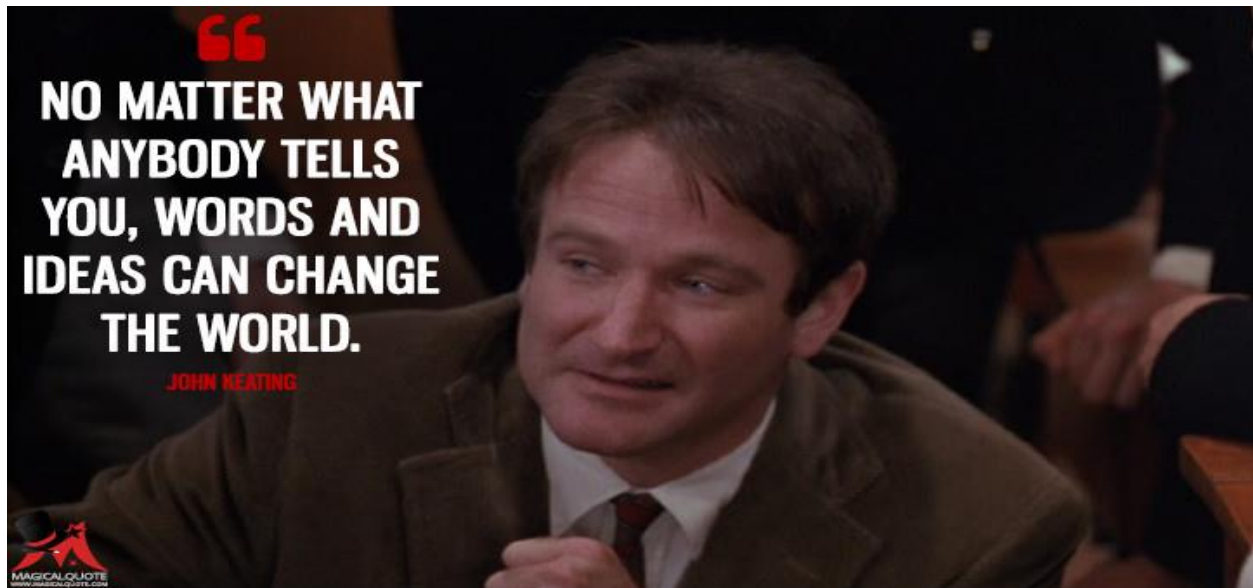


ENGL 5380: Studies in the Teaching of Composition



Spring 2022

Modality: This is a synchronous online class that meets on Wednesdays from 6:00-9:00 p.m. via WebEx.

Instructor: Dr. Bruce Bowles Jr.

E-mail: bruce.bowles@tamuct.edu

Office: Warrior Hall 420A, the University Writing Center, or WebEx Meeting

Office Hours: Walk-in or Email for an Appointment

TAMUCT Course Description: The course is devoted to the study of the aims, skills, materials, and practices of composition teaching at college and junior college levels.

Dr. Bowles' Course Description: This course introduces students to prominent contemporary composition pedagogies along with best practices in the field. Students engage with the history, theory, and practice of teaching composition in higher education in order to develop their pedagogical practices and form their own philosophy of teaching writing.

Course Outcomes:

By the end of the semester, students who successfully complete this course will be able to:

- Explain the epistemological and ideological rationales behind various prominent and contemporary composition pedagogies
- Discuss a set of pedagogical philosophies and strategies for addressing various elements of the composition classroom, including developing assignments, teaching the writing process, grading, responding to student writing, etc.
- Plan an effective lesson for a composition course that has clear learning objectives and a plan for ensuring engagement of students
- Design an extensive, instructive syllabus (and calendar) for a composition course that articulates cohesive and clear policies, expectations, and outcomes for students
- Engage in scholarly conversations pertaining to the teaching of composition across a multitude of topics
- Articulate a comprehensive and pedagogically sound philosophy of teaching that is reflective and open to revision

Required Textbooks and Materials:

- *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985*, James Berlin, ISBN (13) # 9780809313600
- *The Norton Book of Composition Studies*, edited by Susan Miller, ISBN (13) #9780393931358
- Various .pdf articles and selections from texts (available through Canvas)
- Access to a Computer (the university provides a number of computer labs)

Technology Requirements:

This course will use the A&M–Central Texas Instructure Canvas learning management system. We strongly recommend the latest versions of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer.

Logon to A&M-Central Texas Canvas [<https://tamuct.instructure.com/>] or access Canvas through the TAMUCT Online link in myCT [<https://tamuct.onecampus.com/>]. You will log in through our Microsoft portal.

