**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 (CTSE 5020) and Graduate Standing (CTSE 6020)

**Corequisites:** None

**Term:** Fall 2023

**Classroom:** Haley 2461

**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 student and 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. You will also engage with the community and consider ways to connect community engagement and writing instruction in your future classrooms.

**Course Texts:**

Alabama ELA Course of Study

Sackstein, S. (2022). *Hacking Assessment: 10 Ways to Go Gradeless in a Traditional Grades School* (Second Edition). Highland Heights, OH: Times 10 Publications. 9781956512212

Gallagher, K. (2011). *Write Like This: Teaching Real-World Writing through Modeling and Mentor Texts*. Portland, ME: Stenhouse.

Johnson, M. (2020). *Flash Feedback: Responding to Student Writing Better and Faster—Without Burnout*. Thousand Oaks, CA: Corwin.

Johnson, G.M. (2020). *All Boys Aren’t Blue*. New York, NY: Farrar Straus Giroux.

You will also select 1 graphic novel to read in small groups. More information to come.

\*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

**Collaborative Course Goals**

\*To be developed as a class

**Course Schedule Outline:**

Course themes

* Composing in multiple ways, using multiple modalities, for multiple purposes
* Teacher as writer
* Community engagement
* Antiracism, antibias, and activism 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
* Writing Group Meeting or Collaborative Work
	+ While your approach to this will be dependent upon your individual schedules, needs, etc., you are expected to collaborate with your writing group in a variety of ways, such as providing support, composing together, meeting for common composing times, providing feedback on drafts, etc. I will provide some time in class for this, but I also expect you to find appropriate time outside of class (face-to-face or virtual, synchronous or asynchronous) to engage in meaningful writing group activities and build meaningful writing group relationships.

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” from me. 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
* Participating fully in all ungrading/assessment methods throughout the semester (both assessing yourself and your peers)

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.

**The Caveat:** I, of course, recognize that going gradeless, in addition to being learning centered, rigorous, and humane, is complicated, especially in K-12 classrooms where many grading policies are thrust upon teachers. And…I want to be sensitive to that and do all I can to prepare you to ungrade and/or decenter grades in such traditional classroom contexts. Thus, for each of the compositions you complete in this class, I/we will model a different way to assess student learning and provide the school what they require without going the traditional route of teacher-to-student grading.

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.

**Note:** During the first two weeks of the semester, we will collaboratively establish the grading expectations, requirements, and consequences for this course. I believe this should be a team and democratic effort, and I hope this serves as one example of how you can include your future students in such discussions and classroom policy development. Among the policies we will establish together are:

* “Grading” policies
	+ Due date expecatations and consequences
	+ Procedures for managing issues that inevitably arise (i.e., being proactive)
	+ Attendance expectations
* Classroom norms
	+ Discussions—creating a supportive and critical space for difficult and complex issues
	+ Accountability
	+ Creating space for and talking about race
	+ Language

After we collaboratively create these policies, I will add them to the syllabus and share a final version with each of you.

**Collaborative Course Policies**

\*To be developed as a class

**Course Calendar:**

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

|  |  |
| --- | --- |
| **Week/Date** | **Course Content Due** |
| **Week One (Aug. 16)** | 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
* Course Goals and Policies
* Writing and diving right in
 |
| **Week Two (Aug. 23)** | Discuss Readings:* Inoue, Introduction (Canvas—read pp. 3-17, stop before “Summary of Chapters”)
* Blum, Foreword and Introduction (Canvas)

Return to Course Policies and GoalsSuggested Podcast Episodes:* The Diversity Gap S1, Ep. 7: Unlearning Racism + Raising Race-Conscious Kids
* [Could You Teach Without Grades?](https://www.cultofpedagogy.com/starr-sackstein/)

**Introduce Feedback to Peers Assignment** |
| **Week Three (Aug. 30)** | Discuss Readings:* Blum, Ch. 1 (Canvas)
* *Stamped*, Introduction

