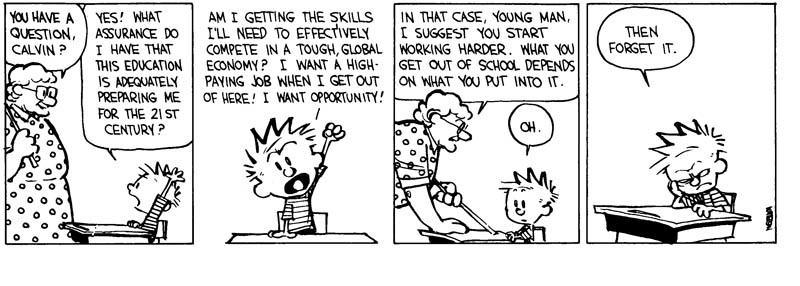
**Composition and Rhetoric for Teachers**

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**Course Number:** CTSE 5020/6020

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

**Credit Hours:** 3 semester hours

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

**Corequisites:** None

**Term:** Fall 2020

**Classroom:** Haley 2213

**Instructor:** Dr. Mike Cook, Associate Professor of English Language Arts Education

**Office:** Haley 5056

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

**Office Hours:** Wed. 3:00-5:00 and 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:**

Culham, R. (2016). *The writing thief: Using mentor texts to teach the craft of writing*. Portland, ME: Stenhouse (ISBN: 9781625311412)

Reynolds, J. & Kendi, I.X. (2020). *Stamped: Racism, antiracism, and you: A Remix of the National Book Award-winning Stamped from the Beginning*. New York, NY: Little, Brown and Company (ISBN: 9780316453691)

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 and other 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 modalities (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
  + Use writing and writing instruction toward antiracist ends—that is, to interrogate and work to disrupt issues of race/ism within education
* 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

* Composing in multiple ways for multiple purposes
* Teacher as writer
* Antiracism in education and writing instruction

Basic Organization of the Course

In an effort to be transparent and to share with you how I envision our work together being organized, I wanted to provide you with a basic organization of the course—that is, what you will be expected to do before, during, and outside of each class meeting. Our regular weekly schedule will be as follows:

* Prior to Class
  + You have a variety of weekly readings and other required media (e.g., podcasts) to complete before each class session.
  + Borrowing from flipped classroom models, you will also occasionally have videos to watch prior to class meetings. The goal here is to disseminate information in a format that allows you to watch, rewatch, etc. and to maximize our time together in class.
* In Class
  + During our class meetings, we will engage in a variety of activities, such as discussing readings, analyzing mentor texts, composing, workshopping, making sense of what it means to teach writing, and so forth
* Outside of Class
  + Any asynchronous work, including initial drafting and revision work on your compositions will be done outside of class
* Student-Instructor Conferences
  + Approximately 3 times throughout the semester, you will meet with me for conferences. As part of these conferences, we will discuss specific compositions (including revision efforts), questions you have, your growth as a writer and as a teacher of writing, etc.
  + Conferences will last approximately 30 minutes and will take place (largely) outside of class time
* Writing Group Meetings
  + Each week, you are required to meet with your writing group for a minimum of 1 hour. You have some options in how you meet (e.g., face-to-face or using virtual technology).

Assessment

Let me open with this: I believe that grades generally get in the way of learning. This, of course, has consequence for teaching, for student growth, for our democracy, and (I might add) for humanity. As a result, “grading” in this class may be radically different than anything you’ve experienced in your prior schooling.

While final course grades are unavoidable (Auburn requires that you each receive a letter grade), your individual compositions will NOT receive grades. But…and this is key…there are a few requirements you will have to meet for your assignments to be officially “turned in.” Requirements for each assignment include, but are not limited to:

* Submitting initial drafts on/by relevant due dates
* Engaging in required revisions (sometimes multiple rounds) and resubmitting on/by relevant due dates

Final assignments will not be considered accepted (and turned in) until all rounds of required revision have been successfully/adequately completed. Once an assignment is accepted, it is understood to represent the equivalent of an ‘A’. The real idea here is to remove grades as a barrier to learning and growth and to make your experiences in this course more about the writing itself and not about the grade. I want you to grow as writers and to grow as teachers of writing. I want you (and your future students) to focus on something other than competition. And I want to make the learning and writing processes humane and useful.

