

English 615: Composition Instruction—Practices & Principles

Spring 2011—Innovation Hall 320—Wednesdays 4:30-7:10 PM

Prof. E. Shelley Reid

Robinson A420: M 2:00-4:00 PM, W 10:30-11:30 AM

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Course Goals

In English 615, you'll find both immediate help with course planning *and* support for your continuing development as a teacher of writing, as well as a community of supportive peer-learners.

Class sessions and assignments will help you find a workable balance between—and links among—*principles* and *practices* in teaching, and help you *become aware of a variety of options* and reasonings for writing and teaching writing well.

We'll also focus on developing strategies for *noticing teaching and learning* to help you strengthen your teaching vision and increase your teaching range. One way to notice how people teach or learn writing is to *write and revise writing* while you are reflecting on those actions, so we'll do that, too.

Finally, we'll place a high value on *collaboration and community development*, because good teachers almost never become good—or stay that way—all on their own.

Course Tools & Expectations

The Books & Readings

Bean, *Engaging Ideas* (1996)

Moore and O'Neill, *Practice in Context* (2002)

Straub, *A Sourcebook for Responding to Student Writing* (1999)

Also, occasional readings accessible via university library databases such as JSTOR, accessible through the E-Reserves, or posted on our wiki.

The Assignments and Grade Values, Very Briefly:

Teaching Practicum Assignments (3)	15%
Syllabus Folder	30%
Community Contributions (online and in class)	20%
Final Teaching/Writing Portfolio (including the Exploration Essay)	35%

Revisions are always allowed; let me know if you'd like to revise something for a new mark/grade. There is *no final exam* in this class. Your final *portfolio* is due during the last week of class.

Grading Expectations for Class Assignments

To earn full credit (or “A”-level grades) on your assignments for this class, your writing generally will need to be

- **complete**, including all steps or pieces, and responding to all designated questions
- **specific**, drawing on “one-time-only” examples, direct quotations, and/or individual events to support your reflections/claims, “going deep” on a few points rather than covering a broad issue
- **aware of complexities**, alternatives, contradictions, and/or multiple variables; your attention to questions will be as valuable and valued as your hypotheses and answers
- **reflective about connections** between principles and practices, between your experiences or desires and your plans, among ideas presented about teaching or learning writing
- responsive to the needs of our classroom **community**—depending on the assignment, this may entail being consistent or on-time with a task, engaging or supporting your peers, or including or recognizing their contributions
- and, in the case of the final version of your exploration essay and syllabus materials, **well-written**: focused, organized, thoughtfully revised, engagingly voiced, with details attended to

Short assignments will usually be marked as H, S, or U based on these criteria. These marks may be loosely translated to 10, 8.5, and 7 on a 10-point scale. A balance of H’s and S’s will be sufficient to earn an “A” for a collection of assignments.

Other Policies of Note:

Attendance is expected. This is a collaborative, workshop- and participation-intensive class, so missing more than one meeting will affect your community participation grade. (And we’ll miss you!)

A strict **late work** policy is inappropriate for this class, given our emphasis on drafting and revising through the semester. I expect that overall you’ll keep up with both the reading and the writing as assigned. If you have to miss a due date, or you start to feel that you’re falling behind, please let me know so we can work out some alternatives.

Although it goes without saying, sometimes saying it is important, especially for an interactive class: you should maintain an attitude of **professional respect and courtesy**—though certainly not always agreement—toward other class members.

Students with disabilities: Students with documented disabilities are legally entitled to certain accommodations in the classroom. Students requesting such accommodation must present faculty with a contact sheet from the Disability Resource Center (703-993-2474). I will gladly work with students and the DRC to arrange fair access and support.

GMU Nondiscrimination Policy George Mason University is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. Mason shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.

<p>Please save everything you write for this class: all drafts, reflective writing, scribbles, assignments, etc. This will make assembling your portfolio in May much easier!</p>

English 615: The Assignments

Notes about assignment “grades”: This is a workshop-based class with a strong portfolio component. You will receive very few formal “grades” on your written assignments, though you will receive a profusion of evaluative and supportive comments from me and your peers. Nearly all students who keep up and complete the assignment steps earn an A for the course. If at any point you are concerned about your letter-grade-standing for an assignment or overall, please come see me to discuss it.

