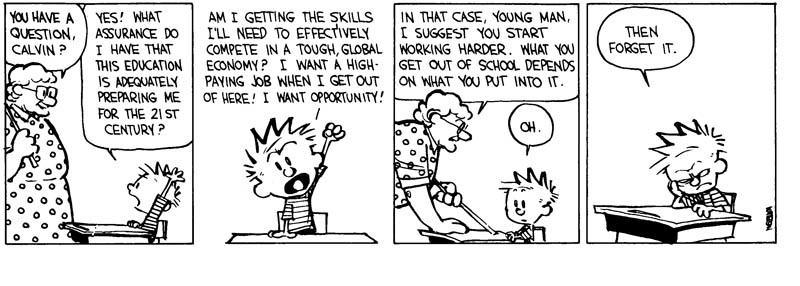
**Composition and Rhetoric for Teachers**

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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 2024

**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:**

Christensen, L. (2017). *Reading, writing, and rising up: Teaching about social justice and the power of the written word*. Rethinking Schools. 9780942961690

Dean, D. (2021). *What works in writing instruction* (2nd ed.). NCTE. 9780814156810

Emezi, A. (2019). *Pet*. Faber & Faber. 9780593175446

Ervick, K. (2022). *The keeper: Soccer, me, and the law that changed women’s lives*. Penguin Random House. 9780593539187

Gallagher, K. (2011). *Write Like This: Teaching Real-World Writing through Modeling and Mentor Texts*. Portland, ME: Stenhouse. 9781571108968

\*Additional readings provided by the instructor.

Alabama ELA Course of Study

**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 NCTE Teacher Preparation Standards

**Collaborative Course Goals**

TBD

**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 all 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)

This semester, in this course, we will utilize a **Grading Contract**. See Syllabus Appendix for the grading contract we will use for this course. I will meet with each of you to discuss and sign these.

Final assignments will not be considered accepted and complete (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. We will talk about several ways to make this approach to assessment part of a traditional grades classroom, and 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 expectations, policies, accountability, etc. 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:

* Classroom Procedures
  + Due date expectations and consequences
  + Procedures for managing issues that inevitably arise (i.e., being proactive)
  + Attendance-related 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. 21)** | 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   **Introduce Semester Topic Proposal/Approval** |
| **Week Two (Aug. 28)** | Readings to Complete Prior to Class:   * **Theme—Course Framing** * Dean, Ch. 1 (Climate) * Garcia & O’Donnell-Allen, Intro (What It Means to Pose, Wobble, Flow) * Garcia & O’Donnell-Allen, Ch. 4 (Embracing Your Inner Writer: What It Means to Teach as a Writer) * **Theme—GenAI** * MLA-CCCC Working Paper on AI   Return to Course Policies and Goals  Assign Critical Literature Circle Roles (to complete for Sept. 18)—Read Low and Jacobs article to prepare (on Canvas)\*  In class researching time  **Due: Semester Topic Proposal and Conferences** |
| **Week Three (Sept. 4)** | Readings to Complete Prior to Class:   * **Theme—Course Framing** * Dean, Ch. 2 (Classroom Structures) * Christensen, Ch. 3 (Writing the Word and the World)   Readings to Complete In Class:   * **Theme—GenAI** * ChatGPT and Teaching Writing * “Don’t Act Like You Forgot…”   Identity and Positionality Statements  In class researching time  **Introduce Graphic/Comic Research Assignment** |
| **Week Four (Sept. 11)** | Readings to Complete Prior to Class:   * **Theme—Questioning Assessment** * Stommel, Ch. 1 (I Would Prefer Not To) * Stommel, Ch. 2 (Ann Introduction to Ungrading)   Readings to Complete In Class:   * **Theme—Composing with Visuals/Comics** * McCloud, *Understanding Comics*, Ch. 2 * Mcloud, *Making* Comics, Ch. 1 * Rudiger, “Reading Lessons: Graphic Novels 101” * Examine mentor texts   Guest Speaker: Kelcey Ervick (author of *The Keeper*)  **Introduce Course Podcast Series**  Program Common Book—continue reading *Pet* |
| **Week Five (Sept. 18)** | Readings to Complete Prior to Class:   * **Theme—Questioning Assessment** * Stommel, Ch. 3 (Why I Don’t Grade) * **Theme—Strategies and Instruction** * Dean, Ch. 3 (Strategies) * Dean, Ch. 4 (Content) * Dean, Ch. 5 (Tasks)   Readings to Complete In Class:   * **Theme—Composing with Visuals/Comics** * McCloud, Understanding Comics, Ch. 3 (pp. 70-74) * McCloud, Understanding Comics, Ch. 5 (pp. 170-184) * Examine mentor texts   Critical Literature Circles with *The Keeper*  Time to compose |
| **Week Six (Sept. 25)** | Readings to Complete Prior to Class:   * **Theme—Responding to Student Writing** * Christensen, Ch. 7 (Responding to Student Writing) * Kirby et al., Ch. 8 (Responding to Student Writing) * **Theme—Composing with Sound** * Listen to “Weight for It,” ep. 1 * View “How to Truly Listen”   Campus Sound Exploration  **Rough Draft/Peer Review: Graphic/Comic Research Assignment** |
| **Week Seven (Oct. 2)** | Readings to Complete Prior to Class:   * **Theme—Responding to Student Writing** * Urbanski, Ch. 7 (Responding as a Spectator: The Writing Conference) * **Theme—Composing with Visuals/Comics** * McCloud, *Making Comics*, Ch. 3   In-Class Composition Time  **Course Podcast Series Episode Check-In** |
| **Week Eight (Oct. 9)** | **Class Visit to Pebble Hill (be there by 5:00)**   * Tour * Group Activity * Class/Writing Time   Readings to Complete Prior to Class:   * **Theme—Composing with Sound** * “The Podcast Script: Writing for the Ear” * Listen to “Show Don’t Tell”   Individual Conferences—Mid-Point Check-In  Writing Group Conferences—Check-In 1  **Due: Graphic/Comic Research Assignment Final Draft**  **Introduce Letter Writing Assignment**  Program Common Book—continue reading *Pet* |
| **Week Nine (Oct. 16)** | Readings to Complete Prior to Class:   * **Theme—Composing with Sound** * “How to Decide What to Cut (or not) in an Interview” * Listen to “Sound Design Basics” * Listen to “Avoiding Cheesy Sound Design”   Individual Conferences—Mid-Point Check-In  Writing Group Conferences—Check-In 1 |
| **Week Ten (Oct. 23)** | TBD |
| **Week Eleven (Oct. 30)**  **Program-Wide Common Book Discussion (choose 1):**   * **Mon. Oct. 28 5:00-7:00pm\*** * **Fri. Nov. 1, 9:00-11:00am\***   **\*These times are subject to change depending on program/student need.** | Readings to Complete Prior to Class:   * **Theme—Composing with Sound** * TDB   **Rough Draft/Peer Review: Letter Writing Assignment**  **Course Podcast Series Episode Check-In**  Program Common Book—finish reading *Pet* and attend common book discussion and documentary screening |
| **Week Twelve (Nov. 6)** | TBD |
| **Week Thirteen (Nov. 13)** | **Due: Letter Writing Assignment Final Draft**  **Introduce Final Process Letter** |
| **Week Fourteen (Nov. 20)** | No Class Meeting—Cook at NCTE  **Due: Course Podcast Episodes** |
| **Week Fifteen (Nov. 27)** | No Class Meeting—University Holiday |
| **Week Sixteen (Dec. 4)** | Writing Group Conferences—Check-In 2 |
| **Exam Week (Dec. 11)** | **Due: Final Process Letters and Conferences** |

**Course Assignments**

* Writing Groups
* Conferences
* Approval of Semester Topic
* Podcast
* Letter Writing
* Graphic/Comic Research
* Final Process Letter and Conference
* In-Class Activities and Compositions
* ELA Program Common Book Discussions

**Assignment Descriptions**

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.

