ENGL 4343.02

COMPOSITION THEORY & PEDAGOGY

FALL 2017 . TUE & THU . 1:40 - 2:55 . EDINBURG . ELABS 259

THE BACK & FORTH OF COMPELLING WRITING PEDAGOGY

A BA-ENGLISH COURSE WITH DR. COLIN CHARLTON
A study of advanced composition techniques, theories, and methods of teaching. Prerequisites: 6 hours of English.
INTRODUCTION
We designed ENGL 4343-Composition Theory & Pedagogy . . . to scare the hell out of people with that name:). Seriously, its only competition for unsexiest title is Academic Discourse Studies! While the title is heavy, it’s a class about how writing works and how to teach it, and the class goals are pretty straightforward. One, I’m going to expose you to a variety of composition theories—explanations of why and how we write, learn to write, and teach other people to write. We’ll be talking about these theories after you read them, but we’ll also be experimenting with them as writing teachers-in-training.

Two, you’re going to learn how to give and take feedback on teaching and writing. So you will be learning about composition pedagogy, practicing composition pedagogy, and getting/giving criticism on composition pedagogy to help us all improve on how we act as writing teachers and students.

Three, it’s a class on teaching, so there are things we do to get better at teaching and learning (even if your immediate post-degree goal isn’t to work in a classroom). You practice a lot and get better at handling new situations. You also have to work on articulating your own theory of teaching—what you do, how it works on other people, and how you know it’s working. To that end, you’ll be developing an online teaching portfolio that will have a number of pieces of writing that demonstrate what you know, do, and assess as a writing teacher.

All this work should help you synthesize and apply the teaching concepts and strategies you learn throughout Composition Theory & Pedagogy, and I’m looking forward to helping you improve your learning, writing, and teaching processes.

STUDENT LEARNING OUTCOMES & INSTRUCTIONAL GOALS FOR ADVANCED ENGLISH COURSES
1. Students will analyze and interpret a variety of texts and patterns of language, using a range of theoretical approaches and disciplinary modes of inquiry.
2. Students will demonstrate a broad and foundational knowledge of the traditions of American, British, Ethnic and/or World literatures by critically situating specific works of literature within these traditions.
3. Students will write coherently and demonstrate a consistent use of the conventions of a variety of genres, including, but not limited to, the academic essay.
4. Students will apply appropriate research methodologies, including appropriate use of electronic media, to understand and/or illuminate specific research questions about language and literature.
5. Students in certification tracks will demonstrate knowledge and skills in the areas of writing, literature, reading, oral communication, media literacy, and English language arts pedagogy.

ENGL 4343-COMPOSITION THEORY & PEDAGOGY OBJECTIVES
By completing English 4343-Composition Theory & Pedagogy, you should be able to:
1. demonstrate a number of theories and practical strategies for teaching writing that will engage students in rhetorically compelling writing;
2. productively give and receive feedback from peers and veteran teachers on teaching activities, materials, and theories; and
3. produce and maintain a professional teaching portfolio that will stand out among peers applying for teaching and writing-related gigs.
OUR REQUIRED READINGS (~$80)

OTHER POTENTIAL READINGS
• Composition Studies, the “oldest independent periodical in the field,” and a helpful way to map out current trends in teaching writing
• Other free sources to be determined by you and me as we go along:

PROJECTS & GRADES (You’ll find details on each project after this syllabus.)
1. Online Teaching Portfolio w/Critical Intro (Philosophy, Sample Draft Syllabus, Sample Assignments, Self-Assessment).....40%
2. Teaching Demonstration (Activity Design, Materials, Delivery, Reflection) .................................................................20%
3. Feedback on Teaching Demonstrations..................................................................................................................20%
4. Summary, Response, & Inquiry (SRI) Writings on our Readings...............................................................................20%

CALENDAR OF ACTIVITIES
I placed the detailed 4343 calendar at the end of this syllabus. The UTRGV academic calendar can be found at https://my.utrgv.edu/home at the bottom of the screen, prior to login.
STUDENTS WITH DISABILITIES

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive academic accommodations should contact Student Accessibility Services (SAS) as soon as possible to schedule an appointment to initiate services. Accommodations can be arranged through SAS at any time, but are not retroactive. Students who suffer a broken bone, severe injury or undergo surgery during the semester are eligible for temporary services. Brownsville Campus: Student Accessibility Services is located in Cortez Hall Room 129 and can be contacted by phone at (956) 882-7374 (Voice) or via email at ability@utrgv.edu. Edinburg Campus: Student Accessibility Services is located in 108 University Center and can be contacted by phone at (956) 665-7005 (Voice), (956) 665-3840 (Fax), or via email at ability@utrgv.edu.

