NARRATIVE SYLLABUS

What follows is one version of EN 101 based on ‘Principles, Pedagogy, and Practices' from *Wavelength.* Please note that this is not the standard syllabus*,* which you can find at fwp.english.ua.edu. The standard syllabus is required for all teachers enrolled in EN 433-534, our teaching practicum.

I’ve written everything out in some detail, and created what I believe is a narrative version of a syllabus. I haven’t attempted to create daily lessons, but instead planned things out week by week. I also haven’t (yet) attempted to craft a more visually resonant version of this syllabus. That will be coming at some point. In the meantime, feel free to dip into this as you see fit, and happy teaching!

WEEK ONE

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Prior to class:

Visit your classroom. Are there enough desks? Do the lights work? Is the temperature comfortable? Are there markers and erasers? (How) does the tech work?

Resource (if issues with room): Judi Montgomery, EB 103. She can help you with issues related to physical classroom conditions. She can also point you to building managers for other buildings, in case you don’t teach in the English Building.

Please cc the Director of First-Year Writing, the English Department Chair, and Melinda Fields on any room issues.

Prior to your first class, write an introductory letter addressed to your students. In the letter, talk about your academic background; your teaching background, if appropriate; your goals for the course; and your hobbies and interests outside the classroom.

You may also wish to consult an essay on preparing to teach without overpreparing: [‘How to Prepare for Class Without Overpreparing](https://standardsyllabus.weebly.com/uploads/1/3/2/4/132412192/how_to_prepare_for_class_without_overpreparing.pdf)’

And for an essay that captures several best practices in college writing courses, please see [https://www.chronicle.com/article/We-Know-What-](https://www.chronicle.com/article/We-Know-What-Works-in-Teaching/238792) Works-in-Teaching/238792

The last bullet point in the *Chronicle* article is critical: Everything you do in a composition course should be focused on students and their writing. Everything works in service to those ends.

 Introductions:

Dedicate the first period to saying hello to each of your students personally, and showing them that you are warm, welcoming, supportive, listening. Call roll. In light of current events I want you to first think first of yourselves as models of listening, empathy, and support. Position yourself as someone who is empathetic, listening, available: <https://cft.vanderbilt.edu/guides-sub-pages/crisis/>.

Distribute the writing prompt and give your students some writing time (10 min).

Be sure to indicate that students should not disclose anything they’re uncomfortable with you or their classmates knowing.

Review the writing prompt.

Ask students to summarize their letters. Take notes. Say hello to each student in turn. Comment on some aspect of each student’s letter. Show them you’re listening. Draft a seating chart. Collect the letters.

 Review syllabus:

Don’t read word for word. Emphasize outcomes, attendance/participation, your late/missing work policy, access to resources, as noted above.

Their homework:

Ask students to access *Wavelength* (student tab) for next period.

Your homework:

Take attendance (yes, now, after class). Study your students’ letters. You should know all of your students’ names within two weeks, if not sooner. Hint: It’s easier to learn their last names first.

Prepare to return your students’ writing samples/letters from the first period. playing the ‘believing game’ (see <http://www.teachablemoment.org/ideas/criticalthinking.html> for some useful context).

Offer short, engaged, encouraging comments at the end of each paper.

Names:

You’ve learned a couple of names by now—begin using them. Take attendance, per the writing samples that you’re about to give back.

Is your classroom set up appropriately?

Q&A:

On syllabus and course policies. If you didn’t finish going over the syllabus, you’ll want to do that now.

Return:

Letters from first day. Comment on general trends you saw (keep this light: ‘Wow! Half of you are from Michigan!). This commenting on general trends will be a strategy you’ll come to rely on as the weeks go by. Get some practice doing it now.

The gist: Think in terms of continuity from one class to the next to the next.

Read aloud:

Read one piece from *Wavelength* with your students. There is something powerful about sharing freshman writers’ work with unpublished student writers (note that terminology). And students will find points of engagement and contact with their peers’ work.

