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ENG 5502-001: Mentored Teaching

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Course Description
As "essay" is both a noun and a verb (from the Latin compound “to do or to act out”), this course will be heavily performance-based. While nothing can take the place of actual classroom experience, we will work on developing skills essential to the classroom and think about teaching as a performing art. Building upon the theories of teaching writing covered in English 5007, this course seeks to provide a useful, more practical foundation for the effective teaching of freshman composition. Each participant should be prepared to engage vigorously in discussion, reflection, and performance.

Required Textbooks
*A Guide to Composition Pedagogies*, eds. Tate, Rupper, Schick
*Teaching Literature*, Showalter
*Teaching Tips*, McKeachie

Handouts: “Minimal Marking”, Richard H. Haswell
“13 Ways of Looking at and Responding to Student Writing”, Doug Hesse
Sample Student Papers

Objectives
- Build upon your knowledge of composition theory and put it into practice
- Continue to develop your own theory of teaching composition and teaching philosophy
- Better understand the various learning styles of students
- Get practice in teaching
- Apply your (and perhaps other) composition theory(ies) in a classroom
- Prepare your own syllabus and rationale for teaching composition that builds on the elements and strategies addressed in class and the readings

Attendance
Attendance is mandatory. I realize that emergencies do occur. Excused medical or legal absences must be accompanied by appropriate documentation. If you become suddenly ill or the victim of emergency circumstances, please phone or email me as soon as possible and stay in touch. Unexcused absences include but are not limited to feeling tired, oversleeping, hangovers, finishing papers for other classes, out-of-town trips “because I’m homesick.” More than one unexcused absence will lower your attendance/participation grade.

Class Participation
You should come to each session armed with observations, evaluations, opinions, questions, and insights, ready to take an active part in the ongoing dialogue about the materials, your mentored
experience, and our various projects. Besides preparation, class participation also means responding constructively, respectfully, and energetically to what others share. This course is about working to create a supportive, non-competitive environment in which you and your colleagues can feel comfortable making and assessing pedagogical choices. Please be respectful to one another, and, on those occasions when you will be asked to provide evaluative commentary, please provide insightful, constructive, and specific feedback, the kind you hope to receive when it is your turn.

**Late Assignments**
For each day beyond the scheduled due date, late written assignments will be penalized a half of a letter grade. **After a week, I will no longer accept the paper.** Again, if you become ill or the victim of emergency circumstances, please email me as soon as possible and stay in touch. Except in extreme circumstances or with a documented, excused absence, class presentations cannot be made up.

**Plagiarism**
Any paper with your name on it signifies that you are the author--that the wording and major ideas are yours, with exceptions indicated by either quotation marks and/or citations. Plagiarism is the unacknowledged use (appropriation and/or imitation) of others' materials (words and ideas). Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F in the course, and a report filed with the Judicial Affairs Office.

**Conferences**
I am regularly available to meet with you during my scheduled office hours or by appointment and expect members of the course to drop by periodically to touch base with me on assignments for the course and discuss their mentored experience. To make an appointment, speak to me after class or contact me via email.

**Assignments and Grading**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Statement/Narrative/Reflection</td>
<td>10%</td>
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<tr>
<td>Grammar Lecture (10m)</td>
<td>10%</td>
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<tr>
<td>Discussion (20m)</td>
<td>10%</td>
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<tr>
<td>Final Portfolio</td>
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<tr>
<td>Lesson Presentation (20m)</td>
<td>10%</td>
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<tr>
<td>Literature Presentation (7m)</td>
<td>10%</td>
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<tr>
<td>Ten Weekly Observation Reports</td>
<td>10%</td>
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<tr>
<td>Program Participation/Discussion</td>
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**Weekly Participation Reports**
One-page, single spaced reports of the week in your mentor’s classroom are **due via email to me by Friday at 5:00**. Spend a few paragraphs summarizing what was done (material covered) and how it was done (methodology). Include your own personal evaluations and reflection. These will demonstrate your engagement with the “experience” of the course and should document the way in which you are growing as an instructor through it. You must turn in at least **ten** of these, one per week for ten of our sixteen weeks.
Schedule of Assignments

THIS SCHEDULE MAY CHANGE AT ANY TIME ACCORDING TO THE NEEDS AND DEMANDS OF THE CLASS. MAKE SURE YOU ALWAYS BRING IT WITH YOU FOR MODIFICATION.