Username: Your MyCT email address; Password: Your MyCT password

Grading Scheme: Three major projects, a final portfolio, and various shorter, lower-stakes assignments (Summarize, Respond, Reflect—SRRs, Professorial Q&As, and a Student-Teacher Conference) will comprise students’ grades. The weights for each component are as follows:

SRRs and Professorial Q&As= 10%

“You’re the Professor! *First-Year Composition: From Theory to Practice Lesson*”= 10%

“What Composition Teachers Really Do on Their Summer ‘Break!’ Planning and Designing an Effective Syllabus, Course Calendar, and Lesson”= 20%

“Accepted! Composing a Proposal and Conference Paper for a Composition Conference”= 20%

“Toward a Pedagogy Made Whole! Constructing a Teaching Portfolio”= 40%

Once you submit a final assignment (not a draft) through Canvas, it is the text I will grade, and you will not be given the opportunity to revise. Make sure that the text you are submitting is one you can be proud of and is the text you want me to grade. (If, for any reason, you believe you have submitted the wrong text, please contact me as soon as you submit to rectify the issue.) **Remember, once you submit—that is it!**

Posting of Grades: All assignments will be returned to you through Canvas as a .doc or as feedback in Canvas. When your assignments are returned as a .doc, you will receive your grade after the end comment in the comment box.

I do not use Canvas to calculate grades. Instead, I use a Microsoft Excel spreadsheet. A sample of the Microsoft Excel spreadsheet for this course is available on the “Syllabus” page of our course Canvas site so you can see how your grade is calculated. I will go over this the first day of class as well.

At any time, you are free to email me to ask me to send you the Microsoft Excel spreadsheet with your grades inputted. I can also provide you with a rough estimate of where your grade stands at that time. However, be alert that as a result of the weight of various assignments, your grade can change substantially when major projects are submitted.

Summarize, Respond, Reflect (SRR): SRRs require students to engage with readings from class in a structured—yet fluid—fashion. For certain classes, you will be assigned (or choose) one of the readings and provide an SRR for that reading. SRRs ask students to first summarize the reading from an objective standpoint, then provide a response to what they have read, and—finally—to reflect on the reading by connecting it to the class, other readings, prior experiences, and/or raising questions.

SRRs should be approximately one page single-spaced (writing slightly onto a second page is acceptable, however). Part of the skill of composing in such a genre is brevity, so avoid being overly verbose and rely on concision and clarity. SRRs will receive either a ✓+ (100), ✓ (90), ✓– (65), or 0.

Professorial Q&As: Professorial Q&As will provide a more guided form of engaging with certain readings from the class. These assignments will require students to respond to predetermined questions pertaining to specific readings. Students are advised to read and review the questions before engaging with the reading in order to gain a clear sense of certain facets of the text they should pay particular attention to.

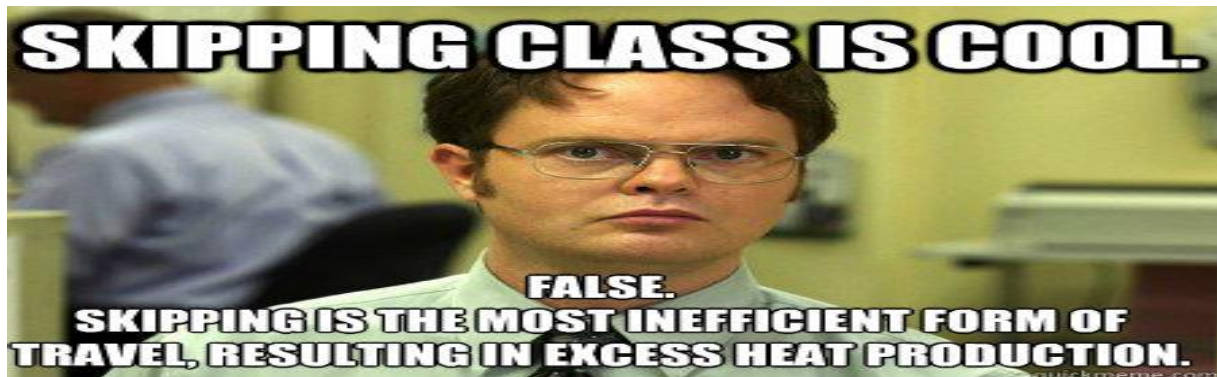
While Professorial Q&As will vary in the number of questions asked and the depth of answers required, they will usually range between three to five question sets and require roughly two to four solid paragraphs for each answer. You will want to provide sufficient, detailed answers, yet be careful not to become too tangential or indirect. You want to answer these questions in a direct and intellectual fashion. Professorial Q&As will receive either a ✓+ (100), ✓ (90), ✓– (65), or 0.