Stop the reading occasionally to comment on a specific aspect of the piece you’re reading. Model engagement for your students. Invite them to share their thoughts—give them practice with speaking to and from and with texts. Link your questions and comments to the specific goals shown on the assignment sheet for your first paper (I know, you haven’t distributed it yet, but that’s OK).

WEEK TWO

Share your first paper assignment (let’s say it’s ‘Memoir’). Discuss.

You might hearken back to the previous period’s reading, and make connections between the assignment criteria and that reading. If you’re using a grading contract, you might work with your students to determine what constitutes acceptable work for this assignment, given the terms of that contract. For example, if your contract calls for your students to be fully engaged in the life of the course, it is time to begin discussing what engagement will look like for this assignment. Per the grading criteria you’ll have already established, you’ll have already set some parameters: ie, regular rough drafts, evidence of incorporating peer/instructor feedback, etc. What needs to be added to this conversation?

Application:

Ask students to write out a few ideas they have for their drafts. What might they want to write about, and why? What do they need in order to succeed? What barriers to success might they anticipate (ie, a big game, a social function, etc.). How might they negotiate those barriers?

It’s not just about the finished product. It’s about what it takes to get to that point. It’s really all about the process.

Read aloud:

Choose a new essay and follow the above procedure. Note connections between assignment criteria and reading.

Note that students will not respond as favorably to your own lovingly curated selections as you might think, so lean toward student writing as much as possible. I’m always a little leery of assigning materials I dearly love: My love means I have, perhaps, lost my critical perspective. I recall teaching *The Hobbit* to a group of first-year writers many years ago. They were insulted, as they believed a children’s book was beneath their dignity. I was stunned.

You’ll have moments like this, I promise. Best advice? Model the joy of reading (and writing), despite being in a classroom (and world?) in which those practices are not valued as much as you value them.

Ask your students to write 250 words of their memoir.

Take your students’ questions about their work in progress and their work habits.

This will help you accurately assess their progress, and demonstrate to them that you are concerned with not only their finished product but their ongoing drafting process. Be ready to be flexible: Your assignment sheet will in all likelihood communicate your objectives in ways that you did not anticipate. That’s OK! Your responses to your students’ questions will help you develop trust and rapport.

Do a ‘live’ reading of one of the essays in *Wavelength.*

That is, read all, or parts, of a writing sample aloud, and emphasize the qualities you’re looking for in this assignment (a well-told story; vivid detail; etc.).

Distribute a sign-up sheet (electronic or paper) for upcoming conferences.

Remember to outline conference procedures today. This will help minimize confusion. See notes on ‘discussion,’ above.

Daily work:

Circulate and check to see that each student has completed the writing for today. Daily work is easy to grade. All you have to do is make sure that it’s done—you don’t have to read every word, unless you really want or need to.

Simplify your record keeping and grading thus: Each time a student completes her daily work, write nothing down. Each time she doesn’t complete her daily work, make a mark or ☹️ next to her name.

Count the number of ☹️ at the end of the semester, and divide them by the total number of daily grades for a percentage that you can convert to a letter grade. Example: 17 ☹️ / 20 = .85, or B.

What’s the justification for work that is usually not read? You are giving students practice at performing certain tasks. You can track who is remaining engaged with the course, so you can respond accordingly. You are teaching students that the act of writing has an intrinsic value—that the sometimes the point is *the work of student writing,* and not necessarily the teacher reading.

WEEK THREE

Mandatory instructor conferences.

Your student should bring a 500-word draft (or upload it to Blackboard) and also share any question she has about it. You’ll skim her draft, and use your reading to answer her question. She’ll respond to you. This should take no more than ten minutes per student.

Alternately, you might break students into groups of two or three, and have small conferences with each group.