MANDATORY COURSE EVALUATION PERIOD

Students are required to complete an ONLINE evaluation of this course, accessed through your UTRGV account (http://my.utrgv.edu); you will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades. Online evaluations will be available: Oct 5-11 (Module 1), Nov 29-Dec 5 (Module 2), and Nov 15-Dec 6 (Full Semester).

ATTENDANCE

Students are expected to attend all scheduled classes and may be dropped from the course for excessive absences. UTRGV’s attendance policy excuses students from attending class if they are participating in officially sponsored university activities, such as athletics; for observance of religious holy days; or for military service. Students should contact the instructor in advance of the excused absence and arrange to make up missed work or examinations.

SCHOLASTIC INTEGRITY

As members of a community dedicated to Honesty, Integrity and Respect, students are reminded that those who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and expulsion from the University. Scholastic dishonesty includes but is not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. Since scholastic dishonesty harms the individual, all students and the integrity of the University, policies on scholastic dishonesty will be strictly enforced (Board of Regents Rules and Regulations and UTRGV Academic Integrity Guidelines). All scholastic dishonesty incidents will be reported to the Dean of Students.

SEXUAL HARASSMENT, DISCRIMINATION, & VIOLENCE

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report any instance, occurring during a student's time in college, of sexual assault, stalking, dating violence, domestic violence, or sexual harassment about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct and discrimination.

COURSE DROPS

According to UTRGV policy, students may drop any class without penalty earning a grade of DR until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.
CHECKLIST

You don’t have to wait on the calendar to get things done. There is a fair amount of researching, drafting, and feedback that should go on for each of your projects (though you’ll learn the SRIs as you go). Keep track of what you’ve done and what you need to do with the checklist below. The guidelines for each project follow this checklist.

Online Teaching Portfolio w/Critical Introduction ................................................................. 40%
☐ Platform Selection (wix.com, trybulbapp.com, portfoliogen.com, wordpress.com, or another option you select and I approve during the first week of class); Kelly Smith blogs about how to build your work into an online portfolio as quickly and clearly as I can, so read the POST when you get started.
☐ Philosophy Draft
☐ Sample Assignment(s) Draft
☐ Critical Introduction Draft
☐ Syllabus Draft
☐ Self-Assessment Draft

Teaching Demonstration .............................................................................................................. 20%
☐ Activity Design Draft
☐ Delivery Practice
☐ Delivery
☐ Materials Draft
☐ Reflection
☐ Submission to Blackboard

Feedback on Teaching Demonstrations (go ahead, check yourself off:) ..................................... 20%
☐ Ricardo Alonzo
☐ Carlos Avila
☐ Aaron Benavidez
☐ Dawn Bustamante
☐ Anna Carrejo
☐ Andrea Castaneda
☐ Amanda Castillo
☐ Dacia Cepeda
☐ Jennifer Elizondo
☐ Jacob Escalante
☐ Brittany Garcia
☐ Mario Garcia
☐ Robert Garcia
☐ Rodrigo Garcia
☐ Ryann Gonzalez
☐ Gabriela Izaguirre
☐ Stacy Lara
☐ Derrek Martinez
☐ Laura McGuire
☐ America Medina
☐ Zujeith Murillo
☐ Gabriella Reyes Garcia
☐ Celeste Rodriguez
☐ Mayanin Rosa
☐ Sabrina Sanchez
☐ Jasminmarie Solares
☐ Josephine Soto
☐ Josue Tapia
☐ Silvya Valverde
☐ Victoria Vasquez

Summary, Response, & Inquiry (SRI) Writings on Our Readings (# @ 1-2 pp. each) ..................... 20%
☐ SRI_01: NWWK Concept 1 & 1.0-1.1; discuss Taggart, Hessler, & Schick’s “What Is Composition Pedagogy?” (GCP 1-19)
☐ SRI_02: NWWK 1.2-1.3; Mutnick & Lamos’ “Basic Writing” (GCP 20-36)
☐ SRI_03: NWWK 1.4-1.6; discuss Kennedy & Howard’s “Collaborative Writing” (GCP 37-54)
☐ SRI_04: NWWK 1.7-1.9; discuss Julier, Livingston, & Goldblatt’s “Community-Engaged” (GCP 55-76)
☐ SRI_05: NWWK Concept 2 & 2.0-2.3; discuss Micciche’s “Feminist” (GCP 128-45)
☐ SRI_06: NWWK 2.4-2.6; Devitt’s “Genre” (GCP 146-62)
☐ SRI_07: NWWK Concept 3 & 3.0-3.2; Brooke’s “New Media” (GCP 177-93)
☐ SRI_08: NWWK 3.3-3.5; Hewett’s “Online and Hybrid” (GCP194-211)
☐ SRI_09: NWWK Concept 4 & 4.0-4.3; discuss Anson’s “Process” (GCP 212-30)
☐ SRI_10: NWWK 4.4-4.6; Howard and Jamieson’s “Researched Writing” (GCP 231-47)
☐ SRI_11: NWWK Concept 5 & 5.0-5.2; Fleming’s “Rhetoric and Argumentation” (GCP 248-65)
☐ SRI_12: NWWK 5.3-5.4; Thaiss and McLeod’s “Writing in the Disciplines and Across the Curriculum” (GCP 283-300)
ONLINE TEACHING PORTFOLIO W/Critical Introduction