We’ll be talking quite a bit about this throughout the semester, and I look forward to your thoughts and perceptions. \*I am more than happy to schedule time to chat with any of you if you have questions or concerns.

**Course Calendar:**

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

|  |  |
| --- | --- |
| **Week/Date** | **Course Content Due** |
| **Week One (Aug. 18)** | In Class:   * Review/Overview Course * Questions? * What is writing? Composing? And what does it mean for ELA? * Our current and urgent social moment and what it means for teachers * Writing and diving right in |
| **Week Two (Aug. 25)** | Discuss Readings:   * Love, Ch. 1 (Canvas) * Inoue, Introduction (Canvas—read pp. 3-17, stop before “Summary of Chapters”) * *Stamped* (pp. ix-xvi)   Podcast:   * The Diversity Gap S1, Ep. 7: Unlearning Racism + Raising Race-Conscious Kids |
| **Week Three (Sept. 1)** | Discuss Readings:   * Christensen “Teaching Standard English” (Canvas) * Rose Chavez, Ch. 4 and 5 (Canvas) * *Stamped* (pp. 1-36)   Podcast   * The Diversity Gap S1, Ep. 12: So, Let’s Actually Talk about the Equity Gap   **Introduce Letter Writing Composition Assignment** |
| **Week Four (Sept. 8)** | Discuss Readings:   * Culham, Forward (pp. ix-x) * Culham, Prologue (pp. 1-9) * *Stamped* (pp. 41-78)   Podcast   * The Diversity Gap S1, Ep. 15: Why are All the Black Kids Sitting Together in the Cafeteria? |
| **Week Five (Sept. 15)** | Discuss Reading:   * Culham, Chapter 1 and 2 (pp. 10-49) * Urbanski, Ch. 3 (Canvas) * *Stamped* (pp. 83-112)   Podcast   * Nice White Parents, Ep. 1 |
| **Week Six (Sept. 22)** | Discuss Readings:   * Culham, Chapter 3 (pp. 50-88) * Blum, Foreword and Introduction (Canvas) * *Stamped* (pp. 117-153)   Podcast   * Nice White Parents, Ep. 2   **Due: Letter Writing Composition**  **Introduce Creative Writing Assignment** |
| **Week Seven (Sept. 29)**  **Program-Wide Stamped Book Discussions (choose 1):**   * **Thurs. Sept. 30 6:00-7:00pm** * **Fri. Oct. 1 10:00-11:00am** | Discuss Reading:   * Culham, Chapter 4 (pp. 89-128) * Blum, Ch. 1 (Canvas) * Christensen “I Don’t Grade” (Canvas) * *Stamped* (pp. 169-248)   Podcast   * Nice White Parents, Ep. 3   **Introduce Multimodal Research Assignment** |
| **Week Eight (Oct. 6)** | Discuss Reading:   * Culham, Chapter 5 and Epilogue (pp. 129-180)   Podcast   * Nice White Parents, Ep. 4 |
| **Week Nine (Oct. 13)** | Discuss Readings:   * Christensen “Politics of Correction” (Canvas)   Podcast   * Nice White Parents, Ep. 5   **Due: Creative Writing Assignment** |
| **Week Ten (Oct. 20)** | Discuss Readings:   * Christensen, “Responding to Student Work” (Canvas) |
| **Week Eleven (Oct. 27)** | Discuss Readings:   * Urbanski, Ch. 7 (Canvas) |
| **Week Twelve (Nov. 3)** | **Introduce Thematic Analysis Assignment** |
| **Week Thirteen (Nov. 10)** | **Due: Multimodal Research Assignment** |
| **Week Fourteen (Nov. 17)** | TBD |
| **Week Fifteen (Nov. 24)** | **Due: Thematic Analysis Assignment (Nov. 24)**  No Class Meeting |
| **Week Sixteen (Dec. 1)** | TBD |
| **Exam Week** | If needed |

**Assignment Descriptions**

ELA Program Common Book Discussions

This semester, every Auburn ELA program course is including *Stamped: Racism, antiracism, and you: A Remix of the National Book Award-winning Stamped from the Beginning* as a required text. In addition to reading the text, you are expected to attend two book discussions. The first meeting will be a program-wide discussion with students and faculty within the Auburn University ELA program. The expectation is that you read the book in its entirety and come to the meeting prepared, with an open mind, to do the necessary but complex work of discussing race/ism and antiracism in society and education, specifically in ELA education. In an effort to accommodate everyone’s schedules, we are offering two days/times for our program book discussion. We ask that you attend one of them (although you are certainly welcome at both).