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 in-class assignments
* In-class mini-lessons
* 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.

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.

At various points throughout the semester, you and I will conference in two ways:

* Individual Conferences:
  + Conference for Topic Approval
  + Mid-Term Conference Check-In
  + Conference with Final Process Letter
* Writing Group Check-Ins:
  + Writing Group Check-In 1 (by mid-semester)
  + Writing Group Check-In 2 (near end of semester)

Please use the Conference Sign-Up document provided on Canvas to schedule all of your required conferences.

Selection and Approval of Semester Topic for Compositions

The goal for our 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. All of your assignments will be driven by one topic (i.e., a relevant issue of inequity in/and education) you select and have approved. Prior to completing any of your course assignments, **you will submit a “proposal”** letting me know 5 things:

* The topic/theme you are proposing
* A brief discussion of how it represents inequity in education
* Initial ideas for how your semester assignments can help you to examine and address your topic/issue
* What you hope to accomplish, with regard to your topic/theme, through your semester compositions and how you’ll know if you have accomplished your goal(s)—i.e., what assessment criteria you may use for self- and peer-feedback and for growing and developing as a composer
* How we—I and your classmates—can best support you as you move through the semester assignments

Proposals should take the shape of a 1-2 thoughtful page write-up.

\*Note: You will each meet with me (as one of our required conferences) to discuss your proposed topic and semester goals

Course Podcast Series

As part of our course, we will collaborate to plan, create, and publish a class podcast series. Early in the semester, we’ll discuss a class/semester theme/topic (equity and writing instruction), structure, time, etc. for the series. While this is a class collaboration, you will work in small groups (2-3) to write, record, and edit one episode focused an aspect of our course theme. Each individual episode will (1) stand on its own as an audio text AND (2) fit within the overall podcast series.

Your individual episodes will be due near the end of the semester, but we will talk more about this as we move forward. See Assignment Sheet on Canvas for more information.

Letter Writing Composition Assignment

The goal of this assignment is to select an issue or manifestation of inequity within education and use informed 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 should select the approach that best allows you to act on behalf of equity and to advocate for change.

\*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 published article on a noteworthy issue, one related to your approved semester topic, 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 or need to be made aware. Your job will be to compose a letter responding to the article you read—in other words, you will 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 will craft an essay, dealing in some way with the issue of inequity you chose to focus on this semester (and that you had approved), and submit it 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 write letters to individuals or groups who can influence the social/educational issue of inequity 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.

**Caveat:** To select this option, you will need to select a timely article to respond to. You must get this option approved prior to completing it.

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 and they will be considered complete.

Graphic/Comic Research Assignment

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/comic text.

As part of this assignment, you will conduct scholarly research into the issue of equity you’ve chosen to focus on this semester and draw on your understanding of visual rhetoric and multimodal design to visually (and textually) convey your research findings to an audience. The ways you go about representing your findings via the graphic/comic format 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 Canvas discussion boards), which will serve as (a) an articulation of your thinking, process, etc. and (2) a sort of asynchronous conference with me (i.e., for each of the 3 reflections, 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: Via the Flip reflections, you will engage in self-assessment for this assignment. This assignment is also a required component of your grading contract and will thus be considered satisfactorily complete once you and I agree all components (e.g., composition meeting all requirements, meeting due dates, posting reflection posts and responses, etc.) have been complete.

Final Process Letter

By our final class session on Wednesday, Dec. 4 (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. 11. In conjunction with your letter, you will also schedule a final conference with me, where we will talk through your learning, growth, and evidence.

\*See Assignment Sheet on 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

In-Class Activities and Compositions

Throughout the semester, we will engage in a variety of in-class activities and compositions. These at times will be individual activities and at other times will be collaborative experiences. The expectation is that you will use this time to fully engage and to grow alongside all of us. More information to come on these.

