

Katie Snyder  
[ksnyder@berkeley.edu](mailto:ksnyder@berkeley.edu)  
Office Hours: Thursday 2-3:30 pm and by app't  
Location: 409 Wheeler

Evan Klavon  
[eaklavon@berkeley.edu](mailto:eaklavon@berkeley.edu)  
Tuesday 2:30-4 and by app't  
331 Wheeler

**English 375**  
**The Teaching of Literature and Composition: A Practicum**  
**Tuesdays, 10:30 am – 12:30 pm, 305 Wheeler**

**Course Description:**

This course introduces new English Department GSIs to the theory and practice of teaching literature and writing both at UC Berkeley (in sections of English 45 A/B/C and of upper-division courses, and in our Reading and Composition courses. R1A and R1B) and beyond. At once a seminar and a hands-on practicum, English 375 will provide new instructors with strategies for leading discussion, teaching literary analysis, responding to and evaluating student writing, teaching the elements of composition, managing their time, designing courses, syllabi, and writing assignments, and approaching other tasks that make up the work of teaching here and elsewhere. The course will follow two main arcs. We will spend the first half of the semester focusing on the pragmatic skills required for teaching 45 A/B/C and considering conceptual questions that shape classroom discussions of literature. In the second half of the term, we will turn our attention to the related but quite different task of designing and teaching R&C courses. By the end of the semester, you will have developed sets of teaching materials for English 45, as well as learning about the scaffolding of syllabi for English R1A and R1B. You will also have had opportunities to watch others in the classroom, to benefit from feedback on your own teaching, and to hear advice for your ongoing pedagogical and professional development.

This course qualifies for the GSI Teaching and Resource Center's Certificate of Teaching and Learning in Higher Education.

**Course Requirements:**

1. **There are 13 at-home, hands-on assignments.** As you will see from the schedule of classes below, these assignments are due at our class meetings. They are designed to be immediately useful for this term's teaching or, in the case of some assignments due later in the semester, for your first section of R1A or R1B. So that the class can benefit from each person's work, you will upload some of your assignments to our class archive, [a shared folder of teaching materials on bDrive](#); some you will submit to Evan and Katie only in hard copy; and some you will not submit at all, but bring a copy with you to class as a reference point for our discussion. You will be receiving feedback on many of these materials from us and/or from your peers. You will also be responsible for demonstrating or discussing your assignment of the week at at least one class; you will sign up for these at our first class. *All assignments must be completed to receive credit for the course.*

2. **Weekly Teaching Journal:** Each week, you will write a brief summary and/or reflection about that week's section meeting; just a couple of sentences or a paragraph is fine. You will be writing these teaching journal entries in a shared Google Document on bDrive--there will be one shared journal for [45A and 45B TAs](#), and another shared journal for [45C and 125E TAs](#). You should aim to comment on at least one other class member's entry per week; these comments may be brief exhortations (e.g., "You go, girl!"), or they may involve more substantive, constructive feedback. If you wish, you may also read entries and write responses on the shared Google Doc for the other group of TAs. Our hope is that your teaching journal will not only help you to assess each week's section and plan for the next one, but also provide fodder for your final writing assignment of the semester, a brief teaching reflection meant to prepare you to write, sometime in the near future, a Statement of Teaching Philosophy to be included in a Teaching Portfolio.
3. **Required Readings.** There are *short* required reading assignment(s) for each class meeting. We have vetted these carefully and kept them to a minimum. Familiarity with these readings will foster our seminar discussions, enhance your teaching, and prepare you for the job market in the future. Please bring your Course Reader, or printed or online versions of the readings, to class each week.
4. **Several class observations**, each to be incorporated into an at-home reflection assignment, as follows:
  - a. Observation of a fellow first-time TA, i.e., one of your colleagues in this class whose section meets at a different time from your own. You will, in turn, be observed by – and you will receive feedback from – one of your colleagues in this class. **These two observations must be completed on or before Friday, September 28, in order to use it for the assignment due Tuesday, October 2.** We will divide you into pairs, based on your schedules. (Later in the semester, Evan will observe your class, and you should also expect the professor teaching your lecture course to visit your section as well.)
  - b. Everyone in the class will be paired with an experienced GSI mentor teaching a section of R1A or R1B this semester, whose class you will observe once. **This observation must be completed on or before Friday, October 5, in order to use it for the assignment due Tuesday, October 9.** We will assign you to a mentor, based on your schedules; you are responsible for contacting your assigned mentor in order to plan which day you will visit their class; ideally, you should visit a class on a day that includes an activity addressing composition skills and/or student writing.
5. Finally, because so much of the work for this class takes place during our Tuesday morning meetings, you may miss **no more than one** scheduled class meeting. If you do miss a meeting unexpectedly, you should send in the assignment due that day by email. If you know of your absence in advance, you must send it in prior to the class meeting.

