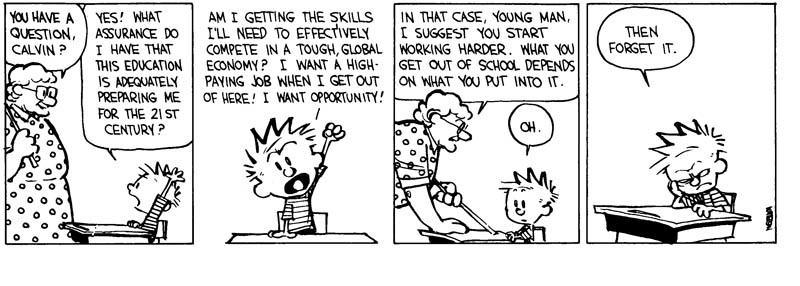
**Composition and Rhetoric for Teachers**

**Fall 2016**

**Dr. Mike Cook—Assistant Professor of English Education**

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**Course Number:** CTSE 5020/6020

**Course Title:**  Rhetoric and Composition for Teachers

**Credit Hours:** 3 semester hours

**Prerequisites:** Junior Standing

**Corequisites:**  None

**Term:** Fall 2016

**Classroom:** Haley 2414

**Day/Time:** W 5:00-7:50

**Instructor:** Dr. Mike Cook

**Office:** Haley 5056

**Contact Information:** [mpc0035@auburn.edu](mailto:mpc0035@auburn.edu) (Office phone: 844-4415)

**Office Hours:** 3:00-5:00 WTH and by appointment (Phone and Skype meetings are also an option)

**Texts:**

Devoss, D.N. (2013). *Understanding and composing multimodal projects*. New York, NY: Bedford/St. Martin’s. (ISBN: 9781457617799)

Hicks, T. (2013). *Crafting digital writing: Composing texts across media and genres*. Portsmouth, NH: Heinemann. (ISBN: 9780325046969)

Moon, F. & Ba, G. (2011). *Daytripper*. Burbank, CA: Vertigo/DC Comics. (ISBN: 9781401229696)

Additional readings provided by the instructor

**Course Description:**

Theories of rhetoric and composition (via multiple modalities) applicable to middle and high school classrooms; implications for planning writing curricula, instruction, and assessment/evaluation. May count either CTSE 5020 or CTSE 6020. 3.000 Credit hours 3.000 Lecture hours

**Student Learning Outcomes:**

Aligned to the Alabama Quality Teacher Standards, as a result of their work in this course, students will gain…

290-3-3-.03(1)(c) 1.(i) Knowledge of the structure of the academic disciplines related to the subject

matter content areas of instruction and of the important facts and central concepts, principles, theories, and tools of inquiry associated with these disciplines.

290-3-3-.03(1)(c)1. (ii) Knowledge of ways to organize and present content so that it is meaningful

and engaging to all learners whom they teach (pedagogical content knowledge).

290-3-3-.03(1)(c) 2.(i) Knowledge of the content standards and of the scope and sequence of the subject areas of one’s teaching field(s) as defined in the Alabama Course of Study for those teaching fields.

290-3-3-.03(1)(c)2. (ii) Ability to provide accommodations, modifications, and/or adaptations to the

general curriculum to meet the needs of each individual learner.

290-3-3-.03(1)(c)2.(iii) Ability to select content and appropriately design and develop instructional

activities to address the scope and sequence of the curriculum.

290-3-3-.03(1)(c)4.(i) Knowledge of research and theory underpinning effective teaching and

learning.

290-3-3-.03(1)(c)4. (ii) Knowledge of a wide range of research-based instructional strategies and

the advantages and disadvantages associated with each.

290-3-3-.03(2)(c) 5.(v) Ability to design and use a variety of approaches to formal and informal

assessment to plan instruction, monitor student understanding and progress toward learning, modify teaching and learning strategies, and measure and report student progress related to learning objectives.