ELA Program Common Book Discussions

This semester, every Auburn ELA program course is including *Pet* as a required text. In addition to reading the text, we will provide a scholarly article to read (via PDF). We will also host two opportunities to attend a documentary screening and program-wide discussion. We ask that you attend one of these. The expectation is that you read the book and article in their entirety and come to one of the discussions with an open mind and willing to do the necessary but complex work of discussing social identities 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 28, 5:00-7:00pm\*
* Friday, November 1, 9:00-11:00am\*

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

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 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 as Microsoft Word documents via Canvas** (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). Note: I offer a two-day grace period on major assignments. Any assignment turned in after 11:59pm on Friday—two days after the class period in which it is due—is considered late. 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.

**Professional Dispositions**

**Note on technology use:** Refrain from using technology during class in ways that do not support your learning and engagement in the course material. Part of growing your professional reputation and habits is managing your appropriate use of technology. Put more plainly: please do not watch videos, text, or engage with other social media during our course time.

**Email Correspondence:** As teachers, timely communication with students, administrators, parents, and so forth is important and expected. As teachers in training, I hold similar expectations for you. I will often use email to communicate with you (e.g., feedback on assignments, course questions, etc.), so it is necessary that you check your email daily. I expect you to respond to emails from me within 24 hours (if received on a weekday) or 48 hours (if received on a weekend).

**Attendance**

Integral to being a teacher is showing up, on time, well-prepared to engage with the students and the day’s lessons. In this class, we practice this professional ethic by showing up with required readings completed, participating meaningfully in class discussions/activities, etc., sitting with the discomfort that can accompany learning and growing, and serving as critical colleagues to one another. Absences are antithetical to this ethic. Thus, excessive absences will impact your grade and reflect negatively on the professional dispositions necessary to progress into teaching. **Because this class meets once per week, I consider anything over one (1) absence to be excessive, thus impacting your grade.**

Should you need to **miss a class**, you will do what professional educators must do, and inform me of your absence *before*the class meeting and, of course, make arrangements to meet with me to see what you’ve missed. Excessive absence will jeopardize your ability to succeed in this course. I do follow Auburn University’s excused absence policy; you can find it at [www.auburn.edu/studentpolicies](https://nam11.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.auburn.edu%2Fstudentpolicies&data=05%7C02%7Cmpc0035%40auburn.edu%7Ced5028e2686b4abad47208dcac0219fd%7Cccb6deedbd294b388979d72780f62d3b%7C0%7C0%7C638574372241764603%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C0%7C%7C%7C&sdata=fybU4qk%2BSilj3GJaZb8NyvppduFrldLBhPUUrss343Y%3D&reserved=0). Since we are practicing and demonstrating our professional behaviors, you are expected to make every effort to be on time to class. Coming in late, no matter how quiet you try to be, can create a disruption.

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.

**Attribution Note:** Attendance policy adapted from AU English Language Arts program language, with special thanks to Dr. Heidi Hadley.

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.

**Note on intellectual property, GenAI, and professional ethics:** Finally, I assume you are enrolled in the course because of your eagerness to assume the ethical responsibilities of a future English educator. I assume that all work you complete for this course will be original work, not borrowed (without acknowledgement) from others or plagiarized. Of course, as all teachers do, you will be gathering ideas and practices from each other, program faculty, teacher blogs, etc.; however, turned in work should always reflect your own adaptation, contextual thinking, attribution, etc. Should I encounter plagiarism or other questionable practices that suggest your work or ideas are not yours in origin or are not properly accredited, you may jeopardize your ability to pass the course successfully. Lastly, we will spend part of this course discussing the affordances and constraints of GenAI for teaching and learning. While these tools have much to offer us, and we will experiment with them, the work you submit should be yours. That is, even when/if you use technology to brainstorm, generate ideas, experiment with voice and organization, etc., your submitted work should represent your own thoughts, understandings, and voice and should appropriately attribute relevant information, components, etc. to the technology used.