Community Contributions: 20%

About **once a week** this semester, you’ll need to share your thoughts, ideas, or resources formally with the rest of your peers in this class. I know, you talk with each other all the time—but putting ideas in writing both *helps you think more clearly* and *leaves a record we can all go back to*.

To earn an “A”: Complete a minimum of 15 CCs; complete them thoughtfully and regularly throughout the semester (not in clumps here and there); complete at least 7 total CCs before Week 8.

Seven CCs are specifically required, to ensure that we build a community that is continuous as well as varied in its resources: **three wiki-posts, one discussion starter, one class-activity-bank post** and **two full-circle activities**. You may choose any combination of CCs to complete the rest of your work.

Wiki posts: Minimum 3 required (two at the start, one in the middle)

- Post to your group’s wiki discussion page.
- Write about **2-3 full paragraphs** per post and “wrangle” a bit with some idea or question related to the week’s questions or readings.
- Include at least one direct quotation from the peer-post and/or reading to which you are responding.
- Over the semester, try to balance starting new threads with responding to peers’ ideas

Class Activity Bank: Minimum 1 required

At least once during the semester you should contribute a **handout describing an in-class activity** for a writing class linked to (and briefly described on) the Class Activity Bank Page.

You may describe a class activity that you have read about, found online, or seen another writing teacher use; if you do so, be sure to give credit as needed. You may also describe something you *have tried* or *would like to try* in your own classroom. Or you may do a little of both: borrow some from an idea you encountered elsewhere (say where!), and add your own “twist” to it—which is how most teachers teach anyway! Be sure to **add your name** to your post.

Full-Circle Activity: Minimum 2 required

Twice during the final weeks of the semester—once for our writing process circle, once for our researched writing circle—post and be ready to discuss a class activity or homework assignment that can help students move through a particular writing sequence. You’ll be discussing your work with a partner or team: you may decide to produce individual activity descriptions or to collaborate more closely on the equivalent of one per team member.

Discussion Starter: One required

Profile one of our class readings on the wiki, and help us start a discussion about it. You may work solo or collaborate with a partner on the discussion.

- Profile an assigned reading (essay, chapter, web resource) in a way that provides a quick-reference reminder of what its key elements are. Include a direct quotation, an interpretive summary sentence, a theory/practice sentence, and a Believing/Doubting sentence. You may also include items related to the author or text (serious or lighthearted, true or fictional) such as graphics, nicknames, mottoes, vital statistics, hobbies, favorite songs, vanity license plates, Voted-Most-Likely-To..., etc. Be sure to **sign your name** to each profile.
- Drawing on that reading, initiate and guide a lively 10-minute class conversation. Your classroom role may be straightforward or more creative; please review Reid on Discussions before completing your plans.

Additional Profile or Scenario post: optional

For any reading that hasn't been profiled, provide an annotation (see description above) and be prepared to contribute to a class discussion about it. Alternately, post a scenario or response to our Teaching Scenarios page. **Add your name** to your post.

Other: optional

If you think of another kind of contribution you'd like to make, let me know.

Class and Workshop Participation

Particularly strong or particularly passive engagement in **in-class** activities will factor into the final Community Contribution grade.

Teaching Practicum Assignments: 15%

The Teaching Practicum Assignments ask you to wade into the weekly work of a writing teacher: designing a writing assignment prompt, grading student essays, and running part of a class session. All three of the TPAs are required, and will be evaluated as H (100%), S (85%) or U (70%).

TPA 1: Collaborative Doubleteach

Once this semester, you and a partner will be asked to **teach 20-25 minutes of class** together and present a five-minute Doubleteach reflection:

- You may ask us to imagine ourselves as first-year students, and teach an activity appropriate for English 101. In your Doubleteach reflection, then, explain how students in English 615 might benefit or might have benefitted (or not) from a similar exercise related to the work we're doing—how might that activity have differed from the one in English 101? why?
- Conversely, you might design an activity designed to help your current English 615 peers engage with a reading, consider a concept, learn a skill, or work on a writing assignment. In that case, your Doubleteach reflection should explain how the activity might be translated to a first-year writing class: what would you keep or do differently? why?
- Post your activity to the Class Activity Bank page (in addition to your required CC post).

Please time and balance your activity: by the 25-minute mark, you should have a way of concluding the exercise and moving to your reflection. You and your partner should both participate in the teaching, either collaboratively throughout or in tag-team style, and in the reflection.

