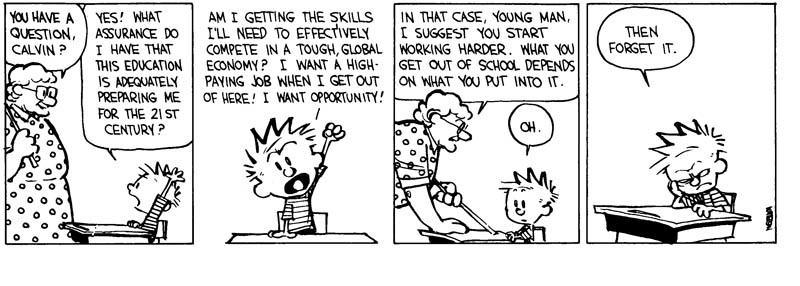
**Composition and Rhetoric for Teachers**

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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 2017

**Classroom:** Haley 2461

**Instructor:** Dr. Mike Cook

**Office:** Haley 5056

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

**Office Hours:** 10:00-12:00 Mon. and 3:00-5:00 Wed. (Phone and Skype meetings are also an option)

**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

This is an Active Learning Course. As such, you will do the discipline, you will be a teacher, and you will co-facilitate our learning.

**What Is This Course About?**

This course is designed to introduce English Education majors to multimodality—or the myriad ways of communicating information. As such, you will hone your skills as composers across and through various modalities. Likewise, you will begin to think about your own future composition instruction and the role(s) multimodal texts can play in your classroom.

**Course Texts:**

You will each be asked to purchase one graphic novel. More information will be provided.

Additional readings provided by the instructor.

**Student Learning Outcomes:**

Functional knowledge (what key information or ideas should students know?)

* *Students will…*
  + Know key class information, including multimodality and the ways in which knowledge is generated and communicated
  + Be able to use key content and disciplinary vocabulary when collaborating and engaging in group discussion
* Related assignments/assessments:
  + Reading quizzes
  + Small group and class discussions
  + Use of academic/disciplinary language

Application (what skills do students need to gain?)

* *Students will…*
  + Compose rhetorically effective texts using a variety of modality (including the intersection of modalities)
  + Be able to design and use effective pedagogical methods and scaffolds for fostering student composing
* Related assignments/assessments:
  + Composition assignments
  + Reflective writing
  + Instructional design

Integration (what connections should students recognize and make)

* *Students will…*
  + Know that literacy is contextually and historically defined
  + Be able to design literacy instruction that utilizes multiple modes of communication
* Related assignments/assessments:
  + Small group and class discussions
  + Reflective writing
  + Instructional design

Human dimension (what should students learn about themselves and others?)

* *Students will…*
  + Make personal connections between traditional, alphabetic literacy practices and those vital to 21st century literacy
  + Be able to design instruction that values (and sanctions) the literacy practices their future students use outside of school
* Related assignments/assessments:
  + Reflective writing
  + Instructional design

Caring (what changes to values, feelings, interests, ideas do you hope students will adopt?)

* *Students will…*
  + Differentiate instruction to include a range of literacy practices that are personally and culturally relevant to all students
* Related assignments/assessments:
  + Reflective writing
  + Instructional design

Learning how to learn (what do students need to learn to be a good student, self-directed learning, or to value your discipline?)

* *Students will…*
  + Use meta-cognition and reflective writing to self-assess
  + Design instruction that provides students opportunities to practice and develop reflective skills, self-assessment, and self-directed learning techniques
* Related assignments/assessments:
  + Reflective writing
  + Instructional design

This course is also aligned with the Alabama Quality Teacher Standards and the NCTE Teacher Preparation Standards

**Course Schedule Outline:**

Course themes

* Rhetorical appeals and the rhetorical situation (with multiple modes)
* Alphabetic composition
* Visual composition
* Multimodal (with alphabetic and visual) composition
* Video composition
* Cohort ePortfolio and multimodality

Basic Organization of the Course

Your work in this course will follow the following outline:

* In Class: introduce new topics, information, and content
* Outside of Class: complete readings and supplemental material
* In Class: application of knowledge and understanding, synthesizing across content, and creating/inventing will be a collaborative process
* Note: initial drafting and revision work on composition will be done outside of class, but mentor text analysis, workshopping, peer review, and assessment work will be done in class

Assessments that Conclude each Unit/Theme

Each unit/theme will culminate in a composition activity, where you will (1) compose and (2) begin to think about and plan composition instruction. See the course calendar and assignment descriptions below for more detailed information.