Philosophy, Sample Draft Syllabus, Sample Assignment(s), Self-Assessment complete and revised portfolio due 12.12 by 12am thru Blackboard

In 4343, you’re going to assemble, workshop, and complete a portfolio of teaching materials that make sense for a writing teacher. Developing this portfolio will give you opportunities to develop, reflect on, revise, and integrate materials that allow you to demonstrate what you’re learning about teaching and writing. I could have you write a researched essay, but that would have little public value compared to the value gained from putting your research to work in the actual materials a writing teacher would use. You’ll begin by creating rough drafts of these materials based on your interests and the theories you bring to the class. You’ll continue to work on the portfolio throughout the semester, revising each piece as you discover new ideas about teaching and get feedback from me, your peers, and other writing teachers. Finally, you’ll spend some time editing your portfolio (and adapting it to an online space if possible).

Not going to ever be a teacher in a writing classroom? Totally fine and doesn’t change a thing). I’ve done this project with future teachers, engineers, curious students . . . the list goes on. You’ll learn more from working in the genres that people in the field of composition use, and considering the audiences for those genres, than in synthesizing an argument meant for only me to read.

PHILOSOPHY. draft due 9.21

A good teaching philosophy follows a few guidelines. First, though, I suggest you do some one-word inventions to try to nail down what you value and want to get across to your audience (people who would hire you, colleagues who want to know how and why you teach, students who may be interested in an introduction to your philosophy). The following is adapted from a workshop I do regularly on writing a teaching philosophy.

Begin by generating one-word inventions about different aspects of teaching so you have a simple and clear idea of . . .

• one word that describes your teaching or you as a teacher;
• one word that describes how you see your students;
• one word that describes how you think about or perceive your area(s) of expertise; and
• one word that describes the classroom environment you want to create.

In order to make sure the reader has all your information, an effective teaching philosophy . . .

• is one page, spaced to read, and walks reader through a sequenced picture of you as a teacher;
• contains a name, professional title, and date; and
• might have a picture of you working with a class or an epigraph that resonates for you or a tagline that summarizes your philosophy.

Your goal is writing about your relationship to different aspects of teaching. What is teaching or being a teacher to you? How do you see/work with students? What is your relationship to the class’ or discipline’s content? How do you occupy and use the classroom as a learning space?

• Consider composing one paragraph on each. That is one way to sequence your philosophy: teacher, students, content, space, which moves from the local, personal context (you as teacher) out to the larger social context (the whole classroom and everything in it). It’s not the only sequence, but it’s a useful one for me.
• What makes a good, sequenced philosophy, then, is careful attention to transitions. Spend time on functional transitions—what is the reason for moving from one idea to the next or one paragraph to the next? How are you walking someone through your ideas of how teaching works? Sometimes it’s about the traditional transitional words that begin paragraphs. Sometimes it’s about writing really great
linking sentences between paragraphs that explain how, for instance, this second paragraph on students emerges from what I said in the first paragraph about me as a teacher.

_Somewhere in your philosophy, you should try to integrate pedagogical best practices and . . ._

• build in one example that highlights a strength for your reader, often tied to the discussion of one of the above relationships;
• choose an example that generically describes what you do with students during an activity (it doesn’t have to dive into a particular student or moment); and
• create a collection of a few examples to plug in to different contexts,

_Use the audience's criteria and expectations to design your organization._

• Letter of Introduction for Syllabus: Address students at a particular level in a particular sequence and what they will want/need to know about your goals for this class.
• UTRGV Dossier: Address your department’s criteria for excellent teaching, including teaching innovations, examples of student engagement, connections between your teaching and UTRGV’s strategic plan, your research, and your service.
• Award Application: Address the reviewer’s rubric that explains how your application will be judged.
• Job Ad: Address the ad’s stated requirements, responsibilities, student population, and preferred abilities/areas of experience.