This should not be an extensive editing session, but, instead, a way for you and your students to begin building your working relationship—which is to say, you are going to be learning how communicate with, and ultimately trust, each other. This may also be the first time your student has been asked to talk about her written work, and it may be the first time you’ve been asked to offer oral feedback on written work. (This may look like no big deal, but in reality, it is a pretty big deal!).

Be on the lookout for student writing that you can use in a follow-up period with the whole class—writing that models certain key moves, such as detail or argument or framing or use of external sources. Or even writing that does simple things well—turning a phrase, for example, or using commas. Ask your student during your conference if it would be OK to use an excerpt from their work in the next class for teaching purposes. In my experience, most students are happy to share their work.

I should note, too, that conferences actually save you considerable time when grading, as you will be giving feedback in process, when the student is motivated to create the strongest possible draft—not when the draft is complete. Along these lines, conferencing helps ensure that the papers you do grade will be much stronger. Additionally, conferences can help you identify issues in your students’ work, such as struggles with synthesizing information and citation format. This may help cut down on issues with unintentional or intentional plagiarism.

Build drafts by 250-word increments. Note: In course evaluations, students often note that two of their favorite features of FWP classes are instructor conferences and building their papers, bit by bit.

WEEK FOUR

Follow up on your conferences.

As an in-class writing prompt, ask your students to summarize for you their conferences, and indicate what they discussed with you, and how they might apply the work of that conference to their work in progress.

Next, share your takeaways. If you noticed some particular strengths in your students’ drafts, share those. If any of your students are doing anything really compelling or innovative, share that with the rest of the class (get the student’s consent, first, as per above). Use the doc cam, or create a Google doc, and read your students’ work aloud, and gush. Talk about how it works, and why it works, and ask the students a few questions about their vision, their process, their strategies, etc. Using student work to model student writing is an incredibly powerful tool.

If you noticed some weaknesses, share those, and point out any resources that might help frame and productively address those issues. Use excerpts from student writing, per above (I say ‘use excerpts,’ of course, because your time is limited).

But be careful. It’s really tempting to throw a handbook, or pages from the Purdue Online Writing Lab) at your students and say ‘there, consult that,’ but people don’t learn that way. Texts don’t speak to them, especially on topics that they’re not necessarily inclined to investigate. You speak to them, though. You can serve as an intermediary between genre conventions and their own work. For takeaways that are more ‘global’ in nature, which is to say, grounded in form, organization, development, voice, etc., consider spot-teaching: providing short, focused lessons. Again, use student work.

‘Live’ reading:

You might also consider doing another ‘live’ reading in order to emphasize the main goals of this assignment.

 Workshop:

The purpose of this activity is to use student work in progress to model, comment upon, and emphasize/constructively critique writing practice. Share excerpts from 2-3 student drafts with the class. Ask each student, in turn, to comment on her vision and process, and ask each student, in turn, to raise any questions about her work for the rest of the class to discuss (ie, ‘How can I make it ‘flow’ better?’ ‘Can you understand the what I’m trying to convey here?’).

Read that portion of the student’s work aloud, and/or share it in a shared Google doc, and ask the rest of the class for feedback (this may be a good time to talk about what constructive criticism is. Notice, too, that comments made on shared Google docs are anonymous). You’ll find that all students benefit. Those who’ve shared their work will have some obvious takeaways, but those who haven’t shared will also leave class with a stronger sense of you, their teacher, as a reading audience—your preferences, your idiosyncrasies. And all will have a better sense of what it means to talk about written work in progress.

WEEK FIVE

 Peer review day:

Discuss why this is an important part of your process—you are looking for writers to benefit from their classmates’ comments, to be sure; but you’re also looking for readers to begin learning how to talk about their classmates’ work. In fact, that’s the more important goal. More to the point, the real emphasis in a peer review should be productive, generative talk, talk that brings out a reader’s experience of her peer’s text; talk that helps two students engage as, and even begin to identify as, writers.