Identity and Positionality StatementsSign Up for Selected Graphic Novels to ReadSuggested Podcast Episodes:* The Diversity Gap S1, Ep. 12: So, Let’s Actually Talk about the Equity Gap
* [Why You Should Bring Podcasts Into Your Classroom](https://www.cultofpedagogy.com/podcasts-in-the-classroom/)

**Introduce Letter Writing Composition Assignment** |
| **Week Four (Sept. 6)** | Discuss Readings:* *Hacking Assessment*: Preface, Introduction, and Hack 1 (pp. 5-34)

Suggested Podcast Episodes:* The Diversity Gap S1, Ep. 15: Why are All the Black Kids Sitting Together in the Cafeteria?
* [Build it Together: Co-Constructing Success Criteria with Students](https://www.cultofpedagogy.com/co-constructing-success-criteria/)

In class composing: Letter Writing CompositionProgram Common Book—read All Boys Aren’t Blue (suggested approx. pp. iv-100) |
| **Week Five (Sept. 13)** | Discuss Reading:* *Hacking Assessment*: Hack 2 and 3 (pp. 35-62)
* *Write Like This,* Ch. 1 and 2 (pp. 1-62)

Suggested Podcast Episodes:* Nice White Parents, Ep. 1
* [Flash Feedback: How to Provide More Meaningful Feedback in Less time](https://www.cultofpedagogy.com/flash-feedback/)

**Rough Draft Due—Letter Writing Composition** |
| **Week Six (Sept. 20)** | Discuss Readings:* *Hacking Assessment*: Hack 4 (pp. 63-74)
* McCloud, Ch. 2, 7, & 9 (Canvas)

Suggested Podcast Episodes:* Nice White Parents, Ep. 2
* [The Surprising Benefits of Student-Created Graphic Novels](https://www.cultofpedagogy.com/student-graphic-novels/)

**Due: Letter Writing Composition****Introduce Graphic Narrative Assignment** |
| **Week Seven (Sept. 27)** | Discuss Reading:* *Hacking Assessment*: Hack 5 & 6 (pp. 75-98)
* *Write Like This*, Ch. 3 (pp. 63-90)
* “Graphic Novels 101” (Canvas)

In-Class Composition TimeSuggested Podcast Episodes:* Nice White Parents, Ep. 3
 |
| **Week Eight (Oct. 4)** | **Class Visit to Pebble Hill (be there by 5:00)*** Tour
* Q&A
* Class/Writing Time

Discuss Reading:* *Hacking Assessment*: Hack 7 and 8 (pp. 99-128)

Program Common Book—read All Boys Aren’t Blue (suggested approx. pp. 101-200) |
| **Week Nine (Oct. 11)** | Critical Literature Circles with Selected Graphic Novels* Group 1: *March*
* Group 2: *They Called Us Enemy*
* Group 3: *My Riot*
* Group 4: *The Keeper*

Suggested Podcast Episodes:* Nice White Parents, Ep. 4 and 5

In-Class Work/Peer Review Time for Graphic Narrative (Due: Graphic Narrative “Rough Draft”)Curated collection of Resources and Mentor Texts |
| **Week Ten (Oct. 18)** | Discuss Readings:* *Hacking Assessment*: Hack 9, 10, and Conclusion (pp. 129-156

Read (in assigned groups) 1 of the following:* *Write Like This*, Ch. 4 (pp. 91-114)
* *Write Like This*, Ch. 5 (pp. 115-134)
* *Write Like This*, Ch. 6 (pp. 135-174)
* *Write Like This*, Ch. 7 (pp. 175-202)

Suggested Podcast Episodes:* [Dogfooding: How Often Do You Do Your Own Assignments?](https://www.cultofpedagogy.com/dogfooding/)

**Introduce Critical Review of Creative Work Assignment** |
| **Week Eleven (Oct. 25)** | Discuss Readings:* *Write Like This*, Ch. 8 and 9 (pp. 203-238)
* *Flash Feedback*: Introduction and Ch. 1 (pp. 1-34)

