

COURSE SYLLABUS

CTSE 5020
Rhetoric and Composition for Teachers
Fall 2012
Auburn University
Haley 2435, M 3:00-5:50 p.m.

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Education*

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Email is not my primary method of communicating. It's important for your professional readiness that you be capable of communicating directly in a formal organizational setting. And I learn much from you as your professor when we talk with each other that would be lost in asynchronous communications such as email, text, and voicemail.

The best way to reach me is to call me at home or come to class a little early and speak with me before class to schedule an appointment with me during office hours.

If you email me at ctseela@auburn.edu, I am going to get to that email at the same time I would get to a voicemail.

334-737-3052 (home).
Please call Monday through Friday any time between 11:00 a.m. and 8:00 p.m.

Office Hours:

By appointment Monday and Tuesday afternoons. Talk with me before class in 2435 Haley or email ctseela@auburn.edu to schedule an appointment with me during office hours.

I realize that sometimes there is a comfort level with email that makes it possible for a student to communicate something s/he would not be comfortable and/or feels too stretched for time to communicate by telephone or at an office hours appointment. If email is the only way you are comfortable saying to me something that needs to be said, then email that communication to me. I *will* get to your email and reply to you.

COURSE APPROACH:

Because your English department courses center on the reading and teaching of literature more than on writing studies and because historically most English education majors at Auburn have come to English from a love of literature more than from experience and enthusiasm for writing, CTSE 5020 devotes most of this semester of your English education coursework your *direct experience* of theories of rhetoric and composition applied to

- plan writing curriculum, instruction, and assessment/evaluation
- establish and maintain a classroom environment that fosters growth and achievement in writing.

This course includes extensive time in an environment designed to support your writing life.

The design of CTSE 5020 as a workshop/studio is organized to help you develop original writing, primarily nonfiction prose. A good subtitle for the writing workshop/studio portion of the course would be *lifewriting*. Initially we'll 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. Within the workshop/studio portion of this course I function most often as a coach. Concurrently, as an evaluator over the course of the semester I form a sense of you as a writer—of your consistency in meeting the writing workshop requirements, of what risks you've taken, and of how you've extended yourself as a writer.

Your primary texts for the writing workshop component of the course are the publication-quality essays (and one experimental essay) that you will write based on invention, revision, and style assignments taken from *Metro: Journeys in Writing Creatively*, by Ostrum, Bishop, and Haake. 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 of the workshop/studio portion of this course, you'll complete and present an experimental collaborative or collegially written text in a writing group.

I will expect you to keep your informal (but typed) class writings in a three-ring course notebook. (I suggest a 3" notebook with a "view" cover.) These informal writings will include assigned exercises from *Metro* and any self-initiated writings that you complete. Date each piece of writing in the upper **right** corner and in the same location label the writing with the number and name of the exercise (e.g. August 22, 2012/2.3/Writing about Food and Family). **You must bring your course notebook, the *Metro* text, and your Daybook (Burke, 2012) to every class and to every writing conference with me.** We will write together during some class sessions; 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 are responsible for having an organized and complete writing notebook at all times, for your own progress and peace of mind and also because I will sometimes collect all or some of the assigned writing exercises and revisions on the date when they are due. Except for the professional draft of Paper 1, which I will need to keep for several weeks, I will return writing that I have collected to you at the beginning of the next class session. You'll submit your all of your work from the writing workshop component of the course for evaluation with an accompanying letter of self-evaluation at the end of the term. Paper options for the writing workshop component of the course (you may develop your topic out of any of these exercises or construct a composite from leads developed while responding to several prompts) are all from the Ostrum et al. *Metro* text.

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.

Experimental Writing: Collegially or collaboratively composed and performed Writing from your Autobiography Box (5.5).

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 1/2 Class Workshop. We will discuss these texts, focusing, again, on writers' strategies as we offer revision suggestions and discuss style options and writers' voice(s).

In the writing workshop/studio component of the course, overall you should expect to write frequently, 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.