_A great teaching philosophy is all about (rhetorical) alignment, which means . . ._

• connect what you teach (including student learning outcomes for particular class) to how and who you teach; and
• articulate how you reach your teaching goals with your particular students. (HINT: You’ll develop your personal teaching goals throughout this semester, but all courses you review will have explicit or implicit learning goals or student learning outcomes that you can work with as well.)

_Take a look at these examples and, as you begin to design your own portfolio with your own goals for readership, try to figure out how well they address their intended audience’s needs._

• Cheryl Ball, West Virginia University (online professional site)
• Alyssa Cavazos, UTRGV (state teaching award application)
• Colin Charlton, UTRGV (multipurpose, state teaching award application)
• Doug Downs, Montana State (online professional site)
• William Ordeman, MA-English Graduate (job application)
• Brittany Ramirez, UTRGV (job application and annual review dossier)

_SAMPLE DRAFT SYLLABUS . draft due 10.12_

It’s your job for this part to find a syllabus model for a writing class you would like to imagine teaching and then work from it as a model. Here are your guidelines for finding a model:

• the model you choose needs to be dated and taught within the last two years
• the model you choose needs to be from a school and department/program that you’re interested in, have experience with, or have a connection to
• the model you choose has to be for a class whose subject is writing or rhetoric & composition or it has to be a writing intensive class (and we can talk about how we can determine intensity when if and when we get to that point based on your interest)
• the model you choose has to be identifiable in terms of the teacher and the teacher’s contact information
• the model you choose has to have official course info, college/university policies, grading system, project/assignment names or descriptions, and a calendar

Searching for syllabi can be as easy as googling a course name, number, and university abbreviation (literally, type in UTRGV ENGL 1301 and see what you get). But I’d urge you to spend some time thinking about what you’d like to teach if you could
to blend what you want to do with the actual requirements of a school/program so you can see how to synthesize writing goals with institutional necessities. That synthesis is an art and a learning experience in itself worth going through.

**SAMPLE ASSIGNMENT(S). draft due 11.2**
You have to create at least one original writing assignment. Start collecting samples of anything that prompts people to write. Potential sources for research: old or current courses, first year writing textbooks, high school canned curriculum systems, old or current teachers, Composition Studies (which publishes assignments and discussions in one forum), and prompt: a journal of academic writing assignments. When we get to the point in the semester, we’ll read Hall and Dueck’s introduction to prompt, and we’ll use their first issue’s articles to figure out what needs to be in your sample assignment. For the moment, I’ll say that most great writing assignments do the following:

- explain the purpose of the assignment and potential purposes for the writer doing it
- explain a way to generate some ideas for the assignment
- explain intended audiences or a way to determine a meaningful audience
- explain potential forms (or genres) for the assignment
- explain at least one process for generating the assignment
- explain any rigid formatting guidelines that have to be adhered to
- explain a way to reflect on what you accomplished in the assignment

All this stuff isn’t always in a writing assignment, but the teacher generates it and supplies it when necessary. So what your writing assignment looks like and includes will develop as you read about theories, see models, and experience writing instruction from myself and your peers throughout the semester.

**NOTE:** A lot of ineffective (okay, bad) assignments out there are bad because of one simple reason. They tell students to do something, but they don’t teach the students how to do it. So if the work in class doesn’t teach everything you need in order to complete an assignment—in other words, the assignment seems to be an add-on to what’s going on in class—writers will struggle with the assignment because they literally don’t know how to do it, or at least don’t know how to get started doing it:) The goal isn’t to fix all the problems before they happen; that assignment has no end. It’s just pages of warnings! The goal is to foster writing and learning, and that takes you providing the set-up, the explanation, and the (described) room to experiment so that a writer can work towards a clear research and writing goal.

**SELF-ASSESSMENT. draft due 11.30**
How do teachers learn? They talk to each other, a lot. They ask students how they’re doing. They take advanced classes in teaching and in content areas that they teach? They draw from past experiences, they build on validated research, and they do quite a bit of trial and error whenever they’re trying something new (just like writers). The best writing teachers I’ve ever had as a student or ever worked with as a colleague also did one incredibly important thing. They learned how to self-assess. That can take many forms, from a survey instrument you offer students multiple times during a class to a teaching journal where you regularly reflect. Whatever the form, it has to involve real assessment: here’s what I did, here’s what happened, here’s what that means in terms of my teaching and their learning, here’s what I’m going to do to fix, improve, or continue that result. For either the teaching demonstration or the sample assignment, you need to design a means for self-assessment. I’ll show you multiple examples when the time comes, but the goal is to develop a habit of self-assessment, not to adopt a single process. You’ll need to write up a self-assessment strategy that explains (1) what you’re assessing, (2) what your criteria are for success, (3) how you’ll collect relevant data, and (4) a plan for doing something based on the results.
CRITICAL INTRODUCTION, draft due 12.5