Writers should work in groups of two, and work on one paper at a time (often, students will simply exchange and mark drafts—that is not acceptable). Students can email copies to each other, and/or post to Blackboard. One student (we’ll call her the writer) reads her work to her classmate. The other listens. And then they switch up.

I believe you should take peer review very slowly—see *learning to do peer review as an outcome* for your course. Please don’t assume students will automatically know how to do good peer reviews. Once students have some experience just reading their drafts aloud, you might build this activity in this or future units to include praise (‘What did you like about your classmate’s draft, and why?’), questions (‘What one question does your classmate still need to answer?’), and polish (‘Identify one thing your classmate can do to improve her draft’).

Ask each student to write a synopsis of the peer review session, and in that synopsis indicate how she will use the peer review to continue developing her work. Give a daily writing grade to each of these synopses, but allow the students to retain them, so that they can use them as they continue drafting. You may wish to have these synopses submitted along with final drafts.

 Last-minute advice:

By now, you have probably observed (via conferences, conversations, and classes) various patterns in your students’ work in progress. Take a few moments to comment on those patterns by giving your students some actionable advice (ie, ‘I’m seeing a lot of comma splices. Let’s take a look at what these are, and how we can handle them’).

WEEK SIX

 First paper due:

Ask your students to upload a short cover letter prior to class, indicating the strengths and weaknesses of their work. As them to comment on the role peer review, conferencing, and the workshop played in their drafting process.

Alternative #1: You may wish to ask your students to complete a dialogic self-assessment.

Alternative #2: (For those using labor-based contract grading): As part of asking your students to complete a weekly labor log, you may wish to have them create a labor log entry for this and for all assignments. The purpose of a labor log is to encourage the student to engage in robust reflection that will help you identify what she is learning, and how she is learning it, and what is working well for her, and what areas she may need additional work / support in. At the very least, labor logs should include

 Name

 Date

 Time

 Task accomplished

 Length of time on task

 Intensity of task

 Kind of work (reading, writing, reflecting, collaborating,

 etc).

Note that students should regularly write in their labor logs—not just when papers are due.

If any of your students are willing to read their memoir drafts aloud, encourage this. This is a form of publication. Think as much as you can about asking students to share their work, here and at other points in the course. The value of sharing is that it creates an immediate and tangible sense of audience for your students. There should be no criticism—just appreciation for their having completed their first college-level paper. Alternately, you may wish to have each student read only the best paragraph, or opening line, or closing line, etc., of their papers.

 ‘Live’ reading of one selection from *Wavelength.*

I am emphasizing doing the reading first, and then furnishing the assignment, because I think that immersion in the genre (prior to identification of, and assignment of) the genre helps ‘sell’ the writing; students can judge a piece of writing on its own merits, independently of its status as ‘assignment.’

Review assignment sheet #2, the profile.

 Take student Q&A’s about the new assignment.

You’ll need to work hard to reassure them that yes, they are worthy subjects of each other’s profiles. Remember: subject/ background/ angle/ firsthand account/ details. Of these, angle is probably the most significant.

 Discuss interviewing protocols.

To find that angle—and, really, to get a solid purchase on what it means to create a profile, you’ll need to spend some time with your students discussing interviewing and observation practices:

 Class activity:

Ask your students to interview you. Have them prepare and submit questions to you, and answer the ones you feel comfortable answering. Comment on why those questions work (generally, you’ll want to highlight questions that elicit extended responses, rather than simple ‘yes’/’no’ answers).

 Class activity:

 Brainstorm/generate a list of strong interview questions.

Pair up your students, and have them exchange contact information. Ask them to begin interviewing each other outside of class, using the list of strong interview questions you just generated. Bonus: This activity provides a writing partner for each student.

 Reconvene and debrief:

Go around the room, and ask each pair to report on their interviews. Ask, ‘What were the most interesting facts you learned about your classmate?’ Listen, ask questions to clarify, affirm. Remember that your students are in a very formative, tentative stage of composing right now.