290-3-3-.03(4)(a) differentiate instruction in ways that exhibit a deep understanding of how cultural, ethnic, and social background; English language learning; special needs; exceptionalities; and learning styles affect student motivation, cognitive processing, and academic performance.

290-3-3-.03(5)(c)2.(i) Knowledge of a range of professional literature, particularly resources that relate to one’s own teaching field(s).

**NCTE Teacher Preparation Standards**

I. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes literature and multimedia texts as well as knowledge of the nature of adolescents as readers.

II. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes language and writing as well as knowledge of adolescents as language users.

IV. Candidates plan instruction and design assessments for composing texts (i.e., oral, written, and visual) to promote learning for all students.

VI. Candidates demonstrate knowledge of how theories and research about social justice, diversity, equity, student identities, and schools as institutions can enhance students’ opportunities to learn in English Language Arts.

VII. Candidates are prepared to interact knowledgeably with students, families, and colleagues based on social needs and institutional roles, engage in leadership and/or collaborative roles in English Language Arts professional learning communities, and actively develop as professional educators.

**Course Content and Schedule:**

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| **Week/Date** |  |
| **Week One (8/17)** | Course/Class Introductions,  Review Syllabus,  Discuss Course Texts  Discuss Major Class Assignments  **Complete Multimodal Diagnostic**  **Introduce Diagnostic Essay**  **Introduce Research Study** |
| **Week Two (8/24)** | **Diagnostic Essay Due**  Hicks Ch. 1: Introduction  Multimodal Composition and CCSS (Dalton, 2012)  Hicks Ch. 7: Crafting Social Media  **Introduce Audio Essay**  **Introduce Instructional Design Project (for 6020 only)** |
| **Week Three (8/31)** | Creating Information\_Beyond Consumption (Lapp et al., 2014)  Hicks Ch. 2: Author’s Craft, Genre Study, and Digital Writing  Considering Your Purpose and Audience (DeVoss)  Hicks Ch. 5: Crafting Audio Texts |
| **Week Four (9/7)** | Visual Rhetoric (PDF handout)  Visual Ethos, Pathos, Logos (PDF handout) Visual Literacy in ELA (Gilbert, 2013)  Hicks Ch. 3: Crafting Web Texts |
| **Week Five (9/14)** | **Audio Essay Due**  Composing Comics (Kraver, 2013)  **Introduce Graphic Narrative Assignment**  Create Comixology Accounts |
| **Week Six (9/21)** | Comics Visual Literacy (Duke)  Reading Lessons: Graphic Novels 101 (Rudiger)  McCloud Ch. 2  Detective Honeybear (Comixology) |
| **Week Seven (9/28)** | McCloud Ch. 7  McCloud Ch. 9  Daytripper |
| **Week Eight (10/5)** | **4T Virtual Conference on Digital Writing**  Lutkewitte Ch. 21: The New Work of Assessment: Evaluating Multimodal Composition  Analyzing Multimodal Texts (DeVoss) |
| **Week Nine (10/12)** | **4T Virtual Conference on Digital Writing**  **Graphic Narrative Due**  Differentiating Digital Writing Instruction (Martin & Lambert, 2015)  Multimodal Curriculum Design (Albers, 2006)  **Instructional Design Project Conference (for 6020 only)** |
| **Week Ten (10/19)** | **4T Virtual Conference on Digital Writing**  **Introduce Video Essay**  Multimodal Writing with PSTs (Hundley & Holbrook, 2013) |
| **Week Eleven (10/26)** | Hicks Ch. 6: Crafting Video Texts  Analyzing Moving Images (DeVoss) |
| **Week Twelve (11/2)** | Assessing Multimodal Composition (Katz & Odell, 2012)  PST Reflective Practices (Kajder & Parkes, 2012)  Online Writing Instruction (Townsend et al., 2013) |
| **Week Thirteen (11/9)** | Understanding Modal Affordances (Alexander et al., 2012)  Digital Video Composing (Miller, 2007) |
| **Week Fourteen (11/16)** | **Video Essay Due**  Hicks Ch. 8: Modeling and Mentoring the Digital Writing Process  Infusing Multimodal Tools (Doering et al, 2007)  Multimodal Scaffolding in Secondary ELA (Boche & Henning, 2015) |
| **Week Fifteen (11/23)** | Thanksgiving Break, No Class |
| **Week Sixteen (11/30)** | **Cohort ePortfolio**  Time for Visual Instruction (Hassett & Shieble, 2007)  PSTs and Multiple Literacies (Sheridan-Thomas, 2007)  **Instructional Design Project Due (for 6020 only)** |
| **Week Seventeen (12/7)** | **TBD—Exam Week** |