Together with the main writing workshop component of the course, we'll begin your preparation to teach English by establishing an introductory awareness of what is productive written reflection on teaching and learning. We'll do this from Day One by establishing what teachers call a **daybook**: a tool for planning and reflecting amid the pace and unpredictability of school life. Then September 24, when you have had your Daybook

practice established for one month, next you'll begin a portfolio of your being and becoming an English teacher. You will be responsible for creating your English education **portfolio** throughout this course, beginning September 24, and beyond this course, because this portfolio will travel with you beyond CTSE 5020 as you continue being and becoming an English teacher during your junior and senior years of the English education major. The portfolio will consist of three component parts: **concepts, application of concepts, and development**. In this portfolio, the expectation is that I will see the teacher you think you may want to become, and that to do that you may arrange the exhibits any way you like, and that you might develop a theme for the portfolio. I expect *thoughtful and/but tentative and analytical*. Toward your gaining understanding of what are concepts, applications of concepts, and development in our field, I'll use the Smith and Wilhelm professional text in my teaching of the writing workshop component of our course, as an instance of a teacher reading professionally in our field and what that looks and feels like from a student perspective, and Mrs. Kim Jones, who is a currently practicing full-time National Board Certified teacher of English and an English education Ph.D. student, will do the same with you using the Hillocks professional text. Also toward your portfolio, Mrs. Jones and I hope to establish a closed **listserv discussion** group on which I will ask you every other week to respond to a prompt we have posted there. These prompts will ask you to do different kinds of tasks: to summarize and respond to a reading; to critique a recommended practice; to choose a quote from the reading that seemed particularly valuable and talk about why; to find something that a colleague has said and react to that. Mrs. Jones and I will both participate on the list. Mrs. Jones has taught in various contexts from high school English and journalism to English education at Auburn to coaching nationally competitive student academic teams to gifted elementary school education, so she understands diverse environments and students, and as someone who is a student herself while also teaching public school full time and progressing toward her Ph.D. understands how preservice English education students might feel.

SUPPLIES:

The required textbooks for this course are available at all the Auburn University-affiliated bookstores. The required textbooks are

Burke, J. (2012). *The teacher's daybook: Time to teach, time to learn, time to live, 2012-2013 edition*. Portsmouth, NH: Heinemann.

Hillocks, G. Jr. (2011). *Teaching argument writing grades 6-12: Supporting claims with relevant evidence and clear reasoning*. Portsmouth, NH: Heinemann.

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

Smith, M. W. & Wilhelm, J. D. (2010). *Fresh takes on teaching literary elements: How to teach what really matters about character, setting, point of view, and theme*. New York: Scholastic and Urbana, IL: National Council of Teachers of English.

You should make sure that you have access to a good bound college dictionary or online 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, I expect you to regularly copy your drafts-in-progress. For our Full Class Workshop of Paper 2, you'll bring 14 copies of your essay to share with class members. For the 1/2 Class Workshop of Paper 3 and other small-group work, you'll repeatedly provide 5-8 copies of essays, enough for one paper copy per member of the group and for one paper copy for me. All writing workshop Full Breath, Professional, and Publication-Quality 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.

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 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.

PUBLICATION-QUALITY 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.

Possible readers:

writer; writer's friends;
writing tutor

classmates; instructor;
writer's friends or tutor

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

CLASS SCHEDULE and Due Dates (Subject to change)

*****I no longer excuse lateness of work because of technology failure. Plan accordingly.*****

*****Daybook and portfolio assignments are *not* listed below because these are ongoing practice *every* week: That is, productive written reflection is an ongoing teacher practice throughout the school year(s). *****

*****Always bring your course notebook, your *Metro* textbook, your Daybook (Burke, 2012) and this schedule to class.*****

*****Note announcements in class (oral and on the white board) of what dates we'll be using the *Fresh Takes on Teaching Literary Elements* (Smith & Wilhelm, 2010) and the *Teaching Argument Writing* (Hillocks, 2011) texts in class.*****