Mandatory Student-Teacher Conference: During the course of the semester, **I am requiring that you conference with me at least once.** Your conference will afford you the opportunity to discuss any issues with the class, to ask questions pertaining to any concepts or theories you are struggling with, to obtain guidance on any of your long-term projects, etc. These conferences will be conducted in person or via WebEx, whichever you prefer.

Although you are required to have at least one conference, I am not setting a date or time for you. Feel free to schedule your conference whenever it works best for you during the semester. Also, you are not limited to one student-teacher conference—you can schedule as many as you want with me for help in the class!

Class Attendance Policy: Attending class is vital if you are to get the most out of this course and to build a productive community of engaged learners. As a result, I do require that you have **no more than two uninformed absences** throughout the semester. You will lose points for every uninformed absence thereafter.

The distinction between uninformed and informed absences is critical here. An uninformed absence occurs when you do not contact me ahead of class (or immediately after) to alert me to your absence, do not provide a reasonable rationale for the absence, and do not discuss how you will engage with the material from the class that day in order to account for the absence. If you inform me of your absence, though, provide a reasonable rationale for the absence (in rare instances, I may ask for documentation), and discuss with me how you will engage with the material you missed, your absence will be considered an informed absence and will not be counted against you. I am more than willing to work with you if you miss class. **However, these issues cannot be dealt with retroactively at the end of the semester. This is your one and only warning.**



If you have more than two uninformed absences by the end of the semester, your grade will be penalized 10 points—an entire letter grade—for each unexcused absence beyond two. I will inform you when you have two uninformed absences; additionally, I will inform you each time you receive a 10 point penalty. You may contest any uninformed absence, yet you will need to provide tangible evidence as to how you informed me or why you were unable to inform me.

Lastly, incompletes should be reserved for unexpected, life altering situations that develop after the drop deadline. Students should drop a course should something happen that prevents them

from completing the course ahead of the drop deadline. Failure to do so may result in failing grades on assignments or the course if missing work is not completed and submitted before the last day of the semester. Please let me know immediately if serious health or life issues prevent you from attending class or submitting assignments.



Class Civility Policy: This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you has a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones or any other form of electronic communication during the class session (email, web-browsing, etc.). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

However, please do feel free to engage in constructive criticism and debates. This policy is not meant to discourage disagreement or passionate conversation. We will be engaging in discussions and/or debates about a host of potentially controversial topics; it is not my intention to censor your opinions. Yet, I do feel it is important to foster an environment conducive to learning where no one feels threatened and/or not entitled to their opinion.

Remember, if you disagree with someone (including myself), always remember to argue against the **IDEA** the person is presenting—not the individual.

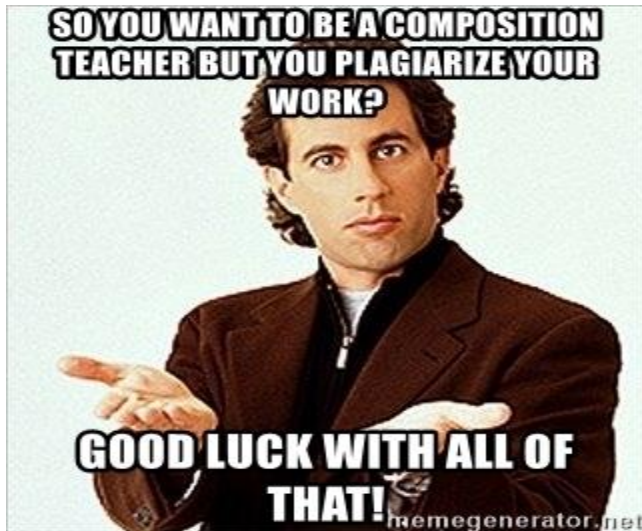
Late Work: While I understand that circumstances may arise that could prevent you from turning an assignment in on time, **I penalize late work severely! You will lose 10 points from your grade for each day that the assignment is late.** Here is a breakdown of how the penalties will be applied:

- 15 minutes–24 hours late= -10 points**
- 24 hours, 1 minute–48 hours late= -20 points**
- 48 hours, 1 minute–72 hours late= -30 points**
- 72 hours, 1 minute–96 hours late= -40 points**
- 96 hours, 1 minute–120 hours late= -50 points**

120 hours, 1 minute–144 hours late= -60 points
144 hours, 1 minute–168 hours late= -70 points
168 hours, 1 minute–192 hours late= -80 points
192 hours, 1 minute–216 hours late= -90 points
216 hours late or more= 0 for the assignment

However, **I am always willing to discuss extensions ahead of time.** If you have a reasonable reason why you believe you should be entitled to an extension, either come see me after class, arrange to visit me in my office or the UWC, or e-mail me. **Once an extension is agreed upon in writing, the due date of the extension will become your new due date. Penalties will then only be incurred predicated off of the new due date.**

Academic Integrity: Texas A&M University–Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M–Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Academic integrity is defined as a commitment to honesty, trust, fairness, respect, and responsibility. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. Academic misconduct is any act that improperly affects a true and honest evaluation of a student’s academic performance and includes, but is not limited to, cheating on an examination or other academic work, plagiarism and improper citation of sources, using another student’s work, collusion, and the abuse of resource materials. All academic misconduct concerns will be reported to the university’s Office of Student Conduct. Ignorance of the university’s standards and expectations is never an excuse to act with a lack of integrity. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.