Post-Game Analysis : Within one week after the class session, you will each turn in (paper or email) a **1-2 paragraph reflection** addressing your initial goals for the activity, any connections you see to what we've been reading/discussing about principles for teaching, your analysis of how the activity actually went, what you learned, what balancing you were engaged in, what you might keep/change if you teach this again. Please also add a note about the collaboration (who did what) and the act of collaborating (how did it work?).

Completion of the teaching session and the analysis will automatically earn you an H.

TPA 2: Conscientious Grading

Submit—via **conference** with me—two composition papers, with your written comments (and tentative letter-grades), from the set posted on the Wiki. Be sure to read the assignment prompt that engendered the papers, and be prepared, in each case, to discuss the *principles* behind your responses as well as your questions.

Post-Game Analysis: After the conference, **email** me 1-2 paragraphs: What were your assumptions going into this assignment? How, if at all, did they change? What were/are you trying to balance? What three reminders do you want to give yourself about responding to students? What questions are you still wrestling with? You should save a copy of this email.

Why so much of this endless post-game reflection stuff???

Assignments like the TPAs demonstrate that you can do something successfully once, in a sheltered situation. The reflective, metacognitive process is your (and my) best indication about whether you can *deliberately* repeat the action, improve it, and/or adapt it to real-life teaching when you get there. Otherwise, we'll just be hoping that you'll feel inspired at the right moment.

Reflecting *in writing* both causes you to think more precisely and more expansively, and leaves a record of your ideas and intentions for you to revisit later. It also strengthens your mental muscles, helping you develop teacherly habits of mind. If our goal is to have you learn strategies that are useful over the long term, the reflective writing is crucial. If it feels uncomfortable or distracting, please try to be patient with it, or come talk with me.

TPA 3: Clear-sighted Assignment

Draft an assignment prompt for a main essay for English 101 or a similar class. Include the instructions as you would give them to the class, as well as a description of the specific criteria for evaluation (what constitutes an "A" or "C" essay?) and/or a grading rubric.

Post-Game Analysis: Add a paragraph or two reflecting on your goals for this assignment, any difficulties that you would expect college writers to encounter in working on this assignment, and how you might help those writers meet your goals.

Syllabus Folder

Building a syllabus that meshes principles with good practices, that matches your style and goals as a teacher with the requirements of the course and the university, requires you to synthesize a lot of information. Experienced teachers often complete a syllabus without specifically noticing the various steps in the process or articulating their thinking about these actions. In this class, we'll take the time to notice the process, and we'll go stepwise through it so that you can ask questions and try out ideas regarding each element.

Your Syllabus Folder will comprise three parts: your preparation notes, your three-day plan, and your tentative syllabus frame. Drafts, steps, and notes will be counted for completion; final assignments will be marked H, S, or U.

Syllabus Prep Notes

We'll work through some preliminary steps toward designing a syllabus, such as

- Reviewing others' syllabi
- Observing another writing class session, and discussing its syllabus with the teacher
- Comparing composition textbooks
- Identifying key learning goals for the course, and matching assignments to them

You'll write up some informal notes, plans, and questions in these areas to serve as guides for drafting the syllabus itself. You'll receive feedback on your notes from your peers and from me.

English 101 Syllabus Frame

Step 1: Sketch. Draft a sketch of an English 101 course you could teach. At this point, you should include at least 4 key kinds of information: the textbook(s) you might use, an outline of the main essay assignments you would give (what kind of essay; how long), a breakdown of the grade-weights for the course, and a semester-long schedule noting the main essay dates (drafts due, workshops, finals due). You are welcome to use your Mentor's or a friend's syllabus, the 101 Sample Syllabus or any other resource from <http://composition.gmu.edu> as you plan.

Reflective writing (1 paragraph): What elements of this syllabus sketch connect to core principles you have about teaching? What are some assumptions that you're making—about your students, about learning, about teaching—in sketching this plan? What balancing acts are you engaged in?

Step 2: Expanded draft. To your sketch, add some of the standard "front material" as specified by the 101 Sample Syllabus (contact info, description, policies); more fleshed-out statements of your essay descriptions or other assignments; clear explanations of your grading criteria; and a few more key items in your daily schedule (workshops, conferences, special events).

Reflective writing (2 paragraphs): Practice hat-switching, and look for four ways people can connect with as well as resist or question your syllabus. 1. Where do you most strongly connect with it? question it? 2. Where might a

student most strongly connect with or question it? 3. Where might a memorable teacher from your past feel most at home, or most surprised? 4. Which composition theory/theorist is most in tune with (part of) this syllabus, and which one questions (or is questioned by) it?