**Course Calendar:**

\*all readings should be completed prior to the class meeting they are listed below

|  |  |
| --- | --- |
| **Week/Date** |  |
| **Week One (Aug. 23)** | What is multimodality?  Course/Class Introductions,  Review Syllabus,  Discuss Course Texts  Discuss Major Class Assignments  Course Grades and Weightings |
| **Week Two (Aug. 30)** | Discuss Readings:  -Multimodal Composition and CCSS (Dalton, 2012)  -Creating Information\_Beyond Consumption (Lapp et al., 2014)  **Introduce Photography Project** |
| **Week Three (Sept. 6)** | Analyze Photographs (mentor texts) together in class  Discuss Readings:  -Understanding How Still Images Make Meaning (Harrison, 2003)  -Photography Analysis Guide (Serafini) |
| **Week Four (Sept. 13)** | Analyze Photographs (mentor texts) together in class  Discuss Readings:  -Visual Rhetoric (PDF handout)  -Visual Ethos, Pathos, Logos (PDF handout) --Visual Literacy in ELA (Gilbert, 2013)  -Visual Literacy (ISTE)  Analyze ePortfolios/websites (mentor texts) together in class |
| **Week Five (Sept. 20)** | Analyze photographs (mentor texts) together in class  Discuss Reading:  **-**Composing Comics (Kraver, 2013)  **Introduce Graphic Narrative Assignment**  Create Comixology Accounts in class  Select Template/Theme, Color, Etc. for Cohort ePortfolio (Target Date) |
| **Week Six (Sept. 27)** | Photography project workshop in class (Prompt 1)  Discuss Readings:  -Comics Visual Literacy (Duke)  -Reading Lessons: Graphic Novels 101 (Rudiger)  -McCloud Ch. 2  -Detective Honeybear (Comixology)  Selecting your graphic novel  Analyze comics (mentor texts) together in class |
| **Week Seven (Oct. 4)** | Analyze ePortfolios/websites (mentor texts) together in class  Discuss Readings:  -McCloud Ch. 7  -McCloud Ch. 9  Create graphic narrative assessment criteria together in class  Select Cohort ePortfolio Tabs (Target Date) |
| **Week Eight (Oct. 11)** | Photography project workshop in class (Prompt 2)  Graphic Novel Discussions  Discuss Reading:  -Analyzing Multimodal Texts (DeVoss)  Begin Populating Cohort ePortfolio Tabs (Target Date)  Take Cohort Pictures for Cohort ePortfolio (Target Date) |
| **Week Nine (Oct. 18)** | **4T Virtual Conference on Digital Writing—Oct. 15 & 16**  **Graphic Narrative Due**  Graphic Novel Discussions  Discuss Readings:  -Differentiating Digital Writing Instruction (Martin & Lambert, 2015)  -Multimodal Curriculum Design (Albers, 2006) |
| **Week Ten (Oct. 25)** | **Introduce Video Essay**  Discuss Readings:  -Multimodal Writing with PSTs (Hundley & Holbrook, 2013)  Photography Project workshop in class (Prompt 3)  Select staged and/or action photographs for Cohort ePortfolio (Target Date) |
| **Week Eleven (Nov. 1)** | Discuss Readings:  -Hicks Ch. 6: Crafting Video Texts  -Analyzing Moving Images (DeVoss)  Analyze video essays (mentor texts) together in class  Create course blog assessment criteria together in class  Complete Draft of Cohort ePortfolio (Target Date) |
| **Week Twelve (Nov. 8)** | **No Face-to-Face Class Meeting—Dr. Cook at AMLE Conference**  Virtually Discuss Readings:  -Assessing Multimodal Composition (Katz & Odell, 2012)  -PST Reflective Practices (Kajder & Parkes, 2012)  -Online Writing Instruction (Townsend et al., 2013)  Create video essay assessment criteria together in class (Canvas discussion board) |
| **Week Thirteen (Nov. 15)** | Discuss Readings:  -Understanding Modal Affordances (Alexander et al., 2012)  -Digital Video Composing (Miller, 2007)  Analyze video essays (mentor texts) together in class  Photography Project Workshop (Prompt 4)  create photography project assessment criteria together in class  Professional Review of Cohort ePortfolio |
| **Week Fourteen (Nov. 22)** | Thanksgiving Break, No Class |
| **Week Fifteen (Nov. 29)** | **Video Essay Due**  Discuss Readings:  -Infusing Multimodal Tools (Doering et al, 2007)  -Multimodal Scaffolding in Secondary ELA (Boche & Henning, 2015)  Final Photography Project Workshop (Revisions and Captions for All Prompts) |
| **Week Sixteen (Dec. 6)** | **Cohort ePortfolio Review and Feedback**  -have discussion with and receive feedback from content professionals (in class)  Time for Visual Instruction (Hassett & Shieble, 2007)  PSTs and Multiple Literacies (Sheridan-Thomas, 2007)  Final Revisions to Cohort ePortfolio  **Photography Project Due** |
| **Week Seventeen** | **Exam Week** |

