readers:**

writer; writer's friends;  
writing tutor

August 18, 2011

complete than a rough draft, being blocked out enough to make it worth a reader's response and full discussion.

*PROFESSIONAL DRAFT:* A Professional Draft probably has gone through several revisions. It will be carefully developed, formatted, typed, and proofread but the writer will expect to improve the piece after receiving revision suggestions.

classmates; instructor;  
writer's friends or tutor

*PORTFOLIO DRAFT:* A Portfolio Draft will have gone through *several* drafts. It will present a writer's *best* effort. It will be carefully developed, formatted, word-processed, and proofread and presented according to class and publisher's requirements.

classmates; instructor;  
other instructors (if used  
in other courses, with  
permission); employer,  
editor, or professionals in  
writer's field

### CLASS EVALUATION POLICY:

The course is built around a series of tasks to be completed. Late submission of task assignments may result in a lower grade.

The policy of your major program is, "It is assumed that as English language arts education majors, you'll carefully edit your work before presenting that work as a final product."

All tasks must be completed satisfactorily to earn a passing grade for the course. In that case, grades will be calculated as follows:

	<u>Weight</u>
Midterm I (including written reflections)	25%
Midterm II (including written reflections)	25%
Editing Lesson Design and Implementation	5%
Writing Partners Letters (including written reflections)	5%
Final Writing Portfolios	40%
Fifteen percent of this 40 percent will be assigned for the quality of your writer's decisions—I'm encouraging you in this advanced research and writing seminar 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.	
Twenty-five percent of this 40 percent will be assigned for the quality of final drafts and process cover sheets. I will ask for a substantial letter of self-evaluation to be included with the portfolio, discussing your development over the course of the entire term.	

There is perhaps no more responsible position than teaching, whether behind a lectern, in an inquiry-centered classroom, in a small group, or around a dinner table. In grading these 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.

### UNANNOUNCED QUIZZES:

There will be no unannounced quizzes in this class.



### **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

### **JUSTIFICATION FOR GRADUATE CREDIT:**

This course provides an opportunity for 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.

Graduate students enrolling in CTSE 6020 must propose and receive instructor's approval of a graduate project no later than September 12, 2011.

### **CLASS SCHEDULE and Due Dates Weeks 1-5 (Subject to change)**

Always bring your course writing notebook and the text(s) related to the day's agenda with you to class.

<u><b>Date</b></u>	<u><b>Agenda</b></u>	<u><b>Assignments Due</b></u>
8/18	<ul style="list-style-type: none"><li>• Course information</li><li>• Introductions and contact information for your classmates</li><li>• In-class writing (2.11, 3.8)</li></ul>	
8/23	<ul style="list-style-type: none"><li>• Workshop with Professor Victor Villanueva</li></ul>	<ul style="list-style-type: none"><li>• Bring your 3-ring course writing notebook and all 3 textbooks to class.</li><li>• In <i>Metro</i>, read Writing about Food and Family (2.3); The Nonexistent Relative (2.25); Building Character (3.7); Listing and Memory (2.29); complete at least one writing from each for a total of six exploratory writings (two from class, four at home): bring 6 copies (maximum 1 page single-spaced each) of the two of these that were the most productive for you to class; keep the others in your course writing notebook</li></ul>