\*\*Tentative Course Schedule—All readings and assignments are subject to change at the instructor’s discretion. Any changes made to the schedule will be announced in class, via email, and/or through CANVAS.\*\*

**Assignments/Projects:**

**Attendance and Participation 10%**

Students’ participation in class activities and through CANVAS discussions will help students build knowledge together and explore various aspects of the readings to apply them to their own future teaching. In order to participate, students must be present and have completed the assigned readings. Ongoing failure to contribute to class activities will result in a lower grade. Failure to attend class will result in a lower grade.

**Multimodal Diagnostic 5%**

On the first day of class, you will be asked to complete a short assignment that will allow me to assess where we all are with regard to multimodal knowledge and experience. This is intended to assist me with making instructional decisions.

**Diagnostic Essay 5%**

At the beginning of the semester, you will be asked to compose a brief essay describing and using your experiences reading and writing multimodal texts. More information to come.

**Audio Essay 15%**

As part of this class, you will compose an audio essay that explores your questions about and your emerging position on the role and utility of multimodality as a meaningful component of composition instruction. I will provide much more information on this at a later date.

**Graphic Narrative 15%**

After reading and discussing a variety of graphic texts, as well as a range of education articles on the topic, in class, you will use those experiences and apply your knowledge to compose your own graphic narrative. As part of this assignment, you will demonstrate your understanding of visual rhetoric and multimodal design. Finally, you will write a reflection detailing your process(es). I will provide much more information on this at a later date.

**Video Essay 15%**

For this assignment, you will use your ever-growing knowledge of composition to create a video essay that clearly experesses your stance on teaching and assessing composition in the ELA classroom. To achieve this and to gain experience composing collaboratively, you will work with a partner (in groups of 2) on this assignment. I will provide much more information on this at a later date.

**Course Blog 20%**

As part of this class, you will create and maintain a semester-long, ongoing blog, which will allow you to engage in metacognitive dialogue about your experiences with multimodal composition throughout this class. The goal is to make you each better reflective thinkers and practitioners and to provide you with experiences that can ultimately impact the learning of your own students. I will provide much more information on this at a later date.

**Twitter Discourse 5%**

During the semester, you will use Twitter as a tool to take notes, ask questions, and participate in discussions about what you read, view, listen to, discuss, and think. You should also respond to the tweets of your classmates as a way to join in conversation with them about the materials and topics for the class. Use this as a fairly informal way to extend our conversations outside the classroom and to positively impact your learning. All of the tweets you post for the class should include the hashtag: #auela5020.

Number of required tweets per week: we will discuss this; however, tweets should not be posted all at once, but should be posted regularly throughout the semester.

**4T Virtual Conference on Digital Writing 10%**

You will sign up for and attend this free, virtual conference. Sessions begin on Sunday, Oct. 2 and continue for the next three Sundays (Oct. 9, 16, and 23). Multiple sessions are offered per day, beginning at 4:00 pm. Session content ranges, but all involve digital writing in education. You will attend a minimum of two sessions (although I encourage you to attend more) and write a reflection on each, where you consider what you learned, how it meshed with what you already knew/assumed, and how it may ultimately impact your teaching. These reflections are to be included as additional reflection blog entries and should be posted the same week as the session you attended. When reflecting, consider what you learned, how the session connected to our conversations, readings, and activities in class, and the pedagogical implications. Use the reflection as an opportunity to further your consideration of and learning from each session you attend. Furthermore, you should respond to a minimum of 3 peers’ conference reflections (for each of session you attend and reflect upon). Sign up at <http://www.4tdwvirtualcon.com/register.html>