* Thursday, September 30 6:00-7:00pm
* Friday, October 1, 10:00-11:00am

For the ELA program-wide book talk, we will use the following Zoom link: <https://auburn.zoom.us/j/88394517115>

The second meeting will be a cross-institutional discussion with students and faculty from several universities around the country (e.g., Ohio State University, University of Buffalo, University of Texas, Villanova University, Washington State University). In the coming days, Dr. Cook will be working with his colleagues at these partner institutions to pin down days/times for cross-institutional discussions, so more details will be provided ASAP. Similar to the Auburn program discussions, you are expected to attend one of these meetings.

Attendance and Participation

Participation in class activities and through face-to-face and online (both during and outside of class) 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 and have thoughtfully engaged with 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 individual themes/topics of your choosing. As such, you will select a topic (related to antiracism—i.e., addressing oppression, racism, and anti-Blackness in U.S. education) to compose about throughout the semester. We will use our writing together, at the beginning of the semester, to help you home in on and fine-tune a topic. **Note:** You must have your topic approved by the instructor prior to the first related composition assignment.

My goal for course assignments this semester is to give you as much choice and voice as possible. Rather than assigning specific composition tasks and using standard evaluation criteria to assess your writing, this work will fall to you. For each of the assignments described below, you will submit a “proposal” (see proposal template on Canvas) letting me know 5 things:

* The composition option you’ve chosen
* How you imagine this composition addressing the semester theme you’ve chosen
* What you hope to accomplish with this composition and how you’ll know if you have accomplished your goal(s)
* What assessment criteria you would like me/us to use for feedback and to facilitate growth and development
* How we—I and your classmates—can best support you

Writer/Writing Teacher Identity Journal

One major goal of this course is to use reflection and self-assessment to grow as writers and as teachers of writing. Toward this end, you are expected to keep a weekly writer/writing teacher-identity journal. You should purchase a physical journal for this assignment. At least once per week, you should include entries where you use our readings and discussions, your writing group interactions, your composing, your conferences with me, etc. to make sense of who you are becoming as a writer and writing teacher toward antiracist goals. This journal will serve as the fuel for your final writer/writing teacher-identity essay. Journal structure: Separate your journal into 5 sections (be creative in how you do this) and post weekly entries for each:

* One section to collect meaningful quotations from all their contexts (this or other courses, news/media/etc., friends/family, and so forth). Remember that these should align with our course foci of writing, the teaching of writing, teacher-identity development, antiracism.
* Keep a list of antiracist and writing instruction resources for the future
* Respond to class readings (chapters, articles, podcasts, etc.)
* Include entries discussing your development/evolution as a writer, as a teacher of writing, and as an antiracist. This should include how you are beginning to imagine yourself using your experiences in this class as a future teacher of writing.
* Post composition reflection—here you will reflect on each of your compositions this semester. As part of these posts, you will consider questions such as: What did I learn? What was I trying to get out of this assignment? What was successful? What was less successful? Why? What might I do differently? What would I like help with? What is my biggest take away after completing this composition? While I am not requiring a specific word count or page limit (I want you to reflect in the ways that feel most useful to you), I do expect you to use this assignment as an opportunity to engage in meaningful and critical reflection.

Note that you are expected to bring your journal to each conference you have with me and to be prepared to reference it as part of our discussion.

Writing Groups

You will be placed in small (4-5 person) writing groups for the entirety of the semester (see Canvas for writing group rosters). These groups will serve multiple purposes, including:

* Providing writing support to one another
* Engaging in peer review of each course assignment
* Working together on collaborative writing
* Meeting for common writing times (i.e., writing retreats)
* Discussing and responding to assigned readings
* Etc.

Additionally, you will be required to meet weekly as a group (for a minimum of 1 hour). As part of these meetings, you should document the time and method you met, activities and discussions you engaged in, progress toward your group goals, and next steps for the group. This documentation (via an online form) will be provided to the instructor throughout the semester (the reporting form is linked on Canvas and available at <https://forms.gle/3cJALbALbPEU3LueA>). Please also alternate group documentation responsibilities each week to ensure all are involved and no one person is stuck doing this work.

\*We will also use writing groups as a way to assign times for required synchronous class meetings with the instructors (via Zoom on Wednesday evenings).