Week 1 Monday, August 20

Introductions: class roster, contact information

In-class inventions: The Power of Names (2.11) and Pardon Me Your Nemesis is Showing (3.8)

For next class:

- Read chapters 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 5 copies (maximum 1-page single-spaced each) of the two that were most productive for you; keep one of copy of each of the six in your course notebook.
- Daybook planning and reflection that we agreed on in class today:

Week 2 Monday, August 27

Share 2 1-page inventions in small groups and discuss 1st paper topics. Daybook planning and reflection. Finding a first sentence, a first paragraph (p. 79), burrowing (p. 89), epiphanies (p. 33); expanding on key words (p. 22).

For next class:

- Read Getting Started 2.1 and complete your own 20-minute autobiography of your writing life. Bring a revised one-page draft in your writing notebook to the next class.
- Complete your first full breath draft of paper 1. Bring 5 copies to next class. Five pages *minimum*, double spaced.

Week 3 Monday, September 3: **No class meeting today** because of University holiday

Week 4 Monday, September 10

Read 20-minute autobiographies.

In class, we'll complete part 2, p. 47 "Scenes of Writing."

Small-group response to full breath draft Paper 1

For next class:

- Preview the Smith & Wilhelm professional text and bring it to class.
- Read 3.17 and complete a fat draft or memory draft of Paper 1. Bring 5 copies of the revision to the next class.
- After completing this draft, skim all the chapters on the Red Line and identify three additional revision exercises you might 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: write them down in a paragraph (that way they'll be on record too in your course notebook). Bring a copy of this paragraph to class in your course notebook.
- Read pp. 41-42 on process cover sheets.

Week 5 Monday, September 17

Share fat or memory draft of Paper 1.

Discuss the further revision options you chose from the Red Line.

Discuss process cover sheets.

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).

For next class:

- Read Travels with the Essay (1.10); Places and Things (2.5); Beginning with Nostalgia: Lost Childhood Places (2.6). Complete at least one writing from each for a total of five exploratory writings (two from class; three to four at home): bring 5 copies (maximum 1 page single-spaced each) of the two of these that were most productive for you and one copy of the remaining three with you to class in your writing notebook.
- Complete professional draft paper 1 and process cover sheet.

Week 6 Monday, September 24

Editing session/turn in Paper 1.

Portfolio orientation

Share inventions for paper 2—Finalize topic.

For next class:

- Complete full breath draft paper 2 and bring 5 copies to class.
- Bring to class one physical object that is somehow related to the topic of paper 2. After completing your full breath draft of paper 2, read 3.1-3.5 on time; 3.11-3.12 in order to gather revision ideas for paper 2. Again write a one-paragraph entry in your course notebook that you can share with your group.

Week 7 Monday, October 1

What teacher feedback is like for you.
Share full breath draft Paper 2 (bring 5 copies).
In class: Writing about your object.
Discuss revision ideas from the Orange Line.
Discuss full class workshop.

For next class:

- Revise paper 2—bring 14 copies.

****Bring 28 collated and stapled copies of your professional draft of paper #2 to class on Monday, October 8.** This must be word processed, have your complete name, and have several (2-5) questions typed at the end of the paper that you'd like readers to answer. Also, please indicate a potential audience of *readers* beyond your personal circle/place of publication for this essay. If you miss this deadline—it is the equivalent of missing a midterm exam and will prevent you from completing the course.**

- Read 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); Writing from your Autobiography Box (5.5). Circle the exercises you'd like to complete from the first 3 for Paper 3 and consider how you might begin to construct your Autobiography Box for a final group project.
- Self-evaluate your portfolio progress. The assignments for writing workshop this week are light to give you time to devote to your portfolio.

Week 8 Monday, October 8

Hand out copies of paper 2 for October 15 and 22 whole-class workshop. Small groups freewrite together on topics for paper 3; share research plans and options.
Discuss paper 3.
Discuss Autobiography Box project.