## Required and Optional Readings:

*English 375 Course Reader (“CR”)* contains most of the required readings for the course.. We have purchased copies of the Reader for each of you, courtesy of the Daniel E. Koshland Chair in Writing. They are available for pick-up at University Copy, 2425 Channing Way, just west of Telegraph in the building with the orange cross-bracing. For those of you who prefer to read on a screen or on individual documents that you print out yourself, the Course Reader is also available on bDrive, both in the form of [a single \(large\) PDF](#) and [multiple \(smaller\) PDFs](#) for each set of readings.

Thanks as well to the Koshland funds, we have also purchased the following books for your use in the course and for future reference:

- Diana Fuss & William A. Gleason, *The Pocket Instructor--Literature: 101 Exercises for the College Classroom*
- David Rosenwasser & Jill Stephen, *Writing Analytically*

In the second half of the course, each week we will read a different Teaching Excellence Award essay; these are prize-winning short pieces by English Department winners of the Outstanding GSI Award (OGSI). We have selected ones that speak to the topic under discussion that week, ones that we hope will provide inspiration for strategies you might employ in your sections or, next year, in your R&C classes. There are many more archived here: <http://gsi.berkeley.edu/category/gsi-online-library/teas/>. We recommend that you scroll through them on and off through the semester, and in the years of teaching to come. To pique your interest, here are just a few more by recent (and current!) English Department GSIs:

- Andrei Sergej, [A People’s History of the English Language: Dialect Communities](#) (2010)
- Lynn Huang, [Anatomy of an Essay](#) (2011)
- Jesse Cordes Selbin, [Empowered Learning: History, Collaboratively](#) (2014)
- Kathryn Fleischman, [Tweeting towards Independent Theses in English R1B](#) (2015)
- Leila Mansouri, [“Literary Scholarship as Cocktail Party: Bringing Students into the Conversation”](#) (2016)
- Evan Klavon, [Experimental Method: A Guided Lesson for Synthesizing Science and Literature](#) (2017)
- Rosalind Diaz, [Collaborative Grading Rubrics for Assessing Student Writing](#) (2018)

Other frequently used online resources include:

- *Teaching Guide for Graduate Student Instructors* (GSI Teaching & Resource Center): <http://gsi.berkeley.edu/teachingguide/tghome.html>
- Barbara Gross Davis. *Tools for Teaching*. Second edition. San Francisco: Jossey Bass, 2009. Available through the library’s eBrary: <http://site.ebrary.com/lib/berkeley/docDetail.action?docID=10317792> (or search Oskicat).
- *Purdue Online Writing Lab (OWL)*: [http://owl.purdue.edu/owl/purdue\\_owl.html](http://owl.purdue.edu/owl/purdue_owl.html)
- *Writer’s Handbook* (University of Wisconsin-Madison Writing Center): <http://writing.wisc.edu/Handbook/index.html>

## Schedule of Classes and Assignments

*The topics listed below will serve as basic guidelines, with variation and deviation as needed. We will be sure to create time for your teaching questions and concerns as they arise.*

### **Week 1 / August 21**

#### **(1) Overview (2) Setting Goals & The First Day of Your Class**

*(1) Overview of the course, including the readings, hands-on assignments, in-class presentations, observations, and our class bDrive (a.k.a., Google Drive) folder and subfolders. Overview of the English Major, with special attention to the 45 series.*

*(2) Setting goals for the semester. What to cover in your section syllabus? Planning student engagement in the classroom and outside it: online forums? presentations? What to do on the first day of section!*

Guest speakers: Maura Nolan and Amy Clark

#### **Assignment #1 due** (remember to upload to bDrive! Bring copies for Katie and Evan)

A draft of your section syllabus, a.k.a., your section policy sheet.

#### **Required Reading:**

1. Sample section syllabi (already distributed by email)
2. Explore (i.e., play with!) the following interactive sites to learn more about UC Berkeley undergraduate demographics and concerns:  
<https://pages.github.berkeley.edu/OPA/our-berkeley/100-students.html> (fun with dots!)  
<https://pages.github.berkeley.edu/OPA/our-berkeley/ucues-results.html> (bar graphs galore!)

### **Week 2 / August 28** (1) Leading Discussion (2) More Things to Know About Undergraduate Life

*(1) Planning, structuring, and leading a successful discussion: objectives, time constraints, etc. What makes a good question? Classroom dynamics and fostering civility. Using the board. The pros, cons, and best practices for group work. Handling silences. Sensitive subjects and situations. Dealing with classes of different sizes. GSI authority and maintaining boundaries.*

*(2) Undergraduate student life and its challenges. Academic advising in English and L&S. Berkeley Connect in English. What to do about conflicts between students' extracurricular conflicts and academic obligations. Resources for students with health problems, disabilities, or in distress.*

#### **Assignment #2 due** (Remember to bring copies for Evan and Katie, and upload to bDrive; when you are uploading this assignment, please go back and upload last week's **Assignment #1**)

A draft of your lesson plan for this week's sections (Thursday August 30 / Friday August 31). Try to state your explicit goals for this week's class, both in terms of academic content and classroom dynamics. Suit activities to your goals. Show the breakdown of the hour (it's only 45-50 minutes!) by placing time frames next to each activity. The lesson plan should include a trajectory of major discussion questions,

and it should fit on a single piece of paper. Hint: you will probably have time for *less than half* of what you'd like to cover, so anticipate several possible stopping points along the way.

