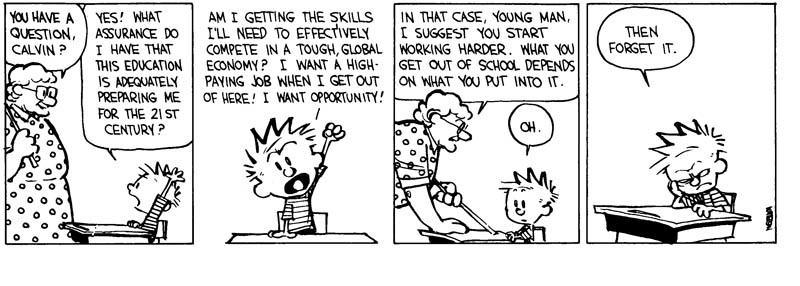
**Composition and Rhetoric for Teachers**

****

**Course Number:** CTSE 5020/6020

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

**Credit Hours:** 3 semester hours

**Prerequisites:** Junior Standing and Admission to Teacher Education

**Corequisites:** None

**Term:** Fall 2019

**Classroom:** LIBRY 4133

**Instructor:** Dr. Mike Cook

**Office:** Haley 5056

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

**Office Hours:** 4:00-5:00 Wed. (Phone and Zoom meetings are also an option); other days/times by appointment

**Graduate Teaching Assistant:** Gail Harper Yeilding

**Office:** Haley 5009

**Contact Information:** gzy0011@auburn.edu

**Office Hours:** by appointment

**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 composition instruction, through myriad ways of communicating information, and becoming teacher-writers. 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) composition can and will play in your classroom.

**Course Texts:**

Hillocks, G. (2011). *Teaching argument writing*. Portsmouth, NH: Heinemann. (ISBN: 9780325013961)

Gallagher, K. (2011). *Writing like this: Teaching real world writing through modeling and mentor texts*. Portland, ME: Stenhouse. (ISBN: 9781571108968)

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
  + Engage in a variety of argumentative writing tasks and be able to plan effective composition instruction
* Related assignments/assessments:
  + Reading assessments (e.g., discussions, checks for understanding, etc.) 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)
* Argumentative thinking and composing
* Teacher-Activism

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 (2) engage in peer review and revision, and (3) 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** | **Course Content Due** |
| **Week One (Aug. 21)** | What is an argument? What are our experiences? And how does this fit in our future classrooms?  Course/Class Introductions,  Review Syllabus,  Discuss Course Texts  Discuss Major Class Assignments  Course Grades and Weightings  Writing and Diving Right In |
| **Week Two (Aug. 28)** | Discuss Readings:  -Chapter 1: Whodunit? Solving Mysteries to Teach Simple Arguments of Fact (Hillocks)  -Ch. 1: Moving Writing to the Front Burner (pp. 1-22) (Gallagher)    **Introduce Assignment: Arguing for a Setting** |
| **Week Three (Sept. 4)** | Discuss Readings:  -Chapter 2: What Makes a Good Mascot—or a Good Leader? Teaching Simple Arguments of Judgement (Hillocks)  -Ch. 2: Express and Reflect (pp. 23-62) (Gallagher) |
| **Week Four (Sept. 11)** | Discuss Readings:  -Chapter 3: Solving Problems Kids Care About: Writing Simple Arguments of Policy (Hillocks)  -Chapter 4: Let the Music Play: Culturally Relevant Writing Instruction (Winn & Johnson)  -Chapter 3: Coaching and Teaching by Doing: Modeling Thinking, Writing, and Reading (Urbanski)  **Due: Individual Themes/Topics for Compositions**    **Introduce Letter to the Editor** |
| **Week Five (Sept. 18)** | Discuss Reading:  -Ch. 3: Inform and Explain (pp. 63-90) (Gallagher)  -Issue 4: Argument Beyond Pro and Con (Losh et al.)    **Due: Arguing for a Setting** |
| **Week Six (Sept. 25)** | Discuss Readings:  -Chapter 4: How Are Judgements Made in the Real World? (Hillocks)  -Ch. 4: Evaluate and Judge (pp. 91-114) (Gallagher)    **Introduce Letter Writing Campaign** |
| **Week Seven (Oct. 2)** | **No Class Meeting**  **Schedule conferences with instructors** |
| **Week Eight (Oct. 9)** | Discuss Reading:  -Ch. 7 Mentors Show Students How to Draft and Revise (Marchetti and O’Dell)  -Ch. 7 Responding as a Spectator: The Writing Conference (Urbanski)    **Due: Letter to the Editor**  **Due: Writing as Activism Journals (Group 1)** |
| **Week Nine (Oct. 16)** | Discuss Readings:  -Chapter 5: Answering Difficult Questions: Learning to Make Judgements Based on Criteria (Hillocks)  -Ch. 5: Inquire and Explore (pp. 115-134) (Gallagher)  **Due: Writing as Activism Journals (Group 2)** |
| **Week Ten (Oct. 23)** | Discuss Readings:  -Chapter 6: What Is Courage? Developing and Supporting Criteria for Arguments of Judgement (Hillocks)  -Ch. 6: Analyze and Interpret (pp. 135-174) (Gallagher)    **Introduce Visual Argument** |
| **Week Eleven (Oct. 30)** | Discuss Readings:  -Chapter 7: Argument and Interpretation: Teaching Students How to Make Literary Judgements (Hillocks)  -Ch. 7: Take a Stand/Propose a Solution (pp. 175-202) (Gallagher) |
| **Week Twelve (Nov. 6)** | Discuss Readings:  -Ch. 8: Polishing the Paper (pp. 203-222) (Gallagher)  -My Dirty Little Secret: I Don’t Grade Student Papers (Christensen)    **Due: Letter Writing Campaign** |
| **Week Thirteen (Nov. 13)** | Discuss Readings:  -Ch. 9: The Wizard of Oz Would Have Been a Lousy Writing Teacher (pp. 223-238) (Gallagher)  **Due: Writing as Activism Journals (Group 1)** |
| **Week Fourteen (Nov. 20)** | Discuss Readings:  -A Few Words about Assessment (Smith, Wilhelm, & Fredricksen)  **Due: Writing as Activism Journals (Group 2)** |
| **Week Fifteen (Nov. 27)** | Thanksgiving Break, No Class |
| **Week Sixteen (Dec. 4)** | Discuss Reading:  -From Gold to Platinum: Assessing Student Writing (Winn & Johnson)    **Due: Visual Argument** |
| **Week Seventeen (Dec. 9-13)** | **Exam Week** |

**Assignment Descriptions**

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 (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.