WHILE WE WILL BE FOCUSING ON SPECIFIC SECTIONS IN THE ST. MARTIN'S GUIDE TO TEACHING WRITING, IT IS ENORMOUSLY BENEFICIAL TO READ CHAPTERS 1-5 AS SOON AS POSSIBLE TO PREPARE YOU FOR OBSERVING AND PARTICIPATING IN YOUR MENTOR'S CLASSROOM. READING SHOWALTER'S BOOK IS ALSO RECOMMENDED.

January
10 Course Introduction/In-class writing/Literacy Narrative
17 Martin Luther King Jr. Birthday/NO CLASS MEETING
24 **Statement of Purpose / Literacy Narrative Due**
   Elbow’s “The Cultures of Literature and Composition” (Glenn 466-78)
   Showalter, 1-57
31 Discussion about teaching of literature
   Teaching Tips, Chapters 4 and 5
   Bring a poem of your choice along with 8 copies (any period or style, no longer than a page)

February
7 **Literature Presentations**
   Glenn, Chapters 3 and 4
14 Responding to Student Essays
   “Across the Drafts” video
   Glenn, Chapter 5
   Essays by Hesse and Haswell
   **Sample Student Essays**
21 **Grammar Lectures**
   Glenn, 56-63
   Discussion: Development of Teaching Application Materials
   Bring Showalter to class / Read pp. 118-21; 122-3
28 **In-class Discussion Projects**

March
7 **In-class Discussion Projects**

SPRING BREAK
Assignments

**Statement of Purpose/Literacy Narrative**
Your two-page, singled-spaced statement of purpose should express why you are here in this classroom (in preparation to be in your own classroom), what you believe the purpose of teaching is, and what uniquely you bring to the conversation and practice of teaching.

Your two-page, single-spaced literacy narrative should reflect on the origin, importance, and continual presence of literacy in your life. Its ideas should be (at this point) different from what you express in your statement of purpose.

**Teaching Literature Lesson Plan/Presentation**
Teaching writing using literature as the “occasion” or the “context” is one of the most challenging tasks an instructor can have. In 5007, you covered various pedagogical approaches to the teaching of writing, outlined in chapters of the Tate/Rupiper/Schick text. We have been reading sections of Showalter’s *Teaching Literature* that focus on literature-centered classrooms as well as Elbow’s “The Cultures of Literature and Composition”. Your task is to create and present a lesson plan that details how you would “teach” one of the following: 1) Flannery O’Connor’s “A Good Man is Hard to Find” in conjunction with another short story of your choice, OR 2) Charlotte Perkins Gilman’s “The Yellow Wallpaper”, both over two 50-minute sessions of a writing-centered, first year course. Present your plan in a succinct seven-minute presentation, using a handout to explain your key points and examples. Remember that you are teaching this in a WRITING course, not an introduction to literature course; your choices should make clear that writing is primary.
In addition, on the day of the presentation, you will need to distribute hard copies of one larger writing assignment about the stories and two short in-class writing/journal prompts as informed by a critical school of thought. These are listed in the Guide to Composition Pedagogies.

**Grammar Presentation**
Choose a specific grammar issue (e.g. the comma splice, the semi-colon, the run-on sentence etc.) and develop an effective, engaging lecture that lasts more or less ten minutes. Gear it towards a first-year writing course audience and include an in-class activity. Feel free to consult The Little, Brown Handbook or other handbooks. You may use Power Point if you wish. Feel free to include handouts as well.

**In-Class Discussion Project**
Choose an essay from either The Norton Reader or The Contemporary Reader and craft a twenty-minute discussion. Gear it towards a first-year writing course audience.

**In-Class Lesson Project**
Choose some part of the writing process (e.g. revision, editing, proofreading, brainstorming, thesis construction, opening paragraphs, body paragraphs, integrating sources etc.) and craft a twenty-minute lesson about it. Gear it towards a first-year writing course audience and include an in-class activity. You should also provide us with a full assignment context (an assignment sheet and any other handouts used in the process).

**FINAL PORTFOLIO**
The Final Portfolio will include:
- Original and Revised Teaching Statement of Purpose
- Full, Detailed English 1001 Syllabus
- Writing Pedagogy Theory/Rationale Statement (2-3 pages) – Three outside source essays
- Two longer writing assignment sheets
- Reflection on Mentored Experience (2-3 pages)

Key Questions that your final portfolio must make clear about you as an educator:

What kinds of thinking, reading, and writing do you find students need to work on in a first-year course? How will you facilitate this work?

What would you like your students to be able to do by the time they leave your course?

What’s the relationship among reading, thinking, and writing in the courses you design and teach?

What’s the relationship between “theory” and “practice” in teaching? Can there be a “unified” and consistent theory in practice?

How do you view your role as a teacher?