For next class:

- Read and respond in writing to 6 assigned copies of Paper 2 for full class workshop.
- Read Executive Summary (4.1).
- Begin Paper 3. You should complete a writing for each of the assigned chapters (1.5, 1.12, 2.10, 5.5) for this paper by the beginning of class on October 15 (keep a copy of each in your course notebook).

Week 9 Monday, October 15

Full Class Workshop Papers 1-6

For next class:

- Read and respond in writing to 6 assigned copies of Paper 2 for full class workshop.
- Continue research/drafting Paper 3.
- Bring two copies of executive summaries (those who were workshopped on October 15), one for me and one in your course notebook.

Week 10 Monday, October 21

Full Class Workshop Papers 7-12

For next class:

- Bring two copies of executive summaries (those who were workshopped on October 21), one for me and one in your course notebook.
- Full breath draft of Paper 3 (5 copies)
- Work on Autobiography Box

Week 11 Monday, October 29

Share full breath draft Paper 3 in small groups; Teacher Inquiry Workshop: Crafting Character (Whyte)

For next class:

- Work on publication-quality draft of Paper 1 (to this end, read 6.1-6.4 and at least 1 sentence revision exercise using a section of Paper 1 and place it in your course notebook; incorporate it into your paper?). Bring one copy of publication-quality Paper 1 and Process Cover Sheet.
- Bring version/draft of Autobiography Box
- **Bring 7 collated and stapled copies of your professional draft of paper #3 to class on Monday, November 5**

****These 7 collated and stapled copies of professional draft paper 3** must be word processed, have your complete name, and have several (2-5) questions typed at the end of the paper that you'd like readers to answer. Also, please indicate a potential audience of *readers* beyond your personal circle/place of publication for this article or story. If you miss this deadline—it is the equivalent of missing a midterm exam and will prevent you from completing the course.**

Week 12 Monday, November 5

Hand out copies of professional draft Paper 2 for ½ class workshop on November 12. Share results of sentence revision exercises in groups. Editing session publication quality Paper 1 and process cover sheet. Autobiography Box in-class writing

For next class:

- Bring a version/draft of Autobiography Box for sharing with group
- Bring publication quality Paper 2 and process cover sheet to class
- Read and respond in writing to 5 professional quality Paper 3s for ½ class workshop on November 12.

Week 13 Monday, November 12

½ class workshop professional quality Paper 3. Proofreading session publication quality Paper 2 (get two readers). Time for Autobiography Box groups to meet and finalize project; share boxes

For next class:

- Work on Box Writing
- Continue revising publication quality drafts all papers
- Finalize course portfolio

Week 14 Thanksgiving Week—No Class Revision/Preparation of publication quality drafts and reflective letter. Finalize portfolio. Autobiography Box writing groups meet as arranged and continue/finish projects.

Week 15 Monday, November 26—Last Class

Present Autobiography Box writings to class.

Final publication-quality Papers 1, 2, and 3 with reflective letter and course portfolio are due at the beginning of the last class today.

AU eValue Fall Semester evaluation dates:

Open: November 29, 2012 (8:00 a.m.)

Close: December 2, 2012 (11:59 p.m.)

The College of Education's Statement on 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.

Policies:

Definition of adequate participation. The English language arts education program expects English language arts education students to attend all scheduled class meetings, arrive on time and not leave early, come prepared, and contribute by participating in discussions and activities. In this professional community of practice, you are responsible for *every* one of your classmates' achievement of high expectations as well as your own. That means, for example, you will be expected to provide honest, well-explained peer review based on evaluation criteria and you may be expected to actively participate in brainstorming, refining, and upholding strategies to support every classmate's success in the course.

Absences. The university considers certain absences to be "excused," and I abide by University guidelines. For what constitutes excused absences, see the Student Policy eHandbook at www.auburn.edu/studentpolicies. If you have to be absent, please follow procedures teachers do. That is, just as teachers make arrangements ahead of time for a known absence, so, too, you must make arrangements ahead of time for a known absence. Just as teachers must notify their schools as soon as possible for an emergency absence such as illness, so, too, you must notify me as soon as possible for an emergency absence such as illness. I will take no class time to discuss an absence, so please don't approach me at the start of class or during or after class to talk about an absence. You must see me during an office hours appointment to document that the absence is excused.