**Assignment Descriptions**

Methods of Feedback

Throughout the semester, you will receive, provide, and utilize critical and formative feedback to guide your composing, learning, and teaching processes. My goal is to design opportunities for you to provide your peers and yourself with useful feedback. Likewise, I will offer feedback for each of your in-process compositions, as well as for your experiences in the class. Finally, I will allow you ample opportunity to provide me with feedback on the course, my teaching style and practices, and the direction of our growth as English teachers.

Attendance and Participation (15%)

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 (both physically and cognitively) and have completed the assigned readings. Ongoing failure to meaningfully contribute to class activities and collaborative knowledge will result in a lower grade. Failure to attend class will result in a lower grade.

Reflective Writing (10%)

As part of this class, you will engage in regular, meaningful reflective writing, which will allow you to engage in metacognitive dialogue about your experiences with multimodal composition (both as a student and as a future teacher) 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. The format and mode of your reflective writing is up to you. For example, you can:

* Create and maintain a reflective blog
* Keep an ongoing journal
* Record a regular reflective podcast
* Record a regular reflective video

I will ask you throughout the semester to select and submit examples/excerpts of the reflective writing you are proud of and that you feel effectively demonstrates your metacognitive, critical, and problem solving skills. Here, I will be looking for quality examples of thinking.

Caveat: Regardless of the form(s) your reflective writing takes, you must be able to share these with me regularly. To share a blog, provide me the URL. To share a hand-written journal, you can scan and send me images as PDFs (as long as they are easily readable). To share a podcast or video, you have several options (e.g., create and share a Google Drive folder with me, upload to a website/platform and share the URL).

Graphic Narrative (20%)

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.

Photography Project (25%)

Throughout the semester, you will compose a photography project that allows you to visually (and textually) reflect on who you are as a literature human being and evolving English teacher. You will be given several prompts (e.g., ), and using these you will (1) take 20-30 photographs for each, (2) engage in ongoing workshopping with your peers to discuss and pare down your images, and (3) select those that most effectively and accurately describe you and your evolving positionalities as a pre-service teacher. These photographs (and the accompanying captions) will become artifacts for your ePortfolio.

Video Essay (20%)

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.

Cohort ePortfolio

As part of this class, you will be introduced to the English Education ePortfolio. Rather than ask you to create your own right off the bat, we will use this opportunity to introduce you to concepts of web design and artifact selection by working together (you, your peers, and the instructor) to design, build, and maintain the ePortfolio that will be representative of your cohort (those of you taking this course together). The purpose here is to introduce you to the ePortfolio process and to offer you scaffolded experiences as we build one together—one we all have voices in and ownership of. Not only will this offer you opportunities to practice and learn, but this will be an example you can continue to return to, to revise, and to use as a model for your own outward-facing ePortfolio.

Twitter Discourse

Twitter has become an integral part of our (Auburn ELA) learning and professional growth. As such, it will be important to your experience in this class and throughout the program. 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 program hashtag: #auburnela.