Once you have all four pieces of your portfolio in pretty good shape—late in the semester—I want you to write a brief critical introduction of 1 to 3 paragraphs. Your goal in this critical introduction is to briefly specifically introduce me to your approach to teaching writing as demonstrated in your philosophy, syllabus, assignment, and self-assessment. What is the thread that holds them together? What are the ideas of “writing” and “teaching” that inform what you have created? How do these four pieces work together to present and enact an effective and compelling approach to teaching writing?
**TEACHING DEMONSTRATION**

*completed assignment due through Blackboard submission by next class following your Demonstration*

We have twenty-eight class meetings. Yep, I count them and start counting them down towards December like those people that count the pages left in a book:) I love teaching, but I also like a break occasionally. Each of those twenty-eight days will feature a teaching demo, even days one and two. “WTF Colin. That is not cool.” There’s just no need to pretend that teaching can be perfected. We learn through practice, and something someone does the first week might be better than one someone does the last week. The materials will improve throughout the semester, but sometimes time doesn’t work there either. So there’s no need to put this stuff off. On the first day of class, I’m the guy getting evaluated. Someone else will go the second day of class, and we won’t quit until everyone has gone once. Your goal for the teaching demonstration: make some learning happen about writing. It can be one person or the whole class, but you want someone to learn something about writing they didn’t know or grasp or have the ability to apply by the end of your ten minutes.

**Activity Design**

You read correctly. You have ten minutes for an activity. My first piece of advice is not about design. My first suggestion is to practice as much as possible. Good teaching is about timing and adjustment. Make time to practice what will happen, how you manage it, and don’t plan out all ten minutes in case something interesting goes right:) Here’s how to get started with thinking about what you want to teach. Pick a concept about writing or a problem you or others have with writing.

For the concept, you want people to understand it and you want them to be able to USE it. So you have to set up a situation by which they learn to use that concept. If I want people to learn how important it is to know your audience when you write, I can ask everyone to write a paragraph about their morning. Now, I can ask everyone to interview the person next to them for two minutes to find out who s/he is, what’s s/he like, where is s/he going in life . . . Now, rewrite your paragraph with that person in mind as the primary audience. The result will be different, I bet. Find one difference and explain why you chose to make that change. Ten minutes over and at least one person has started to see how knowing about an audience can change how you write not to someone but FOR someone.

For the problem, you want people to recognize it and you want them to be able to UNDERSTAND and USE a solution to it. If I want people to learn one strategy for writer’s block, I take something they’re all struggling to write. I show them a strategy for writing that overcomes their block. And then I have them try it. Now, there’s a lot I’m leaving out. What’s the assignment? How long does this take? What’s the strategy? I’m just giving you the skeleton for how to teach a solution to a problem.

I’ll judge your design on how well I think it addresses the concept or problem you choose. You say X solves Y. Does X have nothing to do with Y (based on experience and class readings)? Not good. Do you want us to learn about the concept of audience and your activity is designed around addressed and invoked audiences. Not so bad.

**Materials**

Beyond your design, and actually in support of it, every act of teaching requires materials . . . even if it’s just you and your words. But I expect more than that. What did you have to make so we could do something? What did you bring to share with us? What did you have us do to get prepared before class? Any instructions, physical materials, or props that you need to make this teaching happens is part of your materials. I’ll judge these on simplicity (we have to be able to work and work quickly with whatever you use) and effectiveness (how well could we work with what you gave us, or could we just not read the font because it was too small?).
**Delivery**
I'll also judge your teaching overall on how well you deliver the learning to the class and how well we react to what you do or set up. Does the time plan work? How well did you sequence transition between activities? How clear were your instructions? How engaging was your intro, your activity, your exit? Did it feel like a planned activity or was it a bit too chaotic?