Step 3: Portfolio draft. Concentrate on articulating your main principles, getting a general rhythm down, and taking steps toward meeting key learning goals thoroughly—rather than on filling in every date/task.

Reflective writing (Annotation + 1-2 paragraphs): Using post-its, scribbles in the margin, or a different font, *annotate* your syllabus with 4-6 comments that “pull back the curtain”: which best practices or teaching principles are you enacting (or hoping to enact)? For instance: “I want this paragraph to help students see me as a Murray-like reader, not a red-pen slasher” or “I’m doing a researched essay second to help students see that *all* writing is research-based.” For your paragraphs, draw on any of the reflective questions we’ve been using throughout the semester.

Three-Day Schedule

Submit a three-day course plan for an English 101 or similar course. For each day, describe the activity/ies that you would have students engage in as they worked toward completing an essay, and note the approximate time given to each.

Reflective writing: Begin *each day’s* plan with a brief statement: what are your main learning goals for the day? Conclude *each day’s* plan with 1-2 sentences about possible pitfalls and/or back-up plans, and a few sentences connecting it to principles, goals, or procedures we’ve been discussing.

Essay-length Writing Assignments

Warm-up Essay

In an organized, thoughtfully-focused short essay (2-4 pages), explain to your peers (and articulate for yourself) whether you believe in principle that First Year Composition classes **best serve students** if they focus primarily on encouraging students to develop their independent voices, **or** if FYC best serves students when it focuses more strongly on helping the students master conventions and meet the expectations of American Academic Prose. For now, please don’t answer “both are important.”

Note: There is **no right answer** to this question, or at least no commonly agreed-upon one. I continue to wrestle with it myself, changing my mind a little every time I teach. Like me, you are a student, a writer, and a teacher, and you thus already have **an** answer to it—you have a *theory* that you can explore—whether you’ve thought about it in these particular terms before or not.

Post three copies (see online instructions) for our peer workshop. You'll have the opportunity to reflect, review, and revise, if you wish, before you complete a Post Script (see below) and turn everything in to me the following week. ***This essay has no separate grade weight:*** you will include it in your portfolio, but it will not affect your final writing-quality grade.

Exploration Essay, Three Sketches:

Write quickly for a paragraph or two or so (200-300 words) describing each of the following three scenes (thus, around 2-3 double-spaced pages total):

A memorable incident in your life as a *student*

A vivid memory from your life as a *writer*

An important encounter with (or as) a *teacher*

The memories can be positive or negative, or more mixed. Focus more on describing your experiences and responses at the key moment than on background or exposition. This is *informal* writing: our goals emphasize discovery and insight, not (yet) craft.

On a separate page, please list **3-5 questions** about (your) writing, teaching, and/or learning that these scenes raise for you.

Post one **anonymous** copy of everything (see online directions) to class to share (but not to turn in).

Exploration Essay, Initial Draft:

Choose one or two of your sketch-questions (or one[s] like them) about learning, teaching, and/or writing—one(s) that you do not know *the* answer to already, but that you have *an* answer to, or the start of an answer—and draft an essay-length response (4-8 pp.) to it/them. Write “from home”: that is, this should be a (first-person) essay about what *you* want, believe, and wonder (and why), rather than a statement about what *should* happen. Your own experiences should form a core of the essay, since they (will) form a core of your teaching; your own analyses should give the essay motion.

You may but do not need to include material from one or more of your sketches.

A once-through reader should be able to follow a line or two of thinking through the essay. However, this assignment is not designed to elicit a “teaching philosophy statement,” polished and complete, even if you find yourself articulating (or questioning) some of your key principles. You may consider this draft of the EE a personal/creative essay, allowing for experimentation and innovation in voice, format, and diction/style, and allowing for the possibility that you do not have a single, clear answer. Indeed, the essay will be more useful to you, and more engaging for readers, if you dig around a bit in the complexities of what you’re discussing.

Post a copy to the wiki for our workshop; include a Feedback Guide for your readers. Later, add a few post-workshop-pre-conference notes or questions for me to review. Set up a writing conference before break; then revise (& complete a Post Script) to turn in.