Requirements:

1. Weekly tweeting: You are expected to tweet regularly (minimum of 2 original tweets) and to regularly respond to, like, retweet, and quote the tweets of your classmates. However, tweets should not be posted all at once, but should be posted regularly throughout the week and the semester. While I encourage you to engage in conversations with other #auburnela students and classes, I would also like you to engage with professionals outside of our program and geographic area. Note: Given our course focus on activism, Twitter can be a useful resource for you to reach out to others, to engage in important dialogue, to find ideas, and to begin thinking about how you will engage in (and engage your future students in) work that leads to a more socially just worlk.
2. Participate in two live #auelachat sessions.
3. 3 sessions will be offered: (The first will be a “slow chat” to help everyone get used to the format)
   * 1. Sunday Sept. 10: 7:00-8:00 pm
     2. Monday Oct. 9: 7:00-8:00 pm
     3. Tuesday Nov. 14: 7:00-8:00
4. Participate in one additional chat. We will use these experiences to drive our conversations in class and to assist in your unit designing work. You should participate in your chat by 11:59 pm on Sunday Oct. 15. While there are many ongoing professional Twitter chats (and you can choose any relevant chat you find), I have listed some resources below.
   1. Education Chats Google Doc: <https://sites.google.com/site/twittereducationchats/education-chat-calendar>
   2. #edchat (Tues. 11:00 and 6:00 EST)
   3. #edtechchat (Mon. 8-9 EST)
   4. #digcit (2nd and 4th Wed. of the month—7-8 EST)
   5. #tlap (Mon. 9:00 EST)
   6. #nctechat (various dates—check the NCTE website for info)
   7. you may also look for other options and run them by me
5. You will also follow a variety of pre-service teachers, in-service teachers, educators and scholars, education professionals, etc. You should include them in your tweets and conversations. The goal here is to go beyond the constraints of the traditional classroom by inviting expert/mentor voices ino our discussions. We will collaboratively compose a list.
6. Posting usernames: These will be posted to Canvas, so you can easily follow one another. We will discuss this.

Possible Professionals to Follow (non-comprehensive list of examples)

Dr. Cook (@mikepcook) NCTE (@ncte)

Dr. Sams (@brandonlsams) ILA (@ILAToday)

Jon Wargo (@wargojon) Auburn ePortfolios (@AUePortfolios)

Steve Bickmore (@sbickmore55) Nick Sousanis (@Nsousanis)

Teach Social Justice (@socialjusticeED) Pernille Ripp (@pernilleripp)

Nicole Sieben (@Teach4JusticeNS) Teaching Tolerance (@Tolerance\_org)

Jennifer Gonzalez (@cultofpedagogy) Sarah J. Donovan (@MrsSJDonovan)

Anthony Del Col (@anthony\_delcol) Connor McCreery (@ConorMcCreery)

4T Virtual Conference on Digital Writing

You will sign up for and attend this free, virtual conference. Sessions will be on Oct. 15 & 16. Multiple sessions are offered per day. 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 (1) use Twitter to think through and disseminate your experiences and (2) include your experiences in your reflective writing. As you reflect, as yourself what you learned, how it meshed with what you already knew/assumed, how the sessions connected to our class (conversations, readings, activities), and how it may ultimately impact your teaching (i.e., what is the pedagogical implications). Use the reflection as an opportunity to further your consideration of and learning from each session you attend. Sign up at <http://www.4tdwvirtualcon.com/register.html>

**Rubric and Grading Scale for CTSE 5020 (\*\*We will discuss and weight these together in class, but I have included some possibilities)**

Attendance and participation—including cohort ePortfolio (15%)

Reflective writing (10%)

Graphic narrative (20%)

Photography project (25%)

Video essay (20%)

Twitter discourse and 4T Virtual conference (10%)

**For Students taking CTSE 6020**

Because this is a graduate level class, the course itself is organized differently (although you will note quite a few similarities). While you will engage in a variety of composing activities (that line up with 5020), you will go further by working together and with me to facilitate portions of the course (e.g., the cohort ePortfolio, the photography project).

I will meet with each of you to discuss your role(s) in the class. This can include how you serve as a student, how you co-facilitate, how you work with undergraduate students, and so forth. We will ultimately design your role(s) together and will co-create the ways in which you will be assessed.

**Rubric and Grading Scale for CTSE 6020 (\*\*We will discuss these)**

Attendance and participation—including cohort ePortfolio (10%)

Reflective writing (10%)

Graphic narrative (20%)

Photography project (20%)

Video essay (20%)

Twitter discourse and 4T Virtual conference (10%)

Course Co-Facilitation (10%)

**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 additional 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 quiet you try to be, can create a disruption.

Make-Up Policy: If you are absent (excused), 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, an 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