Review:

Next, review what an ‘angle’ is (some of your students will want to call this a ‘thesis statement,’ which it really isn’t; it’s more of something implied, a single dominant impression, something that can’t always be presented in a single declarative sentence).

 Think aloud:

Next, ask your students for angles. Encourage other students to contribute their own ideas—it may be that an interviewer doesn’t see a great angle that someone else sees very clearly. This approach, additionally, encourages students to work together informally—it’s a community-building activity.

 If time, review the reading:

Perhaps you could emphasize certain parts of it—in particular, to emphasize what its ‘angle’ is.

WEEK SEVEN

 Continue with angles and Q&A, as per above.

Return memoirs.

Take your time doing this. Circulate as you return drafts; take your students’ questions. Again, they will be more willing to talk with you this way.

Of course, your evaluation of their work should not simply be a justification of a letter or a number. You should also include concrete moves they can make in order to improve their work next time. If you are using labor-based grading contracts, you’ll want to affirm the students who are fulfilling the terms of the contract, and nudge those who need nudging.

Now may also be a time when you share the various patterns, or trends, you’ve noticed in their first papers—the good stuff, the bad stuff, the ugly stuff. I am talking, in part, about grammar, punctuation, and mechanics, and how to best teach those topics: within the context of student writing. So bear in mind that with memoirs and profiles, ‘Standard Edited Written English’ will not necessarily be the most appropriate English to use. Note, too, that a high-school style traditional five-paragraph essay will not be appropriate to either genre.

How to do this? I will often create worksheets featuring sentences from student drafts (names deleted), and use those worksheets to teach whatever needs teaching. You may wish to to identify and help troubleshoot these matters.

 Feedback/Q&A.

Take general questions from your students about their work to date. Where are they succeeding? Where are they stuck?

 Dialogue:

Ask them if they’ll use any dialogue in their profiles. Talk about why the use of dialogue may be useful.

 Conference appointments (you can do this easily via Doodle ([www.doodle.com](http://www.doodle.com)).

WEEK EIGHT

Mandatory conferences, as noted above.

WEEK NINE

 Share your takeaways from the conferences.

 Set up time/space for student interviews in class.

You may find that students will experience some difficulty in arranging to meet for interviews outside of class, so any time you can carve out will be appreciated.

 Provide additional review of the following skills, as needed:

Interviewing, observation. Use model texts. Allow practice time in class, if necessary.

Provide additional review of the main components of the profile assignment, as needed:

 Subject, angle, firsthand account, background, details. Use model texts.

Workshop, as noted above.

If in person, use the document camera. Restrict yourself to no more than one page per paper. Note that workshop benefits not only those students whose work is being projected, but all other students as well. These students see their peers’ work being used as models, and they also see very quickly how you respond to that work. They’ll learn by watching you. Does a student’s work need to be perfect in order to be workshopped? No. The good material and the underdeveloped, undercooked material will be instructive. Remember to keep playing the ‘believing game.’ Think about working with your students to help them realize their vision for their work.

 Peer review.

Remember that each peer group should work on one paper at a time.

When the review is over, ask students to write short summaries of their peer review sessions. Ask them to identify their takeaways: How will their peer reviews help them continue drafting? What strategies will they use as they finish their profiles? They should retain these sheets for their own reference, and, if you wish, they can submit them to you with their final drafts.

WEEK TEN

Let me check in with you for a minute. How are you holding up? How is your classroom environment? Are students responsive, enthusiastic? Are they apathetic? Is attendance an issue? Are you looking forward to class each period? Or are you looking forward to the end of class? Think about your vision for your best class. What still needs to be accomplished to make it a reality?

And consider taking a self-inventory. Again, how are you holding up? What is your stress, and/or stress level, like? Are you sleeping, eating, exercising? How are your classes going? I’m not trying to be nosy. I’m asking these questions because all of these issues impact your teaching. If you’re struggling, talk about it with someone. If you can’t find someone, you know where to find me.