Exploration Essay, Revision/Expansion:

Revise and expand your early draft in order to integrate regular, thoughtful, specific references to a range of the articles, experiences, and theories you've encountered during this class (and your ongoing teaching, noticing, or observing). Your revised essay may thus begin to resemble more closely a "typical" graduate-level research essay, but need not obliterate the personal voice or experience that lies at its foundations.

The expanded draft should be about **7-10 pages** long. You should **directly quote** from at least **4-6 outside sources** either in support of or as contradictions to your own ideas; take the time to "sit" with each outside reference for at least a sentence or two of professional conversation, rather than just name-dropping.

Prepare a draft—according to your writing group's preferences (discussed in class)—for the workshop. You will turn in a draft to me (with a Post Script) and set up a conference. Your final Exploration Essay will earn a letter grade as part of your Portfolio.

Teaching/Writing Portfolio

Your final class portfolio may be print (in a binder or folder) or built from a Wiki page. It should include the following, arranged in an order that makes sense to you and helps your work cohere into a single story.

- All major workshop and final drafts of your Warm-up and Exploration essays, with original Post Scripts—and a **new Post Script** for your new Exploration revision
- All elements of your Syllabus Folder: notes, drafts and final versions, including reflective writing
- At least one set of notes or write-up from a class observation, this semester or last
- Two (other) CC assignments or posts
- An annotated Table of Contents: In 2-3 sentences, note how a selection or cluster of selections contributes to your ongoing development as a writer/writing-teacher, what was difficult or interesting about producing it, and/or why you chose it from among other options
- A short, reflective Introductory and/or Concluding essay that ties the portfolio together—something more than just a list of what's in there (2-4 pages; we'll talk more about this in April)

You may also include copies of other posts, class handouts, or other teaching-related materials selected for their connection to and/or support of other required materials.

Also, I'd be delighted if you'd include a selection of writing you've done recently *outside* this class—*not to be graded*, of course, but to round out your picture of yourself as a writer/teacher, and to show-off a little of what you can do when you're more "in your element." (Why this one?)

Note: In this portfolio, risk-taking will be noted and considered positively.

Post Script

Write 200-400 words of informal reflective commentary from the writer's point of view—perhaps a little like a DVD commentary voice-over track—to accompany any essay draft or revision you give to me.

You should reflect, as specifically as possible, on the following:

- what went as expected as you wrote/reviewed/revised this essay, and what was surprising or disorienting
- what, if anything, you learned from writing this essay that will be useful in teaching other people to write academic essays
- what about the assignment or process you would do differently if you were assigning a similar essay to undergraduates

You may also reflect on one or more of the following, or any related issues:

- what parts of the essay seem to be working well (or not) & why
- any experiments you did or risks you took in writing; any “rules” you broke
- what you have changed (so far) as you've revised, or hope to add later
- what you've done or would like to do similarly or differently in another essay
- anything you want(ed) to include or do in this essay but didn't
- any balancing acts you've been working on as you wrote
- any questions you have about the overall essay or specific parts of it
- what you'd like to learn more about—in terms of writing and/or teaching

Critical Learning Reflection Questions

*Adapted from Stephen Brookfield, *Becoming a Critically Reflective Teacher**

- A1: What did you learn this week, from any source, about writing or teaching?
- A2: At what moment in class this week (or during class-related activities) did you feel most engaged with what was happening?
- A3: What action that anyone (teacher or student) took this week in class (or in class-related activities) did you find most affirming and helpful?
- B1: What did you most struggle with or puzzle over this week about writing or teaching?
- B2: At what moment in class this week (or during class-related activities) did you feel most distanced from what was happening?
- B3: What action that anyone (teacher or student) took in class (or in class-related activities) this week did you find most puzzling or confusing?
- C1: What about the class or your learning this week surprised you the most? Why?

English 615: Composition Instruction—Practices & Principles

Reid, Spring 2011 Syllabus: Also posted at <https://Engl615001s2011.pbworks.com> (anonymous log-on: “guest1” + “guest”)