Creative Writing (Individual Choice)

One staple of the writing classroom is creative writing, opportunities for students to draw on the literary techniques, devices, and approaches they learn reading and compose their own imagined spaces and worlds. For this assignment, you will select from the list of sample creative genres below and compose your own creative work. Examples of creative writing include:

* A series/collection of poetry
* Pieces of flash fiction
* Short stories
* Comic books
* Children’s books
* Visual essays
* And so on

See the assignment sheet on Canvas for additional details and information.

Thematic Analysis Composition (in pairs, or groups of 3 if necessary)

One fairly common assignment in ELA classroom is the thematic analysis. While this often takes the shape of an essay, there are myriad ways to engage in and articulate analysis. For this composition assignment, you will work together in pairs to analyze a central theme across two texts of your choosing: one piece of literature and one instance of popular culture. To share your analysis, you will compose and record a podcast series (3-5 episodes). We will discuss models/examples together in class, as well as tools for creating, editing, and sharing podcasts. See the assignment sheet on Canvas for full assignment details.

Letter Writing Composition Assignment (Collaborative Choice w/ Writing Group)

In addition to composing your own assignments and to working with your writing group in other ways, you will also work with other members of your writing group to compose collaboratively. The goal of this assignment is to select an issue or manifestation of racism within education and use collaborative writing to address the issue and push for change. You will have three options to choose from--a letter to the editor, an Op-Ed, and a letter writing campaign. You and your group should select the approach that best allows you to act on behalf of equity. \*See the assignment sheet on Canvas for a more detailed discussion of the assignment, its requirements, my expectations, submission, and so forth.

Option 1: Letter to the Editor

* 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).

Option 2: Op-Ed for Newspaper

* As the former Op-Ed editor for the NY Times argued, “Anything can be an Op-Ed.” These can include personal essays, social commentary, etc. Basically, anything well-written and fact-based, and that readers would find worthwhile, can be considered an Op-Ed. If you select this option, you and your group will craft an essay, dealing in some way with the issue of racism and inequity in education you chose, to submit for publication in a newspaper. The Op-Ed is similar to the Letter to the Editor, but differs in one important way. Letters to the Editor are responding directly to an article published in that newspaper, whereas an Op-Ed is a piece meant to address a concern the writer has (i.e., it does not have to respond to a specific article).

Option 3: Letter Writing Campaign

* For this assignment, you will work together in your writing groups to write letters to individuals or groups who can influence the social/educational 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. 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.

Multimodal Research Composition Assignment (Individual Choice)

The multimodal composition assignment will be the culmination of a teacher interview activity you will complete. Your goal will be to select a secondary ELA teacher to interview (we will come up with 5 common questions, and you will come up with 5 additional questions of your own). While you will no doubt learn much about the teaching of composition (and ELA more generally), the real purpose here is to use the interview to surface a problem in writing instruction, specifically one around teaching writing in equitable, antiracist, and/or anti-oppressive ways, a problem you can research and compose in response to.

After your interview and after determining the problem you want to pursue, you will conduct research in ELA practitioner journals, craft a response to the problem, and engage in multimodal composition to disseminate your work. Options for multimodal composition include:

* Public Service Announcements (PSAs)
* Website design
* You are also welcome (and encouraged) to propose an alternative composition type, but it will need to be approved

Note that you cannot interview a former teacher, someone at your former high school, a relative, or someone you have a pre-existing relationship with. Instead, I want you to use this opportunity to reach out to someone you do not know, introduce yourself, and begin the process of creating a professional relationship and resource. See the assignment sheet on Canvas for additional assignment details and information.

Conferences

One central part of the writing classroom and of fostering growth as writers is the conference. To that end, we will utilize student-instructor conferences throughout the semester. While I’m happy to meet with each of you whenever you feel a conference would benefit you (don’t hesitate to contact me about scheduling a day/time), you will be required to attend 3 conferences—one early in the semester, one around midterm, and one prior to the end of the semester. Each conference will be student led. That means, you are expected to prepare for and facilitate our meeting. As part of this, you will:

* Discuss your progress in the course and in relation to goals you set for yourself
* Bring 3 questions (about an individual composition, about your composing in general, and/or about your development as a teacher of writing) for me
* Bring your writer/writing teacher identity journal and be prepared to reference it

I will provide more information soon about signing up for and facilitating conferences.

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.