**Reflection**
After your planning, your doing, and your listening to and reading of feedback, you’ll take until the next class meeting to turn in a brief reflection on the experience. Here’s what you’ll write about:
- What were you most satisfied with?
- What were you least satisfied with?
- Did anything happen not according to plan? Why? And what were the consequences?
- What would you change to improve your design and why?
- What would you expand on/further explore/keep from your design and why?
FEEDBACK ON TEACHING DEMONSTRATIONS

due to your peers the day of their demonstrations

Our feedback for the teaching demonstrations looks almost exactly like the directions for the teaching demonstrations, and that’s how it should be. You get evaluated on what you were specifically supposed to do, create, and make happen. The one difference is this: the teacher reflects at the end of her work. We reflect on what the teacher did at the beginning of ours. Each one of us will fill out a sheet for each demo for five minutes after the interaction and then give them to the teacher. Below is a look at what you’ll get in a single sheet, and the actual form is available for you to download and print at our Blackboard site. You’ll need to print 29 to do one for each of your peers. I’ll give you a grade for this by checking your attendance.

<table>
<thead>
<tr>
<th>Teacher’s Name &amp; Date</th>
<th>___ / ___ / ___</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Question</strong></td>
<td>In a complete sentence, what were we learning? [bubble in the importance of this learning to you]</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Activity Design</strong></td>
<td>What engaged or impressed you about the teacher’s design of this 10 minute activity? What, if anything, didn’t work as well as you would’ve liked?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Materials</strong></td>
<td>What engaged you about the LOOK and FUNCTIONALITY of the materials used? What, if anything, did the materials fail to do that you think they need to?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>What engaged you about HOW the teaching-learning happened and why? Was there any part of the delivery that confused you or turned you off?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other Comments</strong></td>
<td></td>
</tr>
</tbody>
</table>


SUMMARY, RESPONSE, & INQUIRY (SRI) WRITINGS ABOUT OUR READINGS
due through Blackboard submission every Sunday by 5pm

By the time you get to this class, you’ve probably finished at least half your degree. That means, I expect, a lot of writing under the bridge. And a lot of reading. So much experience, in fact, that you have probably moved from just thinking that you are writing for some teacher to writing in certain ways depending on who wants you to write and who you’re writing for (which are often two different audiences). If that last part makes sense and you, for instance, imagine that you are a linguist writing for Dr. Foreman or a future teacher writing for Dr. Cavazos because they each have particular goals and peeves for your writing, that’s good. If not, it just means that your understanding of audience based-writing and rhetorical context isn’t as developed as it could be. Wherever you fall on the spectrum of audience-awareness, let me help all of you out.

There is no such thing as “academic writing”:)"

There. All done. Well, not quite. It has scare quotes around it, so I should probably explain.

There is a lot of writing that happens in college, so it happens in an “academic” setting. And there are a lot of teachers in a variety of disciplines that have specific criteria for “good” writing. While there may be some common expectations with all those teachers, they are not all asking you to write in the same genre for the same audience about the same content. So you face a myriad of choices as a writer. One of my jobs in any class about and with writing is to help you develop your rhetorical adaptability, increase the amount of rhetorical moves you can make that lead to appropriate and effective choices in how you say what you want to say. You’ll create a teaching portfolio, most likely directed at potential students and teacher colleagues. You’ll write and discuss feedback you give to your peers about how their teaching demonstrations work. And, through your writing of multiple drafts, you’ll learn how to adapt, adapt, adapt.

Along the way, we need some common ground in the class. I’m a writing teacher, so I tend to make that common ground about writing (and reading). So part of the class will be reading and writing about the readings from our two common books, for which I’ll have you writing summary, response, and inquiry papers. Here are the details on what those are (spoiler alert: discussion of what makes a great one follows:)).

First, let’s talk about reading. We’re going to read two books. One is a combination of short explanations of writing concepts and essays about applying those concepts. One is a collection of essays about different approaches to teaching writing. You’re going to run across a lot of new terminology, and it will be hooked up to some new and important ideas, even when you don’t agree with them. You’re going to need a system for taking notes with all these concepts flying around. Whether you have one that you’ve developed over time or you’re still winging it, you need to figure out a sustainable and consistent way to read these books and track clues to (1) the important stuff, (2) the consequences of the arguments people are making, and (3) the passages and ideas that connect to your ideas and experiences. I plan on talking about reading strategies on the first day, so you’ll have some ideas about how to come up with a functional reading plan from the beginning. Again, you don’t have to stick to the strategies I share with you, but I think you’re going to need a strategy you can live with in order to get the most out of the class and avoid too much last-minute skimming and gratuitous highlighting without gratuitous commenting.

Here’s one reading, writing, and discussing strategy that I’ll throw out to you now. We will have a terms space in the classroom on the bulletin board that we take over. Every day, two people are going to post one term each that they’ve run across in our readings. They’ll explain these terms, that are new to them, in their own words while offering us examples of the terms in action. On day one, we’re doing introductions and I’m giving you a small piece of reading and writing to get you in the groove. Pretend you’re doing that reading and writing right now; okay, finished. Then I
call on two people to share. Then I call on a third person who has to connect the other two terms. We’re doing this because it gives you a reason to read and join the conversation, and it blends some recitation with some personal connection with some invention (things we can all get better at doing).