**Due: Graphic Narrative** |
| **Week Twelve (Nov. 1)****Program-Wide Common Book Discussion (choose 1):*** **Mon. Oct. 23 6:00-7:00pm\***
* **Fri. Nov. 3 10:00-11:00am\***

**\*These times are subject to change depending on program/student need.** | Discuss Readings:* *Flash Feedback*: Ch. 2 and 3 (pp. 35-90)

Return to Curated Collection of Resources and Mentor TextsProgram Common Book—read All Boys Aren’t Blue (suggested approx. pp. 201-300) |
| **Week Thirteen (Nov. 8)** | Discuss Readings:* *Flash Feedback*: Ch. 4, 5, and Epilogue (pp. 91-146)

Suggested Podcast Episodes:* [A Few Ideas for Dealing with Late Work](https://www.cultofpedagogy.com/late-work/)

Writing Teacher Library**Due: Critical Review of Creative Work Assignment****Introduce Final Process Letter** |
| **Week Fourteen (Nov. 15)** |  TBD |
| **Week Fifteen (Nov. 22)** | No Class Meeting—University Holiday |
| **Week Sixteen (Nov. 29)** | **Due: Feedback to Peers** |
| **Exam Week (Dec. 6)** | **Due: Final Process Letter** |

**Assignment Descriptions**

ELA Program Common Book Discussions

This semester, every Auburn ELA program course is including *All Boys Aren’t Blue* as a required text. In addition to reading the text, you are expected to attend one of two book discussions. Both will be program-wide. 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).

* Monday, October 30, 6:00-7:00pm\*
* Friday, November 3, 10:00-11:00am\*

\*These times are subject to change depending on program/student need.

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 attend class and/or to meaningfully contribute to class activities and collaborative knowledge negatively impacts both you and your peers and will result conferences, additional assignments, and/or action plans.

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

All of your compositions for this course will be tailored to individual topics of your choosing. That said, each of your topics much fall under our larger course themes of (in)equity, anti-oppression, antiracism, activism, etc. We will use our writing together to help you home in on and fine-tune individual composition topics.

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 assignment you’re submitting
* How you imagine this composition addressing our shared course theme (equity, anti-oppression, and/or activism)
* 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

Writing Groups

You will be placed in small (4-ish 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.

While I am not requiring a specific number of meetings or length of time each meeting should take place, as part of our conferences I’ll ask you to talk me through how, when, why, and where your group has met and will meet moving forward.

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

In addition to composing your own assignment and to working collaboratively with another classmate (or two), 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 or oppression 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 clear stance on equity 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 (related to racism and oppression) 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.

Assessment Method: In addition to the feedback you receive from classmates, I will also provide you feedback on your letters. This feedback may (and likely will) require revision (prior to delivering the letters to their intended audiences), so you will be expected to engage with my feedback in meaningful ways that substantively and positively impact your writing. You will submit revised letters for additional feedback and/or approval prior to delivering them. Once your group and I agree the letters are in the publishable shape, you will deliver them.

Graphic Narrative (Individual Composition)

After reading and discussing a variety of graphic texts, as well as a range of discussions of graphic texts, specifically composing graphic texts, in schools, 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. Your graphic narrative should also take up, in intentional and complex ways, issues of activism (for example, race/ism, oppression, inequity, etc.). The ways you go about addressing these issues are entirely up to you, and I look forward to seeing what you create. In addition to your composition, you will provide 3 video reflections (using Flip), which will serve as (a) an articulation of your thinking, process, etc. and (2) a sort of asynchronous conference with me (i.e., I’ll reply and you will respond to that reply).

\*See the assignment sheet on Canvas for more information. We will also talk much more about this in class.

Assessment Method: In the Introduction from Asao Inoue, we read about his ideas for equitable assessment or what her terms labor-based grading. Because I truly believe labor based grading is possible in K-12 (and higher education) classrooms and that it is one way to allow students to take up their power in our classrooms and in their own lives, we will be utilizing Inoue’s assessment ideas for your Graphic Narrative assignment. As a result, you will determine the amount of labor you are willing and able to put into this assignment and what you feel that labor should represent in terms of a grade (and contract for that amount of work and grade). I will provide some of this in the form of a framework of requirements I have, but you will make the decision you believe to be best for you. More information to come on this.