First Inquiry: Responding to Student(s) Writing

	In Class	Reading Due	Writing Due	Presentations/Reminders
<i>Week 1</i> , Jan. 26	<p>Introductions Wiki warm-up Structures & goals Balancing acts</p> <p>Solving Teaching/Writing Problems</p>	<p>Wiki (in-class): Macrorie, “The Poison Fish”; Lamott, “First Drafts”</p> <p>Online (in-class): GMU Composition Website, Faculty Resources site: http://composition.gmu.edu http://composition@gmu.pbworks.com</p>		<p>Access JSTOR (etc.) by linking from the Databases page of http://library.gmu.edu; you can use the “browse” function on JSTOR to go straight to the issue itself.</p>
<i>Week 2</i> , Feb. 2	<p>Writing comments Growing writers Return on investment Looking ahead</p>	<p>Bean: Ch. 14, “Writing Comments” + skim Ch. 1</p> <p>Straub: Sommers, “Responding”; Daiker, “Praise”</p> <p>Online: http://mason.gmu.edu/~ereid1/teachers/tchguideROI.htm</p> <p>Straub: “What if Drugs” essay and comments (make your comments first!)</p>	<p>Draft of Warm-up Essay due for in-class workshop—post 3 copies</p> <p>2 WikiPosts: 1 by 2/2 noon; 1 more by 2/4, 11:59pm</p>	<p>Discussion Starters (Bonus): http://mason.gmu.edu/~ereid1/teachers/tchguidediscuss.htm</p> <p>Syllabus Folder: Bring two 101 syllabi to class tonight</p> <p>Bring ideas for DoubleTeach activities</p>
<i>Week 3</i> , Feb. 9	<p>Assessing essays Deducing needs Online comments</p>	<p>Bean: Ch. 15, “Grading Criteria” + skim Ch. 13</p> <p>Straub: Elbow, “Ranking”; also, skim “John Cougar” essay and commts</p> <p>Online: http://mason.gmu.edu/~ereid1/teachers/tchguidegrading.htm</p> <p>SMG: Skim Chapter 5 for Three Tidbits</p>	<p>Warm-up Essay, with Post Script (revision optional) (hard copy or e-copy)</p> <p>Syllabus Folder Notes: <i>Syllabus Comparison</i> (post to Wiki)</p>	<p>DoubleTeach (bonus):</p> <p>Discussion Starters:</p> <p>Wiki: Schedule Grading Conference by next Weds.</p>

Second Inquiry: Assigning Thinking, Reading, Writing, Revising

	In Class	Reading Due	Writing Due	Presentations/Reminders
Week 4, Feb. 16	Sketch share Rules v. Rhetoric Assigning thinking Solving writing problems	JSTOR: Mark Wiley, "Formulaic Writing" <i>English Journal</i> 90.1 (2000) Bean: Ch. 8, "Helping Students Read" + skim Ch. 2 for Three Tidbits E-Reserves: Freire, "Banking Education" + Graff, "Appendix" Online: http://www.mwp.hawaii.edu/resources/wm_10.pdf http://www.criticalthinking.org/CTmodel/CTModel1.cfm	TPA #2: Grading (conference + email follow-up) Exploration Essay, 3 Sketches: <i>Post one anon. copy each, for sharing</i>	DoubleTeach: Discussion Starters: Syllabus Folder: Schedule class observation(s)
Week 5, Feb. 23	Prompt workshop Assigning revision	Moore: Chapter 22, "Radical Revision" Bean: Skim Ch. 5, "Writing Asgts." SMG: Skim Ch. 4 for Three Tidbits TCBR: Sommers, "Revision Strategies" Online: http://mason.gmu.edu/~ereid1/teachers/tchguideasn.htm	TPA #3: Assignment Prompt Draft Sommers: Try one critical reading strategy (see wiki), post to Class Page	DoubleTeach: Discussion Starters: Schedule EE Conference next week
Week 6, Mar. 2	Teaching inquiry Exploration wksp. Option: online, 6:00-7:10	Bean: Chapter 12, "Inquiry...Papers" Moore: Chapter 12 + Ch. 9 or 10 or 13 http://www.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm	Exploration Essay: Post draft + feedback guide to wiki Responses due by 3/4, 11:59 pm	Discussion Starters: Syllabus Folder: Consider textbooks
Week 7, Mar. 9	Learning goals and outcomes Core assignments, short asgts. Overview of comp texts	JSTOR: Lamb, "Beyond Argument," <i>College Composition & Comm</i> 42 (1991) 11-24 Moore: Chapter 18 or 19 Online: GMU Comp Site, 101 goals Online: WPA Outcomes for FYC: http://www.wpacouncil.org/positions/outcomes.html	TPA #3: Asgt. Prompt Lamb: Try one critical reading strategy	DoubleTeach: Discussion Starters: Post working draft, EE Mid-term check: CC Asgts.