In terms of the weekly writing, here’s what each part needs to do. Your summary of each week’s reading needs to be short and factually accurate. This usually means I have to read twice or three times before I feel like I can get a reading assignment boiled down to one or two sentences. But that’s what you’ll do. Now, feel free to write a rambling summary paragraph, but you’re going to revise that big chunk down to smaller piece. The trick is finding each writer’s main discussion of the chapter’s point (usually a section, not a thesis statement) and locating the major supporting points or sub-arguments. You’ll have multiple readings by multiple authors, so extra points to anyone who starts creating one sentence summaries. Honestly, you can use two to three sentences, but maybe aiming for the one is a challenge worth accepting.

The response is you writing your reaction to the whole reading or a part of it that really got your attention. This can be a logical response, an emotional response, a confused response. It just has to be you walking me through how you were affected by the reading and WHY.

The inquiry . . . that’s the fun stuff. You end the whole piece of writing with (1) a discussion of a new question that you have that you want to answer that is connected to the reading or (2) an explanation of how we can combine ideas from different pieces of the reading and come to a new insight or understanding. This last part challenges you to make new connections, recognize new patterns, rather than just relying on figuring out the main idea.
# TENTATIVE CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>Work We’ll Do in Class</th>
<th>Work That is Due</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td><strong>T 8.29</strong></td>
<td>Introductions; Colin’s reading/writing activity w/ “Metaconcept: Writing is an Activity and a Subject of Study” (NWWK); terms run-thru; feedback run-thru</td>
<td>In 10 groups of 3, you’ll read and discuss excerpt and present reading strategies and insights</td>
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<tr>
<td><strong>TH 8.31</strong></td>
<td>Terms; introductions cont.; questions about syllabus/assignments; teaching demo &amp; feedback</td>
<td>Platform selection &amp; what that says about you, teaching, and the way you want to represent yourself to teaching audiences</td>
<td>Last day to add a course or register for fall 2017</td>
</tr>
<tr>
<td><strong>T 9.5</strong></td>
<td>Terms Discuss NWWK Concept 1 &amp; 1.0-1.1; discuss Taggart, Hessler, &amp; Schick’s “What Is Composition Pedagogy?” (GCP 1-19)</td>
<td>SRI_01 due 9.3 by 5pm</td>
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</tr>
<tr>
<td><strong>TH 9.7</strong></td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos (submit by 9.12 1:40pm)</td>
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<tr>
<td><strong>T 9.12</strong></td>
<td>Terms Discuss NWWK 1.2-1.3; discuss Mutnick &amp; Lamos’ “Basic Writing” (GCP 20-36)</td>
<td>SRI_02 due 9.10 by 5pm</td>
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<tr>
<td><strong>TH 9.14</strong></td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos (submit by 9.19 1:40pm)</td>
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<tr>
<td><strong>T 9.19</strong></td>
<td>Terms Discuss NWWK 1.4-1.6; discuss Kennedy &amp; Howard’s “Collaborative Writing” (GCP 37-54)</td>
<td>SRI_03 due 9.17 by 5pm</td>
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<tr>
<td><strong>TH 9.21</strong></td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos; Teaching Philosophy Draft due in class for workshop and by 12am thru Blackboard</td>
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<tr>
<td><strong>T 9.26</strong></td>
<td>Terms Discuss NWWK 1.7-1.9; discuss Julier, Livingston, &amp; Goldblatt’s “Community-Engaged” (GCP 55-76)</td>
<td>SRI_04 due 9.24 by 5pm</td>
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<tr>
<td><strong>TH 9.28</strong></td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos (submit by 10.3 1:40pm)</td>
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<tr>
<td><strong>T 10.3</strong></td>
<td>Terms Discuss NWWK Concept 2 &amp; 2.0-2.3; discuss Micciche’s “Feminist” (GCP 128-45)</td>
<td>SRI_05 due 10.1 by 5pm</td>
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<tr>
<td><strong>TH 10.5</strong></td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos (submit by 10.10 1:40pm)</td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Due Date</td>
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<tr>
<td>T 10.10</td>
<td>Terms Discuss NWWK 2.4-2.6; discuss Devitt’s “Genre” (GCP 146-62)</td>