**Rubric and Grading Scale (for CTSE 5020)**

Attendance and Participation 10%

Multimodal Diagnostic 5%

Diagnostic Essay 5%

Audio Essay 15%

Graphic Narrative 15%

Course Blog 20%

Video Essay 15%

Twitter Discourse 5%

4T Virtual Conference on Digital Writing 10%

**For Students taking CTSE 6020**

Because this is a graduate level class, the assignments and the course itself are organized and designed differently than the 5020 section. While you will engage in a variety of composing activities (that line up with 5020), you will go one step beyond, by designing instruction that utilizes multimodal composition in an ELA classroom.

The multimodal assignments you will complete include: multimodal diagnostic, diagnostic essay, reflection blog, Twitter discourse, and two multimodal compositions (the graphic narrative and the video essay).

Instructional design project: For this project, you will select one course (either one you currently teach or one you imagine teaching in the future) and design and instructional unit that heavily utilizes (i.e., as the central thrust) multimodal composition. You will design the relevant instruction and assignments, as well as discuss how you will scaffold multiple levels of learners and how you will assess (and consider involving the students in the assessment process) students’ multimodal compositions.

**Rubric and Grading Scale (for CTSE 6020)**

Attendance and Participation (including Twitter discourse) 15%

Multimodal Diagnostic 5%

Diagnostic Essay 5%

Graphic Narrative 15%

Video Essay 20%

Course Blog 20%

Instructional Design Project 20%

**Grading Scale:**

89.5-100 = A

79.5-89.4 = B

69.5-79.4 = C

59.5-69.4 = D

000-59.4 = F

**Course Policy Statements:**

Attendance is expected of every student. If you must miss class, please note the following: if your absence is unexcused, you will not be permitted to make up any missed assignments and a grade of 0 will be assigned for that assignment; if your absence is excused, you need to contact the professors as soon as possible (preferably prior to class but no later than the day following your absence) in order to receive an alternate assignment for any work missed.

All written assignments must be submitted on time by due date on CANVAS, unless otherwise specified. Any assignments not submitted on time will receive a grade of 0. All reading assignments should be read by the beginning of class time on the date specified in the course schedule. Not completing the reading assignments will prevent you from being an informed participant of class discussions and in-class assignments. As future teachers, it is expected that you exhibit characteristics of professionalism, which include adhering to all deadlines/due dates for assignments and completing all readings as assigned.

Attendance: I expect students to attend all scheduled class meetings, arrive on time and not leave early, come prepared, and contribute by participating in discussions and activities. The university considers certain absences to be “excused,” and I abide by university guidelines. For what constitutes excused absences, see the latest edition of the Student Policy eHandbook; the URL is [www.auburn.edu/studentpolicies](http://www.auburn.edu/studentpolicies).

You are allowed one unexcused absence during our course without penalty. More than one unexcused absence will result in a 3-point deduction (per additional absence) from your final course grade. If you must be absent, please contact or visit with me before your anticipated absence.

Tardies: Make every effort to be on time for class. Coming in late, not matter how quite you try to be, can create a disruption.

Make-Up Policy: If you are absent, you are still responsible for turning in work that is due and for finding out about material presented and assignments made. As per the Student eHandbook, you are the one responsible for initiating and turning in make-up work for an excused absence.

Note: 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. The penalty is half a letter grade per day. Work is late if it is not ready at the start of class, or by the predetermined time, on the specified due date or if it is not sent electronically on the due date.

University Rules: I abide by all university rules, including those concerning academic honesty and harassment/discrimination (see below for additional details).

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided by the Americans with Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodations Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).

Course contingency: If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, and addendum to your syllabus and/or course assignments will replace the original materials. Additionally, I will make every effort to send you an email message ahead of time.

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