Third Inquiry: Teachers and Students, Roles and Goals

	In Class	Reading Due	Writing Due	Presentations/Reminders
Week 8, Mar. 23	Teachers and institutions Textbook wksp.	Bean: Chapter 3, “Engaging...Learners” JSTOR: Elbow, “Embracing Contraries,” <i>College English</i> 45 (1983) 327-39 SMG: Review Bartholomae, “Inventing the University”	Revised Exploration Draft (+Post Script and drafts) <u>In-class:</u> <i>SF Notes: Text Review</i>	DoubleTeach: Discussion Starters: Syllabus Folder: Bring a comp textbook
Week 9, Mar. 30	Students in/and collaboration Scaffolds, adaptations and allowances	Bean: Chapter 9, “Small Groups” E-Reserves: Brooke, “Underlife” Online: Kischner + Reid, “Peer Review” http://www.evergreen.edu/washcenter/resources/acl/b4.html http://mason.gmu.edu/~ereid1/teachers/chguidepeerrev.htm	Class Activity Bank Post <u>In-class:</u> <i>SF Notes: Learning Goals</i>	DoubleTeach: Discussion Starters: Bring/post current draft: EE EE planning
Week 10 April 6	Online Class (Irony noted) O Captain my Captain: alternate teacher roles Dreaming a syllabus	E-Reserves: Rose, “Average” ProQuest: Lisa Delpit, “The Silenced Dialogue” <i>Harvard Educational Review</i> 58 (1988) TGBR: Skorczewski “Playing the Role” Choose 1: DukeUP: K. Johnson, “Millennial Teacher” <i>Pedagogy</i> 6.1 (2006) or E-Res: Powell, “Teaching/Writing” or E-Res: Woo + Ding or Wiki: Koppel man	Syllabus Frame Sketch Post Online Syllabus Folder Notes: <i>Class Observation</i>	First Online Posts Due 5:00 pm 4/6 Second Online Posts Due 11:59 pm 4/8 Wiki: Sign up for Full Circle and <i>Champion</i> options

Fourth Inquiry: Teaching What Matters / Teaching for Transfer

	In Class	Reading Due	Writing Due	Presentations/Reminders
Week 11 April 13	Full Circle 1: Teaching processes Exploration wksp. Option: online, 6:00-7:10	Online: “Over/under teaching” http://cgi.stanford.edu/~dept-ctl/tomprof/posting.php?ID=640 SMG: Skim Ch 2 & 3 for Three Tidbits Moore: Chapter 2 or 3 or 5 (Course overviews to help with your syllabus)	Exploration Essay Revision & Expansion draft + Guide: Post Online In class: Full-Circle 1 drafting	Find a writing handbook to bring to next week’s class Read and post <i>Champion</i> bits during next three weeks
Week 12 April 20	Full Circle 2: Teaching researched argument Writing in 2011	Lit Online: Corbett, “Google...” <i>Teaching Engle in the Two-Year Cull</i> March 2010. E-res: Self & Takayoshi, “Multimodal” Online: Blair, “Teaching Online”: http://english.ttu.edu/kairos/8.2/binder.html?praxis/blair/index.html	3-Day Plan Draft Full Circle 1 Posted In-class: Full Circle 2 Drafting	DoubleTeach: Discussion Starters: Set up end-of-term conference
Week 13 April 27	Boundaries & Balancing acts Portfolio planning	Wiki: Syllabus Advice Page Bean: Chapter 4, “Grammar” Wiki: J. Reid, “Issues in ESL Writing” Lit Online: Duvet, “Welcoming Grammar” <i>TETYC</i> Sept. 2002. Online: WPA Plagiarism Statement, http://www.wpacouncil.org/positions/index.html (link to PDF)	Syllabus Frame: Second generation draft (2 copies)	Discussion Starters: Bring a writing handbook End-of-semester CC check
Week 14 May 4	Full Circle 3: Solving Teaching Problems	E-reserves: Doyle, “Why Students Resist” Lit Online: Rich, “How do we see...” <i>TETYC</i> Dec. 2010. Wiki: Reid, “Risk-Taking” Online: “Student Life Calculator” http://web.gccaz.edu/~kschwalm/English101/calculator.htm	Final Portfolio: Due by May 6, 5:00 pm	
Final May 11	TA Summit: All first-, second-, and (optional) third-year TAs meet for pizza, pot-luck, and idea-sharing.			