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<td>SRI_06 due 10.8 by 5pm</td>
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<tr>
<td>TH 10.12</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td></td>
<td>2 teaching demos (submit by 10.17 1:40pm); Teaching Syllabus Draft due in class for workshop and by 12am thru Blackboard</td>
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<tr>
<td>T 10.17</td>
<td>Workshop (laptops or computer classroom); bring all work</td>
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<td>2 teaching demos (submit by 10.19 1:40pm)</td>
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<tr>
<td>TH 10.19</td>
<td>Workshop (laptops or computer classroom); bring all work</td>
<td></td>
<td>2 teaching demos (submit by 10.24 1:40pm)</td>
</tr>
<tr>
<td>T 10.24</td>
<td>Terms Discuss NWWK Concept 3 &amp; 3.0-3.2; discuss Brooke’s “New Media” (GCP 177-93)</td>
<td></td>
<td>SRI_07 due 10.22 by 5pm</td>
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<tr>
<td>TH 10.26</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td></td>
<td>2 teaching demos (submit by 10.31 1:40pm)</td>
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<tr>
<td>T 10.31</td>
<td>Terms Discuss NWWK 3.3-3.5; discuss Hewett’s “Online and Hybrid” (GCP194-211)</td>
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<td>SRI_08 due 10.29 by 5pm</td>
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<tr>
<td>TH 11.2</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td></td>
<td>2 teaching demos (submit by 11.7 1:40pm); Teaching Assignment Draft due in class for workshop and by 12am thru Blackboard</td>
</tr>
<tr>
<td>T 11.7</td>
<td>Terms Discuss NWWK Concept 4 &amp; 4.0-4.3; discuss Anson’s “Process” (GCP 212-30)</td>
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<td>SRI_09 due 11.5 by 5pm</td>
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<tr>
<td>TH 11.9</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
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<td>2 teaching demos (submit by 11.14 1:40pm)</td>
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<tr>
<td>T 11.14</td>
<td>Terms Discuss NWWK 4.4-4.6; discuss Howard and Jamieson’s “Researched Writing” (GCP 231-47)</td>
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<td>SRI_10 due 11.12 by 5pm</td>
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<tr>
<td>TH 11.16</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td></td>
<td>2 teaching demos (submit by 11.21 1:40pm)</td>
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<tr>
<td>Date</td>
<td>WORK WE’LL DO IN CLASS</td>
<td>WORK THAT IS DUE</td>
<td>NOTES</td>
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<tr>
<td>T 11.21</td>
<td>Terms Discuss NWWK Concept 5 &amp; 5.0-5.2; discuss Fleming’s “Rhetoric and Argumentation” (GCP 248-65)</td>
<td>SRI_11 due 11.19 by 5pm</td>
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<tr>
<td>TH 11.23</td>
<td>No class; Thanksgiving</td>
<td></td>
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<tr>
<td>T 11.28</td>
<td>Terms Discuss NWWK 5.3-5.4; discuss Thaiss and McLeod’s “Writing in the Disciplines and Across the Curriculum” (GCP 283-300)</td>
<td>SRI_12 due 11.26 by 5pm</td>
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</tr>
<tr>
<td>TH 11.30</td>
<td>Terms Discussion cont. &amp; Interactivity</td>
<td>2 teaching demos (submit by 12.5 1:40pm); Teaching Self-Assessment due in class for Workshop and by 12am thru Blackboard</td>
<td></td>
</tr>
<tr>
<td>T 12.5</td>
<td>Workshop (laptops or computer classroom); bring all work</td>
<td>2 teaching demos (submit by 12.7 5pm); Portfolio Critical Introduction due in class for workshop</td>
<td>Online evaluations close tomorrow, 12.6; tomorrow is also the last day of classes</td>
</tr>
<tr>
<td>TH 12.7</td>
<td>Study Day:)</td>
<td>2 teaching demos (submit by 12.12 1:40pm)</td>
<td>UTRGV Final Exams are 12.8-12.14</td>
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<tr>
<td>T 12.12</td>
<td>No class; online submission</td>
<td>Portfolio due</td>
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</tr>
<tr>
<td>TH 12.14</td>
<td>No class; online submission</td>
<td>Emergency deadline; all incomplete work due</td>
<td>Grades are due Monday (12.18) by 3pm; Commencement is 12.15 &amp; 12.16</td>
</tr>
</tbody>
</table>

The UTRGV academic calendar can be found at [https://my.utrgv.edu/home](https://my.utrgv.edu/home) at the bottom of the screen, prior to login.
Without revising what we design, without really re-seeing it’s impact on ourselves, our partners, and our publics, we privilege a hope in the already-is over the surprise and power of what could be.