Class Plagiarism Policy: As an instructor, I operate by the CWPA (Council of Writing Program Administrators) definition of plagiarism: “In an instructional setting, plagiarism occurs when a writer **deliberately** uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.” The key here is deliberate—I do not want you to be so paranoid about plagiarism that it inhibits your creativity.

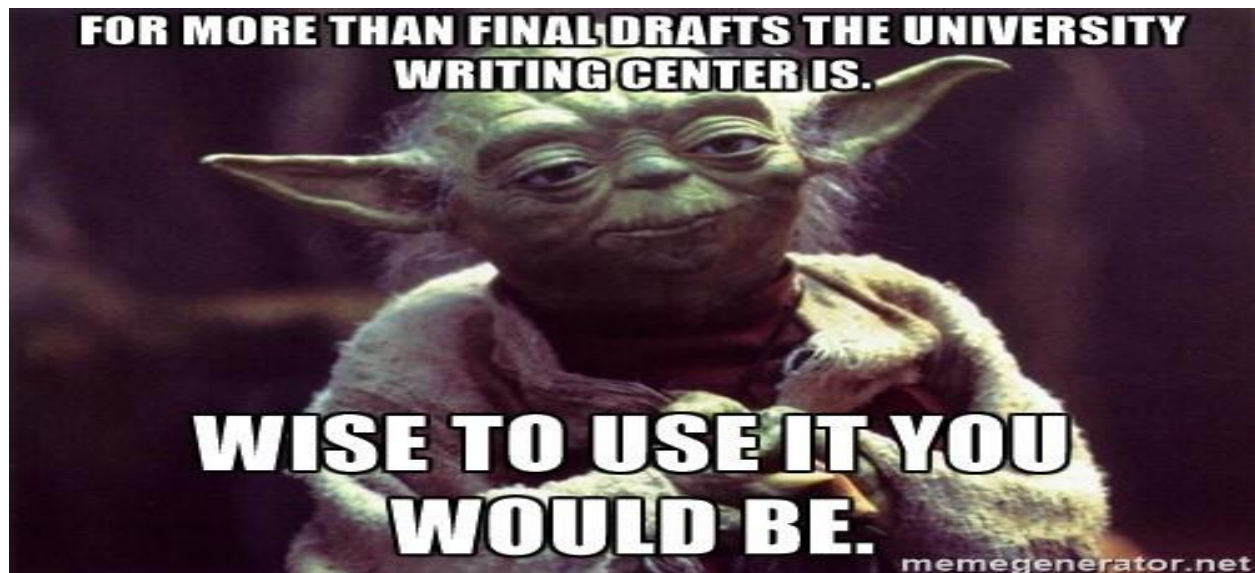
To that extent, any instance of “plagiarism” that **does not appear to be deliberate in intent** will be dealt with “in house.” You

may be asked to revise; I may even deduct from your grade if this was a result of negligence. However, unless intentional, you will not fail merely as a result of plagiarism nor will you be brought up on plagiarism charges.

That being said, **deliberate plagiarism will not be tolerated in any manner.** If you willfully steal someone else's language, ideas, or other original (not common-knowledge) material without acknowledgment, or submit an assignment for this class that you submitted for another (without previously discussing it with me), **be forewarned—you will receive a 0 for the assignment, and I will pursue plagiarism charges with the utmost zeal!** Such behavior hinders your learning, is unfair to your classmates, is a violation of my trust, and—above all else—is highly unethical. **This is your one and only warning—you would be wise to heed it!**

University Writing Center: Located in Warrior Hall 416, the University Writing Center (UWC) at Texas A&M University–Central Texas (A&M–Central Texas) is a free service open to all A&M–Central Texas students. For the Spring 2022 semester, the hours of operation are from 10:00 a.m.-5:00 p.m. Monday thru Thursday in Warrior Hall 416 (with online tutoring available every hour as well) with satellite hours available online only Monday thru Thursday from 6:00-9:00 p.m. and Saturday 12:00-3:00 p.m.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!



Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via WConline at <https://tamuct.mywconline.com/>. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the

UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor.