Publication day:

Ask any student who wishes to, to read all or a portion of their work aloud. Again, the emphasis is on sharing and hearing, on celebrating completed work, and not on critique.

I suggest writing at least one assignment along with your students, just so you have an intimate understanding of the essay, and how best to support your students as they write it. Along these lines, and if you’ve drafted an essay for this unit, you might want to take a few moments to share it with your students, and talk about the issues you encountered as you wrote it—how it came together (or didn’t), and what you learned from the experience of writing it.

Ask your students to draft a cover letter, per above, to be attached to their essay. As with the first essay, this letter should cover what they did well, and what they could have done better. It should also include a reflection on the role of the conference, peer review, workshop, and any other class activities in the creation of the document.

 ‘Live’ reading.

It’s time once again to begin modeling a fresh example of a new paper. You’ll be teaching an ‘evaluation,’ or a criteria-based assessment of a specific subject. Remember that you don’t want to assign ‘movie reviews’ as a topic; that’s asking for plagiarized work.

 Distribute ‘evaluation’ assignment sheet.

Discuss, review. Make sure that you’re limiting your assignment sheets to one page, and that you give a few memorable imperatives as part of your assignment (ie, ‘describe,’ ‘detail,’ ‘consider,’ ‘develop,’ ‘present,’ ‘identify,’ etc). Students should be able to read your assignment sheet and quickly understand what’s expected of them, how it fits into the ‘arc’ of the course, and how their work will be evaluated.

If you’re tempted to go longer than one page, don’t. At that point, you’re lecturing, not assigning. You can lecture, or provide ancillary materials, in class.

Q&A on new ‘Evaluation’ assignment.

Always assume your assignment sheet, no matter how carefully you craft it, will read differently by different students. Use this class time to attempt to create a shared understanding of purpose, audience, and topic. I’ve noticed that students really struggle with the notion of ‘criteria’—that is, the standards by which we adjudicate and evaluate. Hence, the following activity:

‘Criteria’ activity.

Take a look at youtube; consider all the ‘best of’ and ‘top’ lists there. You can show one of these videos to your students, and you can, again lead a productive discussion about criteria.

Discuss reading.

Emphasize main points of assignment: description, criteria, discussion, assessment, support.

WEEK ELEVEN

 Students read aloud to each other.

Again, no judgments here. Have each student report back to rest of class on what their partner is working on.

Should you pair students with the same partners throughout the semester, or pair students with different partners? There are advantages to keeping the same partners, certainly: a shared working relationship (note ‘writing partners,’ above, and vocabulary. There are also advantages to working with different partners: students learn that different audiences carry with them different expectations. I recommend new partners for each unit, from this read-aloud activity all the way through peer review—this preserves some continuity, allows for different students to work with different readers, and creates a richer classroom community.

 Discussion and assessment activity.

These are key components of an evaluation, as students need to be able to clearly state how their topics rate, and why. Build on last period’s activity by asking students to write out (for a daily grade) why they favor a specific topic. Share some responses via the projector or document camera.

I encourage you to become familiar with the document camera. This device allows you to project pieces of paper, books, and objects. Certainly, you can ask students to post materials on Blackboard and then project those materials, but I’ve always found this to be a quicker method, one that allows for more spontaneity, and one that is not subject to sporadic internet outages.

 Discuss reading, making sure to stress main emphases of assignment.

You may need to review integrating quotations. Stress MLA.

I find that teaching MLA works best when students see it play out in the context of their own work—and now, you’re in a draft stage, so it’s a good time to introduce MLA in-text and works cited style. Talk about how your students will need to create a works cited page, and discuss how they will need to create in-text citations. Talk, too, about the relationship between works cited and in-text citations. Encourage your students to ask questions about how to create these citations as they draft. That’s how they’ll learn best—again, not necessarily by your lecture, but by your willingness to help them find the resources they need. I’ve found that pointing students in the right direction (the Purdue OWL, for example) and then letting them discover citation practices on their own (or with minimal guidance) is the best way to teach MLA.