**Major Course Compositions (i.e., Assignments)**

All of your compositions for this course will be tailored to an individual theme/topic of your choosing. As such, you will select a topic (related to social justice and activism) to compose about throughout the semester. We will use our writing together, at the beginning of the semester, to help you hone in on and fine-tune a topic. **Note:** You must have your topic approved by the instructor prior to the first related composition assignment.

Writing as Activism Journals (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 your compositions and with your evolving teacher-activist identity in this class, our class meditations and with your own composing. As such, you will keep an in-process journal throughout the entirety of the semester.

The goal is to make you each better reflective thinkers and practitioners and to provide you with experiences that ultimately impact the learning of your own students. These will be due twice during the semester. To submit, you will send me your entire journal, and note 3 entries you would like us to read and respond to. If you are in **Group 1**, your journal will be **due Oct. 9** and **Nov. 13**. If you are in **Group 2**, your journal will be **due Oct. 16** and **Nov. 20**.

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

Arguing for a Setting (20%)

For this assignment, you will visit a “space” that you feel is/could be conducive to your own literacy work and development. This may be, for example, a museum, a library, a coffee shop, somewhere outdoors, or myriad other “spaces.” During your visit, you will sit and soak in the space (e.g., the view, the sounds, the feelings, etc.) and consider how that specific space might be a good place for you to engage in literacy-related activities. In other words, I am asking you to bring your own outside spaces into the literacy classroom.

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

Letter to the Editor (20%)

For this academic assignment, you may select a noteworthy issue from your home community, the Auburn area, or the state of Alabama. This should be a community issue in which many community members are aware. Your job will be to either agree and/or disagree with the claims, opinions, and rationale surrounding your issue (as discussed/described in a published article you will respond to). You may argue for or against, but you will take a stance and compose a letter to the editor (which you will submit for publication).

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

Letter Writing Campaign (20%)

For this assignment, you will work together in groups (of approximately 5-6) to write letters to individuals or groups who can influence the social issue you have selected. You will use your letters to effectively draw attention to your issue, as well as the relationship between the issue and the recipient(s) of your letters, and to argue for your own beliefs and ideas and to convince the recipient(s) of your letters to join your cause. As part of this assignment, you will select 3 audiences (those you will write letters to) from a list provided and craft letters that appeal rhetorically to that person/group. This form of writing involves planning and research, and it, by definition, involves delivering your letters (after careful revision) to the actual audiences of interest. Remember that these types of letters, while driven in large part by your own beliefs and emotional connections, should be supported by research/data. As such, you will conduct relevant research and use your findings to argue for change.

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

Visual Argument (20%)

Many of the arguments that inundate our lives and that surround us are visual in nature. And we know that the visual opens up a new world of possibilities for composing and for addressing the rhetorical situation. As such, one of your major compositions for the course will be visual in nature. Using your approved theme, you will make decisions regarding medium, color, perspective, etc. to compose an impactful and effective visual argument.

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

Instructional Planning--Thinking Like a Teacher (included in individual composition grades)

In addition to crafting effective compositions, a major goal of this course is to help prepare you for teaching composition. Because of this, it is vital you go beyond thinking of these assignments as students, to considering them as powerful instructional tools for your own future classrooms and students. As part of each of the major compositions listed above, you will also compose/plan one (1 per assignment) instructional lesson. In other words, you will create composition-focused lessons introducing students to and engaging them in thinking about and acting toward your course theme/topic (or finding their own topics and engaging in their own activism through their writing and your teaching).

For this project, you should draw from your composing experiences, our class discussions, the course readings, assignments, reflections, etc. as catalysts for designing your own composition instruction. To assist you, do some research and track down resources you feel will be helpful. These might include websites such as readwritethink (from NCTE) or other useful teacher resources, sample lesson plans, etc. Look around and see what you can find. Contact your teacher friends for ideas. Use #auburnela and other relevant hashtags to your advantage.

\*See the assignment sheet for a more detailed discussion of the assignment, its requirements, my expectations, method of evaluation/assessment, submission, and so forth.

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 work.
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. 8: 7:00-8:00 pm
   2. Tuesday Oct. 8: 7:00-8:00 pm
   3. Thursday 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. 28. 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 in 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)

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.

**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 Twitter (10%)

Writing as Activism Journals (10%)

Arguing for a Setting (20%)

Letter to the Editor (20%)

Letter Writing Campaign (20%)

Visual Argument (20%)

**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, individual composition assignments, etc.). Additionally, there will be a research project requirement (which we will discuss in detail).

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 Twitter (10%)

Writing as Activism Journals (10%)

Arguing for a Setting (15%)

Letter to the Editor (15%)

Letter Writing Campaign (15%)

Visual Argument (15%)

Additional Graduate-Level Assignment(s) (20%)

Course Co-Facilitation (may take the place of a weighted assignment above)

**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 via email (unless otherwise specified) by the due date and time. 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, no 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