Tutoring: Tutoring is available to all A&M-Central Texas students, both virtually and in-person. Student success coaching is available online upon request.

If you have a question, are interested in becoming a tutor, or in need of success coaching contact the Warrior Center for Student Success, Equity and Inclusion at (254) 501-5836, visit the Warrior Center at 212 Warrior Hall, or by emailing WarriorCenter@tamuct.edu.

To schedule tutoring sessions and view tutor availability, please visit [Tutor Matching Services](https://tutormatchingservice.com/TAMUCT) [https://tutormatchingservice.com/TAMUCT] or visit the Tutoring Center in 111 Warrior Hall.

Chat live with a remote tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M-Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject areas except writing support. Access Tutor.com through Canvas.

University Library: The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 400,000 eBooks and 82,000 journals, in addition to the 96,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place virtually through WebEx, Microsoft Teams or in-person at the library. [Schedule an appointment here](https://tamuct.libcal.com/appointments/?g=6956) [https://tamuct.libcal.com/appointments/?g=6956]. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our [Library website](http://tamuct.libguides.com/index) [http://tamuct.libguides.com/index].

Canvas Support: Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select “Chat with Canvas Support,” submit a support request through “Report a Problem,” or call the Canvas support line: 1-844-757-0953. For issues related to course content and requirements, contact your instructor.

Technology Support: For technology issues, students should contact Help Desk Central. 24 hours a day, 7 days a week:

Email: helpdesk@tamu.edu

Phone: (254) 519-5466

Web Chat: <http://hdc.tamu.edu>

When calling for support please let your support technician know you are a TAMUCT student. For issues related to course content and requirements, contact your instructor.

Drop Policy: If you discover that you need to drop this class, you must complete a Drop Request Form:

https://www.tamuct.edu/registrar/docs/Drop_Request_Form.pdf

Professors cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the University Calendar for which the form must be completed, signed, and returned. Once you return the signed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Academic Accommodations: At Texas A&M University-Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Warrior Center for Student Success, Equity and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations, please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such. For more information, please visit our [Access & Inclusion](#) Canvas page (log-in required) [<https://tamuct.instructure.com/courses/717>].

Important information for Pregnant and/or Parenting Students: Texas A&M University–Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit the [Student Affairs](#) web page: <https://www.tamuct.edu/student-affairs/index.html>. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines](#) online, please visit the website: <http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf>.

Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender—including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University’s Title IX Coordinator.

A Note about Sexual Violence at A&M-Central Texas: Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are mandated reporters, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Counseling (254-501-5955) located on the second floor of Warrior Hall (207L).

Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don’t agree with their behaviors and tell survivors we will support them. Your actions matter. Don’t be a bystander; be an agent of change. For additional information on campus policy and resources visit the [Title IX webpage](https://www.tamuct.edu/departments/compliance/titleix.php): <https://www.tamuct.edu/departments/compliance/titleix.php>.



Artifact Collection: To ensure the learning outcomes are met in the M.A. in English program, there is a program-wide artifact collection process. To that end, artifacts from ENGL 5380: Studies in the Teaching of Composition this semester may be used for programmatic assessment. Please note that all efforts will be made to keep your identity anonymous; as such, all identifying markers will be removed from your work if used for programmatic assessment. If you have any questions or concerns, please contact Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu.

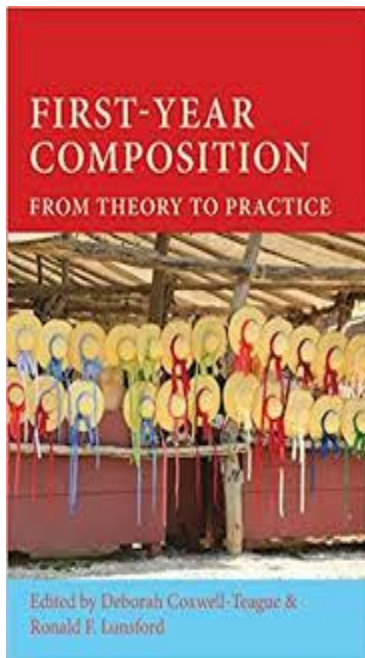
Syllabus Change Policy: Except for changes that substantially affect implementation of the grading scheme, this syllabus is a guide for the course and is subject to change with advance notice.

ENGL 5380: Studies in the Teaching of Composition

Major Projects

“You’re the Professor! *First-Year Composition: From Theory to Practice Lesson*”

For this project, Dr. Bowles (Yes, I refer to myself in the third person—I’m that cool!) is turning the class over to you! For some of the class sessions where we cover *First-Year Composition: From Theory to Practice*, edited by Deborah Cowell-Teague and Ronald Lunsford, each of you is going to teach and lead discussion on one particular chapter from the book. Essentially, you will be responsible for presenting the material to your classmates and leading discussion.