 Return profile paper.

Take q&a; spend some time reviewing strengths and weaknesses of your students’ writing from that paper. Incorporate WR into this discussion, as needed. Compare this discussion to the discussion that took place on ‘turn-back’ day of paper one (the memoir). Where/how are your students doing better? What are they still struggling with? Are there students who might help you explain and teach certain specific skills to the rest of the class? Remember that students often communicate better with each other than you can---and remember that’s not your fault!

 Circulate conference sign-up sheet.

WEEK TWELVE

 Mandatory conferences.

Reconvene and debrief.

Identify any patterns, issues, etc, that you noticed during conferences.

Is there something you need to teach, or re-teach? Again, ‘criteria’ seems to me to be key to students’ understanding of this assignment. Certainly, making sure that an audience understands the topic at hand (ie, the ‘description’ category) is important as well. I recall that students repeatedly asked me if their topics would be ‘clear’ and ‘accessible’ to a general audience. Discussion, assessment, and reasons seem to spool together, in practice.

 Consider doing a ‘live’ reading of one more *Wavelength* essay.

Secure a few students’ commitment to sharing their work in next period’s workshop.

WEEK THIRTEEN

Workshop and peer review.

Don’t hesitate, however, to work with your students to create your own peer review criteria. I know that many of you will probably share such resources with each other, so take advantage of those resources. Consider some of the materials from fwp.english.ua.edu. Above all, whatever format you choose, remember that the main point of peer review is to encourage greater critical literacy among student reviewers. Learning to critique helps create expertise. A secondary goal, of course, is helping student writers with concrete suggestions. Be sure to continue to ask all students to summarize their sessions so that they can employ any helpful suggestions in their drafts.

Final draft of ‘evaluation’ due.

Publication day.

Cover letters.

Review assignment sheet: Final Reflection/Growth Letter (see prompt from Dr. Kefaya Diab in ‘Principles, Pedagogy, and Practices’).

Q&A

Brainstorm drafting strategies.

Begin discussing and explicitly teaching the skill set your students will need for this last paper. Draw upon the classroom vocabulary you’ve used to discuss writing all semester long.

WEEK FOURTEEN

Mandatory instructor conferences.

WEEK FIFTEEN

 One last peer review.

Publication day.

Course evaluations.

Return evaluation paper; discuss.

Share a worksheet comprised of sample passages from student drafts—perhaps a ‘greatest hits,’ or things you really liked in their most recent round of papers. See if you can find passages that seem to demonstrate the progress students have made during the semester. Students will appreciate the affirmation.

Lead a discussion about what your students have learned about writing—about being writers-- this semester. Be willing to share your own thoughts and stories about your own life and work as a writer. That’s a form of modeling that your students will really appreciate. If you’ve been writing along with your students this term—and you should do this, from time to time—share your thoughts about specific assignments, and what you’ve learned as a teacher and writer by assigning and evaluating and writing them. You might also wish to ask your students to share their favorite readings, discussions, assignments, moments, etc., from the class. Reflecting on this discussion will help you plan for next time

End-of-Semester Reminders:

Consult the FWP ‘Sunday Bulletin’ for end-of-semester reminders, including waivers, appeals, and grade submission and grade report submission deadlines.

Reflect on what you’ve learned this semester. How have you succeeded? To what do you attribute that success? How might you improve? Go back to the classroom vision you articulated prior to day one. What part(s) of that vision did you realize? What part(s) remain in the ‘vision’ stage? How will you, and/or your vision, need to change, going forward? How has working in a hybrid setting challenged, affirmed, benefited, diminished your pedagogy? Your relationships with your students? Their learning, and yours?

Finally, now and anytime: Please be sure to follow up with FWP admin staff. We are here to help!