<u>Date</u>	<u>Agenda</u>	<u>Assignments Due</u>
8/25	<ul style="list-style-type: none"> <li>• Share two one-page inventions in small groups and discuss first paper topic</li> <li>• Finding a First Sentence, a First Paragraph (p. 79 in <i>Metro</i>); Burrowing (p. 89); Epiphanies (p. 33); Expanding on Key Words (p. 22); ideally, your previewing of these will allow us to try all of these together briefly during class today to prepare you for the revision assignment</li> <li>• Discuss productive written reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Have formed your study group of five and set your weekly meeting place and time. Groups must be established and reported at the start of class today</li> <li>• Read handout on productive written reflection (2 pages)</li> <li>• Preview Finding a First Sentence, a First Paragraph (p. 79 in <i>Metro</i>); Burrowing (p. 89); Epiphanies (p. 33); Expanding on Key Words (p. 22)</li> </ul>
8/30	<ul style="list-style-type: none"> <li>• Discuss Process Cover Sheets</li> <li>• Read Getting Started (2.1 in <i>Metro</i>) and write your own 20-minute autobiography of your writing life</li> <li>• Read 20-minute autobiographies</li> </ul>	<ul style="list-style-type: none"> <li>• Complete revision exercises begun during class 8/25 and bring two copies of each exercise to class: one to turn in and one in your course notebook</li> <li>• Read <i>Metro</i> pp. 41-42 on Process Cover Sheets</li> <li>• Note that Full Breath Draft of Paper 1 is due on Thursday/September 1</li> </ul>
9/1	<ul style="list-style-type: none"> <li>• In class, we'll complete part 2, p. 47, "Scenes of Writing," in <i>Metro</i></li> <li>• Small group response to Full Breath Draft Paper 1</li> </ul>	<ul style="list-style-type: none"> <li>• Bring a revised one-page, single-spaced draft of the 20-minute autobiography of your writing life: 6 copies</li> <li>• Complete Full Breath Draft of Paper 1. Attaching a Process Cover Sheet to this draft is optional. Bring 6 copies. Five pages <i>minimum</i>, double spaced.</li> </ul>
9/6	<ul style="list-style-type: none"> <li>• Share Fat <u>or</u> Memory Draft</li> <li>• Discuss the further revision options you chose from The Red</li> </ul>	<ul style="list-style-type: none"> <li>• Read 3.17 in <i>Metro</i> and complete a Fat Draft <u>or</u> a Memory Draft of Paper 1. Bring 6 copies, single-spaced.</li> <li>• After completing this draft, skim all the sections of The Red Line (Chapter Four in</li> </ul>



<u>Date</u>	<u>Agenda</u>	<u>Assignments Due</u>
	<p>Line</p> <ul style="list-style-type: none"> <li>• Begin inventions for Paper 2: Reading Home (1.6); The Text(ure) of Public Places (2.8). (We'll do classrooms; you can redo this out of class with a public place of your choice.)</li> </ul>	<p><i>Metro</i>) and identify three additional revision exercises that you may choose to employ after your group reads this draft. Be ready to share these ideas with your group at the end of your workshop discussion. To do this: type them up as a paragraph (that way they'll be on record too in your writing notebook). Bring a second copy of this paragraph to turn in.</p>
9/8	<ul style="list-style-type: none"> <li>• Writing Partners orientation</li> <li>• Editing instruction</li> </ul>	<ul style="list-style-type: none"> <li>• One written reflection on the readings for Midterm I due by this date.</li> </ul>
9/13	<ul style="list-style-type: none"> <li>• Share inventions for Paper 2. Finalize choice of Paper 2 topic.</li> <li>• Editing instruction</li> </ul>	<ul style="list-style-type: none"> <li>• In <i>Metro</i>, read Travels with the Essay (1.10); Places and Things (2.5); Beginning with Nostalgia: Lost Childhood Places (2.6); for a total of five exploratory writings (two from class on 9/6; three at home); bring 7 copies (maximum 1 page single-spaced each) of the two that were most productive for you to class; keep the others in your course notebook.</li> </ul>
9/15	<ul style="list-style-type: none"> <li>• Midterm I</li> </ul>	
9/20	<ul style="list-style-type: none"> <li>• Discuss editing instruction weeks 8-12</li> <li>• Study groups draw teaching dates weeks 8-12</li> <li>• Distribute schedule of daily agendas and assignments September 22 through December 7</li> </ul>	<ul style="list-style-type: none"> <li>• Professional Draft Paper 1: double-spaced with Process Cover Sheet attached</li> </ul>

**I am indebted to Jeff Wilhelm's and Michael Smith's research and writings (e.g., *Reading Don't Fix No Chevies*) for "The Social Contract" between teacher and student. I am indebted to Wendy Bishop (deceased), Professor, The Florida State University; to Telford Work, Associate Professor, Westmont College; and to Cindy Bowman, Associate Professor, Ashland University, for important content of this course syllabus.**