To get started, you will need to select which chapter you are interested in presenting. Take your time and make sure to have several options. We will be selecting in a random order, so you need to have more than one chapter you are interested in presenting.

After you have selected—and been approved for—your chapter, you will want to read, read again, and then read again this chapter. What pedagogical idea and/or concept is this author’s proposed chapter centered around? What types of arguments do they make in order to promote this pedagogical approach? Why do they believe these ideas and/or concepts are so important to the teaching of composition? How do they suggest the class be approached in regard to a variety of facets of the composition classroom (e.g. assignment design, topics covered, workshops, response, grading, etc.)? What are the strengths of this pedagogical approach? Conversely, what are some potential weaknesses you see?

Once you have thoroughly read and contemplated your chapter, you will want to design a 20 minute lesson for your classmates. As far as the content and delivery of the lesson is concerned, as with all teaching, I am rather wide open to a host of pedagogical approaches and strategies. However, I do have a few basic requirements. First, you should have a visual aid of some sort. This can be anything from writing on the board all the way to a thorough PowerPoint, whatever suits your pedagogical intentions. Second, at least half of your 20 minute lesson should involve either an activity and/or discussion for your classmates. There will be no “sage on the stage” for the entirety of the lesson. Make sure to engage your classmates with the material.

Assessment for your “You’re the Professor! *First-Year Composition: From Theory to Practice Lesson*” project will primarily involve the quality of your presentation materials (including your visual aid), how well you present the material to your classmates, the manner in which you create a learning experience for your peers, and the level of engagement your

presentation offers the class. In the end, I will ask myself: *Did this student create an engaging and intriguing experience for the class which would enable them to comprehend and apply the theories, concepts, and pedagogical strategies this particular chapter offered?*

“What Composition Teachers Really Do on Their Summer ‘Break!’ Planning and Designing an Effective Syllabus, Course Calendar, and Lesson”

As a teacher, when school is out and summer is here, that’s when the fun begins—right? Wrong! Some of the most arduous tasks composition teachers undertake are designing an effective syllabus, course calendar, and lessons. While the end result is not usually overly impressive (when compared to works of scholarship), a tremendous amount of time and thought go into crafting these documents and materials, especially if you are a dedicated and talented teacher.

This project asks you to design a syllabus for a first-year composition class along with a detailed course calendar and sample lesson. First off, I realize that Texas A&M University–Central Texas (A&M–Central Texas) does not have a first-year composition program. However, for this assignment, we are going to pretend that A&M–Central Texas has downward expanded (i.e. Dr. Bowles’ wildest dreams have come true!), and I am the Director of First-Year Composition for our newly downward expanded university. I have hired all of you wonderful students as composition teachers for the program. Since I am a rather laid-back boss, you can take any approach to your composition classroom as long as it is pedagogically sound and rigorous.

Now, here is where the fun begins! Constructing a syllabus is difficult and—to be honest—there are numerous ways one can go about doing so. What works for me, though, is to contemplate and compose the course outcomes first and foremost. This will give you a great sense of where you are headed. Next, I usually create a rough idea of the main projects I wish to include. This covers the assessment angle. Afterwards, developing the overall grading scheme is quite helpful. Moving on from there, I then establish my policies, write detailed assignment descriptions, and then review my document. That being said, please take any approach that you feel comfortable with and which works for you.

While your syllabus can take any approach you wish, you are required to have the main policy statements and descriptions of services that A&M–Central Texas requires. Please refer to the Provost’s Resources for Faculty on Canvas for these policies and descriptions contained in the syllabus template available. You will also need to include a course description, course outcomes, required text books, a grading scheme (which must be numerically valid and comprehensible), an attendance policy, a plagiarism policy, and any other policies you believe are relevant for students to be aware of. I also ask that you include your assignment descriptions either in the syllabus or directly after your syllabus (if you plan to distribute them separately) along with any scoring guides and/or rubrics you will employ.



For your course calendar, you are required to have brief overviews for daily activities, the homework and/or readings assigned for each class, and your due dates for major assignments. For the purposes of calendaring, please rely on the Fall 2022 semester calendar provided by A&M–Central Texas.

Your syllabus and calendar should be accompanied by a two to three page reflection explaining the rationale behind your overall pedagogical approach, articulating why you composed certain policies in the manner that you did, providing a justification for your assignments and their sequence, and offering me any other insights you believe will be pertinent to my assessment of your course materials.