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

**Grading Contract**

**CTSE 5020/6020**

**Dr. Cook**

**Overview of Contract Grading**

In this course, we are using a grading contract system so that grading is transparent and so you are in control over the grade you receive. Grading contracts are intended to “decouple evaluation from grades” (Elbow & Danielewicz, 2008).

**Key Features of the Grading Contract Approach:**

* Student writing and assignments are not graded for quality, although quality is regularly discussed and a focus of required revision.
* Grades are not assigned to individual assignments. Instead, the final grade is tied to the contract covering your work for the entirety of the semester.
* Students receive verbal and/or written feedback on their ideas, drafts, and individual assignments. This feedback is formative in nature and intended to drive revision and future learning, not to justify or explain a grade.
* Higher final course grades are the result of completing more contracted work. This is intended to increase and deepen learning experiences for students.
* The instructor will keep track of student work and learning by recording attendance and assignments as complete, incomplete, missing, or late. Students will also document their progress toward contract requirements and clearly articulate how and where they met each requirement in their final process letter.
* Contract grading allows all work for class to be treated as equally important and avoid creating often problematic work/assignment hierarchies.
* Students clearly understand expectations and pathways to various final letter grades and have a clear understanding of where they stand at any moment during the semester. Students, thus, have more agency and access to the grade they want.
* There is space for varying levels of teacher-student negotiation of final grades. This is to provide students with ownership over contract components and to account for extenuating circumstances and should take place as face-to-face conferences.

**What you can expect of me:**

* I will be available to meet with you during my office hours, by appointment (with appropriate notice), and during class.
* I will provide clear expectations for all course assignments.
* I will provide time in class to think, draft, peer review, and conference about your compositions (i.e., work on your course assignments).
* I will include you on any changes to the syllabus, unless that change is to cancel a reading or assignment.
* I will participate in class activities.
* I will provide feedback on your assignments and learning (via conferences and written feedback, etc.).
* I will strive to model the dispositions and actions of an equitable writing teacher.

**The “B” Contract**

* Attendance: No more than 1 absence
* Major Assignments:
  + Complete all course assignments in satisfactory way (including meeting all due dates)
    - Theme/Topic Approval
    - Graphic/Comic Research
    - Letter Writing
    - Podcast Episode
    - Final Process Letter
    - For CTSE 6020 Students Only: Proposed Project
* Engagement: Aways prepared to engage in class activities and discussions (i.e., engaged participation)
* Critical colleagueship: Provide feedback that pushes classmates and their writing forward
* Writing groups: Engages appropriately in all in- and out-of-class writing group activities
* Conferences: Attends and is well prepared for all conferences with instructor

If you fulfill the requirements of this contract, you will receive a “B” for this course. If you do not meet all requirements of the “B” contract, you will receive a lower grade for the course.

**The “A” Contract**

If you wish to receive an “A” for the course, you must complete all components of the addendum.

* Meets all requirements of the “B” contract
* Additional co-negotiated requirements (discussed during initial conference):
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Examples of co-negotiated requirements may include (but are not limited to):

* Additional conference(s) with instructor
* Additional requirements to existing course assignments
* In-process learning letters
* Participation in program common book discussion and documentary screening

**A Note on Extenuating Circumstances**

I understand that life happens and things come up. If something is prohibiting you from coming to class prepared or meeting other components of the grading contract, I expect you to communicate with me proactively and in a timely fashion. Depending on the situation, we will discuss potential ways to make up work, fulfill assignments, or meet contract requirements in alternative ways.

By signing below, we both agree we met to discuss your grading contract choice. We also both agree to abide by this contract as it relates to your final course grade for CTSE 5020 or CTSE 6020. You are welcome to schedule a meeting to discuss your progress and/or to propose a renegotiation at any time.

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Student Printed Name Student Signature Date

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Instructor Printed Name Instructor Signature Date