**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 in two main ways:

1. You will work together with me to facilitate portions of the course (e.g., peer review, mini-lessons or other in class learning/activities, course composition assignments).
2. You will also conduct a research project around a topic of your choosing (it must, however, relate to the teaching of writing). This project can take multiple forms (e.g., conducting and writing a literature review; collecting, analyzing, and reporting data).

I will meet with each of you to discuss your role(s) in the class and your research project. 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) and research project together and will co-create the ways in which you will be assessed.

**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. Being a clinical resident and a teacher will require you to be physically and mentally present daily. Thus, the teacher preparation courses in this program expect the same of you. If you must miss class, please note the following: You should contact the instructor as early as possible (preferably prior to class but no later than the day following your absence). Part of this communication should include details of your plan for getting caught and moving forward. Note that you should also contact a classmate for material you miss.

All written assignments must be submitted via email (unless otherwise specified) by the due date and time (my default is prior to the start of class on the day the assignment is due). For any assignment not submitted on time, it is the student’s responsibility for contacting the instructor (preferably prior to the due date you are about to miss) and clearly articulating a plan for how and when to complete and submit the assignment. 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).

Should attendance or timely submission of complete assignments become a concern, the instructor will contact you to schedule a meeting to discuss possible plans of action. This may include documented Action Plans.

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, 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.

Late Work. As I noted above, it is your responsibility for contacting me prior to missing any deadlines (with rare exceptions) with your plan for completing the submitting the work. This should include a definitive due date and time. Note: Do not simply email late assignments to me without first contacting me with a proposed plan. Part of any late submission must include this proactive (as proactive as possible) communication. 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

**COVID Related Policies**

Statement on COVID-19 Physical Distancing

While there is currently no Auburn University policy in place for physical distancing, we will make all reasonable efforts to appropriately distance during our face-to-face class meetings.

Face Covering Policy

In response to COVID-19, and in alignment with Auburn University's Presidential directives, and local, state, and national health official guidelines face coverings are required at all times while on campus, except when alone in a private office. This includes the classroom, laboratory, studio, creative space, or any type of in-person instructional activity, and public spaces. "A “face covering” is defined as a “covering that fully covers a person’s nose and mouth, including without limitation, cloth face mask, surgical mask, towels, scarves, and bandanas.

If a student has a medical exception to the face covering requirement, please contact the Office of Accessibility to obtain appropriate documentation.

Possibility of Going Remote

In the event that the University is forced to move to fully online instruction, please be assured that the learning goals and outcomes of the course will not change; however, some aspects of the course will change in terms of the mode of delivery, participation, and testing methods. Those details will be shared via a Canvas Announcement or an email within 24 hours of the announcement that we are going remote. Please be prepared for this contingency by ensure that you have access to a computer and Internet.

Assignment/Schedule Subject to Change Due to Pandemic

The course schedule and assignments are designed with the most up-to-date information and policies in mind. If the situation changes, I will make every effort to keep the schedule as consistent as possible; however, please note that the due dates for assignments and tests may be changed during the semester in response to the changing health and safety requirements or policies of the University. When changes are made, they will be communicated via Canvas Announcement, Canvas message, or email and all assignment due dates will be updated.

In the Event a Student in Class Tests Positive

Students must conduct daily health checks in accordance with CDC guidelines. Students testing positive for COVID-19, exhibiting COVID-19 symptoms or who have been in direct contact with someone testing positive for COVID-19 will not be allowed to attend in-person instructional activities and must leave the venue immediately. Students should contact the Student Health Center or their health care provider to receive care and who can provide the latest direction on quarantine and self-isolation. Contact your instructor immediately to make instructional and learning arrangements.

In the Event that I Test Positive or am Required to Quarantine

If I am unable to attend our F2F portions of the class, we will transition to a fully online course until I am allowed to return.

Attendance

Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you should not attend in-person classes. You will not be penalized for such an absence nor will you be asked to provide formal documentation from a healthcare provider. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I don’t want the need for documentation to discourage you from self-isolating when you are experiencing symptoms.

Please do the following in the event of an illness or COVID-related absence:

* Notify me in advance of your absence if possible
* Keep up with coursework as much as possible
* Participate in class activities and submit assignments electronically as much as possible
* Notify me if you require a modification to the deadline of an assignment or exam

Finally, if remaining in a class and fulfilling the necessary requirements becomes impossible due to illness or other COVID-related issues, please let me know as soon as possible so we can discuss your options.