As far as your lesson is concerned, this element of the project is much more open-ended. Essentially, you are to choose one day from your calendar and create a lesson for that day. When you submit your assignment, you should include an outline of the lesson (including objectives, main points to cover, and activities) as well as any supporting materials you will use for the lesson (e.g. PowerPoint slides, videos, peer-review forms, activities, etc.). Along with your lesson outline and materials, you will also compose a one to two page reflection detailing your objectives for this lesson, articulating the rationale behind your lesson design, explaining the choices you made when designing your materials, and providing me with any other information or insights you believe I need to accurately assess your lesson.

When I assess your “What Composition Teachers Really Do on Their Summer ‘Break!’ Planning and Designing an Effective Syllabus, Course Calendar, and Lesson” project, I will mainly focus on your inclusion of all of the relevant and required elements for your syllabus, the quality of your policies and descriptions (with a specific focus on clarity and comprehension), how well you enact your pedagogical philosophy through your materials, the accuracy and precision of your grading scheme and calendar, the instructional effectiveness of your lesson plan and materials, and the overall polish (e.g. logical consistency, grammar, proofreading, etc.) of your documents. The main question I will ask myself will be: *Based on this student’s documents, materials, and reflections, how effective of a teacher do I believe they will be, and—furthermore—how effective do I believe this class will be?*

“Accepted! Composing a Proposal and Conference Paper for a Composition Conference”

Across the field of Rhetoric and Composition, there is a bevy of conferences that composition teachers attend in order to improve their pedagogy, network with peers, and—most importantly—share their experiences, research, and scholarship. These conferences can range from large scale conferences such as the National Council of Teachers of English (NCTE) Annual Convention and the Conference on College Composition and Communication (CCCC) to smaller, more intimate conferences such as the Association of Rhetoric and Writing Studies (ARWS) Conference and the South Central Writing Centers Association (SCWCA) Conference. For this project, you are going to compose both a proposal and a conference paper tailored to a specific Rhetoric and Composition conference.

Your first step will be to select a topic of interest that you wish to explore and research. One of the most intriguing aspects of Rhetoric and Composition as a field is it is quite capacious in regard to the types of research and scholarship which it allows and encourages. You might wish to explore responding to and/or grading student writing. Some of you might be more inclined to investigate working with underrepresented and marginalized populations in academia. Others might be more intrigued by the connections between technology and the teaching of writing. Essentially, the possibilities are endless.

After you have chosen your topic, you will want to conduct research. Investigate what the top scholars in the field have to say on the issue. Read across a wide range of sources. Take advantage of the multitude of databases and journals I have provided and/or suggested for you. As you progress in your readings about this topic, pay particular attention to the main voices in the conversation. Actively sift through the works cited or reference pages of the sources you read. Overall, make sure you explore the topic with depth and interact with a variety of sources.

Now that you have conducted your research and become an expert on your topic, you will need to select the conference for which you wish to submit. Make sure to explore a multitude of possibilities and be careful to read the Call for Proposals (CFP) and guidelines thoroughly. Conferences generally have an over-arching topic and style, yet the specific CFPs can be rather precise in what they are looking for in any given year. Tailoring your proposal to the conference’s CFP is vital. Also, be leery of “taking the easy way out” and choosing a conference with a short proposal requirement. Short proposals are oftentimes rather difficult to compose; to be honest, I personally prefer the longer proposal requirements.

With your conference selected, you will need to compose both your proposal and your conference paper. In regard to the proposal, beyond meeting the requirements and tailoring it to the CFP, you will also want to follow a few basic rhetorical moves, generally speaking. First you will want to introduce the topic and catch the reviewers’ attention while providing any pertinent background information. (Remember, not all reviewers will be experts on your particular topic.) After, summarize the main claim your presentation will make and/or the contribution it will offer. Then, you can offer a brief breakdown of what your presentation will consist of and how it will play out. Finally, you will want to conclude with the main take-away—what insights and knowledge will your audience gain as a result of having viewed your presentation.

Once you have finished your proposal, you will next want to write your conference paper. Generally speaking, it takes about two minutes to read one double-spaced page. Since most conferences allow for a 15 minute presentation, you will want to aim for seven to eight pages double-spaced. This conference paper will be similar to a traditional essay you would compose for class (including a works cited or references page, even if you do not read it, per se); however, you do want to be alert to a few distinct differences. First and foremost, your conference paper is intended to be read aloud. Thus, you will want to make sure that your writing translates to speech, including avoiding long, complex sentences as well as providing distinct markers for when you are using other people's words. You will also want to make sure you keep your conference paper intriguing and engaging to avoid losing your audience's attention.



When you submit your assignment, you will need to include a .pdf and/or URL for the CFP for your conference. You will also submit both your proposal and your conference paper. Your proposal needs to adhere to the guidelines the CFP establishes. (Further guidelines might be included in the submission portal for the conference. Be sure to check for this.) Your conference paper should be seven to eight pages long and include a proper works cited or references page.