Critical Review of Creative Work (Pair/Small Group Composition)

As part of this course, you will also be working in pairs (or small groups) to compose a critical review of a creative work. You will work together to select an album, a film, or a season of a tv/streaming series to view or listen to (view/listen, re-view/re-listen, repeat) and craft an authentic critical review of it as a creative work.

See the assignment sheet on Canvas for additional details.

Method of Assessment: Peer-Assessed (based on collaboratively created criteria and response guidelines)

Feedback to Peers (Individual Composition)

One vital, but often overlooked, component of the writing classroom is feedback. After all, our goal as teachers of writing is to use feedback to engage our students’ work and to provide them information about where they are in relation to learning goals—that is, our feedback should highlight what students have done and serve as a springboard (and pathway) for moving forward. For this assignment, you will collect/curate the feedback you’ve provided this semester that you feel exemplifies the ways you’ve engaged your classmates’ writing by celebrating their accomplishments and pushing them to grow.

During our last week of classes (Nov. 29), you will submit an annotated collection of feedback (in the form of quotations, screenshots, etc.) you deem important. The form or medium you choose (e.g., PPT presentation, website, etc.) to use to collect/curate your feedback is entirely up to you but should provide you the opportunity to make a comprehensive case for yourself and for the feedback you have contributed this semester. . Each annotation should include:

* Context for feedback:
	+ What assignment, project, etc. was your feedback was provided on?
	+ At what point in the drafting process did you provide your feedback?
* Brief rationale for selecting that piece of feedback (i.e., how it exemplifies your work this semester as a critical member of our writing community

In addition to the annotated list, you should also include a short reflection where you

* Describe the ways you hope to provide similar feedback to your future students
* Why you feel providing such feedback could be beneficial to your future students
* How you are beginning to think about helping them provide this type of feedback to one another and to themselves

Method of Assessment: Self-Assessment, Reflection, and Future Planning

Final Process Letter (Individual Composition)

By our final class session on Wednesday, Nov. 29 (i.e., after all your semester compositions are complete and have been assessed), you will begin writing a brief (2-3 page double-spaced) final process letter, where you draw on all your semester assignments (i.e., pull in textual evidence from those compositions), putting them in conversation with our collaboratively created course goals and NCTE’s Teacher Preparation Standard 2.2 (see below for standard details) to make an argument for your final course grade.

In other words, you will compose a hybrid/multimodal essay using a mixture of reflective writing and excerpts from your compositions and/or assessments of/feedback on those compositions to make a case for how and where you’ve met our shared goals and the relevant NCTE standard (see below). Your process letter will be due to me (via email) by Wednesday, Dec. 6.

\*Assignment Sheet Coming Soon to Canvas

**NCTE Standard 2.2:** Candidates apply and demonstrate knowledge and theoretical perspectives of the relationships among form, audience, context, and purpose by composing and critically curating a range of texts (e.g., print, digital, media).

Method of Assessment: Summative self-assessment

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. These will take place in writing groups and individually. 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), I will meet with each of you as part of our in-class time together. Each conference should be student led, where you (1) talk with me about your progress in the course and in relation to our collaborative goals and the goals you set for yourself; (2) ask questions you have about individual compositions, your composing in general, and/or your development as a teacher of writing; and (3) discuss your larger experiences in the course.

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:

You will propose and complete a project around a topic of your choosing (it must, however, relate to the teaching of writing). The goal of this requirement, in addition to meeting expectations of a graduate-level course, is to provide you the opportunity to dig deeper into an area of interest to you and to connect to your career goals. In other words, I want you to select and complete a project that means something to you, rather than simply completing an assignment for the sake of the course. I will meet with each of you to talk through ideas and to approve topics and approaches. This project can take multiple forms (e.g., conducting and writing a literature review; collecting, analyzing, and reporting data; co-facilitating portions of the course; etc.).

Method of Assessment: Collaboratively assessed by student and instructor

**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