Three unexcused absences automatically result in a grade of FA for the course. Three tardies are equivalent to an unexcused absence.

Tardies. Make every effort to be on time for class. Coming in late, no matter how quiet you try to be, will be a disruption.

Make-up work. If you are absent, you are still responsible for turning in work that's due and for finding out about material presented and assignments made. As per the Student Policy eHandbook at www.auburn.edu/studentpolicies, you are the one responsible for initiating make-up work for an excused absence. Full credit will not be given for work missed due to an unexcused absence.

Late work. I do not give full credit for work turned in late. Work is late if it's not ready at the beginning of class on the date when it is due. I no longer excuse lateness of work because of technology failure.

Unannounced quizzes. There may be unannounced quizzes for this class.

Final examination. There is no final examination for this class.

University rules. I abide by all University rules, including those concerning academic honesty and harassment/discrimination. The University Academic Honesty Code and the Rules and Regulations pertaining to Cheating will apply to this class. Please note that at all drafting phases rewording another writer's material without explicitly indicating what is reworded and/or failing to cite sources and/or 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 writer's words or ideas in your writing, 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*. If you plagiarize, the sanction I will recommend is failure of the course. 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 in class, as provided by the American Disabilities Act, should arrange a confidential meeting with me during my office hour the first day of class. Bring a copy of your Accommodations Memo and an Instructor Verification Form to the meeting. If you do not have these forms but need accommodations, make an appointment with the Office of Accessibility, in 1244 Haley Center (844-2096). Please be certain to meet with me right away so that we can make this a positive and comfortable learning experience for you.

Evaluation (i.e., grading):

As English language arts education majors, you're expected to carefully and successfully edit your work before presenting it as a final product. I will not credit written work that has more than a few departures from standardized edited American academic English, no matter how strong the ideas.

Course grades will be assigned as follows. Note that I reserve the right to raise or lower the course grade by as much as one full letter grade based on participation, including group

work and completion of drafts, informal style and revision exercises, response to peer drafts, and so on.

Course grade of A: Two or more creditable publication-quality papers (1, 2, and 3); creditable habits of mind* as a writer on all three papers (1, 2, and 3); and creditable course portfolio

Course grade of B: Two or more creditable publication-quality papers (1, 2, and 3); creditable habits of mind* as a writer on all three papers (1, 2, and 3); and course portfolio not creditable

Course grade of C: {At least one creditable publication-quality paper (1, 2, and 3); creditable habits of mind* as a writer on at least two papers (1, 2, and 3); course portfolio not creditable} **OR** {At least one creditable professional draft paper (1, 2, and 3); creditable habits of mind as a writer on at least one paper (1, 2, and 3); creditable course portfolio}

Course grade of D: {At least one creditable professional draft paper (1, 2, and 3); creditable habits of mind* as a writer on at least one paper (1, 2, and 3); course portfolio creditable} **OR** {At least one creditable publication-quality paper (1, 2, and 3); creditable habits of mind as a writer on one paper (1, 2, and 3); course portfolio not creditable}

Course grade of F: The minimum listed requirements for one of the above course grades not achieved.

*Quality of your writer's decisions—I'm encouraging you in this writing class to experiment, 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. In addition I will ask for a substantial letter of self-evaluation to be turned in with your final Papers 1, 2, and 3, discussing your development over the course of the entire term.

I am indebted to Professor **Wendy Bishop** (deceased), The Florida State University, Tallahassee, Florida, for teaching me much of the design of this course and to **Kathleen Blake Yancy**, Kellogg W. Hunt Professor of English, Distinguished Research Professor, and Director of the graduate program in Rhetoric and Composition at The Florida State University for the design, including the wording in this syllabus, of the course-to-program portfolio.