Assessment for this project will be predicated upon how well you follow the guidelines of the CFP and adhere to the rhetorical situation it creates, the overall quality of your proposal, the manner in which you make your presentation intriguing and engaging, how effective your overall organizational structure is, the extent and depth of your research, and the polish of your proposal and conference paper (e.g. grammar, proofreading, MLA or APA format, etc.). When I assess your proposal and conference paper, the primary questions I will ask myself are: *If I were a reviewer for this conference, would I accept this proposal? As an audience member for this presentation, would I be engaged with—and impressed by—this conference paper?*

“Toward a Pedagogy Made Whole! Constructing a Teaching Portfolio”

Your final project for the semester is a compilation of the entire class—a teaching portfolio! Teaching portfolios are difficult to assemble. Collecting multiple documents that represent your teaching as evidence and then providing a narrative reflection is not as easy as it would first appear. Yet, these difficulties often force you to see a more coherent vision and philosophy behind your teaching. As you revise and examine your documents, you gain a better understanding of why you do what you do, an understanding that you can articulate for an audience and that will better inform your teaching moving forward.

Luckily for you, I have already solved the collection dilemma for you. Your teaching portfolio needs to have the following components:

- any and all materials you used for your “You’re the Professor! *First-Year Composition: From Theory to Practice* Lesson” project along with a note on any changes to approach or revisions to documents you would make after having taught the lesson
- revised versions of your documents for your “What Composition Teachers Really Do on Their Summer ‘Break!’ Planning and Designing an Effective Syllabus, Course Calendar, and Lesson” project
- revised versions of your proposal and conference papers for your “Accepted! Composing a Proposal and Conference Paper for a Composition Conference” project
- a minimum of five double-spaced pages of reflection documenting your teaching philosophy and how the artifacts contained in the portfolio, and the revisions you made, reflect that philosophy

You may also include any other documents, images, materials, etc. that you believe are pertinent to providing the best presentation of yourself as a college-level writing teacher.

As far as the medium for your portfolio is concerned, the option is yours. You may opt to go “old school” and construct a three-ring binder for your portfolio; conversely, you can also construct an ePortfolio by making a website to house all of your documents. So long as you have all of the requirements of the portfolio, you can use either medium. However, you should take full advantage of the affordances each medium offers you. Design your teaching portfolio in relation to the medium you choose to employ.

I have a few pieces of advice to offer you in terms of revisions. First and foremost, this project is being introduced to you early in the semester—make your revisions throughout the semester, not at the end! This is a cumulative, semester-long project. When you receive your feedback from each project, take time to work on the revisions right away. That way, you will only need to compose your reflection and place the finishing touches on at the end. Additionally, pay attention to the feedback you receive from me when making your revisions. You are not obligated to follow any advice I offer or make any revision I suggest. However, your reflection should demonstrate that you have been thinking about our ongoing conversations in class and throughout the feedback I provide. Lastly, if you are so arrogant as to believe your documents are perfect and do not need any revision, you are sorely mistaken. All excellent teachers and scholars constantly revise their documents. Find ways to make improvements along the way.



The reflective component of your teaching portfolio is quite wide open. You are expected to provide a minimum of five double-spaced pages of reflection, yet these five plus pages can be deployed in any fashion you see fit. You could write a five page reflective letter to introduce your portfolio and its contents. You may elect to write a one to two page introductory letter and then provide individual reflections for each project. You potentially might want to have reflection scattered throughout in a non-linear fashion. Regardless of the direction you take, your reflection should convey a cohesive philosophy of teaching that draws upon the projects you completed throughout the semester as evidence of this teaching philosophy. Your audience should understand who you are as a teacher and why you do what you do from reading your reflection. Think of this as a portfolio created for a job in a sense—you need to convince your readers through your

artifacts and reflection that you are a talented teacher that they will want as part of their programs.

My assessment of your “Toward a Pedagogy Made Whole! Constructing a Teaching Portfolio” project will be concentrated on the ability of your reflection to articulate a coherent teaching philosophy supported by theory and scholarship, the manner in which your reflection illustrates your philosophy through the artifacts that you provide, the strength of the revisions you made to the artifacts, the overall rhetorical effectiveness of the teaching portfolio, and the polished nature of the portfolio (e.g. design, formatting, grammar, proofreading, proper citation practices where applicable, etc.). After engaging with your portfolio, the primary question I will pose to myself will be: *If I were the director of a first-year writing program, and this student submitted this portfolio as part of a job application, how likely would I be to hire this student as a full-time lecturer?*