**In-class:** 2 students lead group through their lesson plans. (These students should bring copies for the whole class, including Katie and Evan.)

**Required Reading:**

1. Paulo Freire, "The Banking Concept of Education" (1969; English trans. 1970), pp. 1-7 in CR
2. Barbara Gross Davis, "Asking Questions," "Fielding Questions" (rev. ed. 2009), pp. 8-45 in CR

**Week 3 / September 4**

**Teaching Literary Analysis and Using Handouts**

*What went well in your class last week? Did anything unexpected happen? On reading – closely, slowly, critically. Arc of skills. Designing in-class and homework exercises suited to these goals. Types of handouts and how to use them.*

**Assignment #3 due (remember to upload to bDrive and bring copies for Evan and Katie)**

Choose *one* of the following two options:

1. Draft a handout on literary analysis/close reading for distribution to your students this week or in the future.
2. Select a passage from the text you are now teaching, and generate an in-class activity or at-home assignment designed to elicit student close reading and critical analysis.

**In-class:** 2 students lead group through their handout, activity, or assignment. (Bring copies for the whole class, including Katie and Evan.)

**Required Reading:**

1. Theresa Tinkle, et al. "Teaching Close Reading Skills in a Large Lecture Course" (2013), pp. 46-77 in CR. **NB: you only need to read the first 9 pages; feel free to skim the rest.**
2. Irene Yoon, "Handout on Handouts," pp. 78-9 in CR
3. Sample handouts and activities on close reading and literary analysis, pp. 80-89 in CR

**Week 4 / September 11**

**Teaching Writing: Argument, Thesis, and Organization**

*Writing as a recursive process and the problem of the 45s. What skills do students need to write essays in the major? How do you teach them? In what order? What is a thesis, and how do you teach someone to develop an argument? Preventing and responding to academic misconduct.*

**Assignment #4 due (remember to upload to bDrive)**

Choose one of the following three options. Bring in copies for Evan and Katie, and upload to bDrive.

1. Draft a handout on thesis and/or argument, designed to help undergraduates understand what these are (and aren't). OR:

2. Select a passage from the text you are teaching and write three hypothetical student theses – of varying levels of sophistication or force – that might be based on the passage. Please annotate each thesis (just a sentence or two), explaining its strengths and/or weaknesses. OR:
3. Craft a hypothetical essay prompt for the class you are teaching and write a page or so considering possible student responses to the prompt. This is an exercise designed to help you think about what goes into a good prompt.

**In-class:** 2 students lead group through their thesis handout (option 1 or 2) or essay prompt (option 3). (Bring copies for the whole class)

**Required Reading:**

1. *Writing Analytically*, Chapter 3  
(Recommended additional *WA* readings: chapters 8, 9, and/or 10)
2. Sample handouts on plagiarism, thesis statements, and argument, pp. 90-116 in CR

**Week 5 / Sept 18**

**Responding to Student Writing: Grades, Comments, Time Management**

*Engaging with student writing in person and in writing. Grades: definitions, distributions, etc. Grading rubrics. Grading philosophies: what should grades accomplish? Kinds and tools of assessment. Writing comments (how much is too much? what takes priority? margin vs. end comments, etc...). Campus procedures for acting on a plagiarism case. Midterm evaluations for this class.*

**Assignment #5 (bring copies showing your marginalia and end comments for Katie and Evan; no need to upload):** You find will a sample student essay in your Course Reader. We ask that you comment on it in the margins, write an end comment, and grade it. Handwritten or typed comments are fine.

**In class:** 2 students begin the discussion by sharing their impressions of the strengths and weaknesses of the sample student essay, and by summarizing their marginal comments and their end comments. We will vote on the paper grade!

**Required Reading:**

1. Maxine Hairston, “On Not Being a Composition Slave.” *Training the New Teacher of College Composition* (1986), pp. 117-124 in CR
2. Sample rubrics from Kevis Goodman, Scott Saul, and College Writing Programs, pp. 125-29 in CR
3. Sample 45C student essay on *The Sound and the Fury* (with prompt), pp. 130-36 in CR

**Week 6 / September 25**

**Multilingual Student Writers, Multiple Literacies**

*A continuation of last week’s class on responding to student writing, but focused specifically on teaching MLS (a.k.a., L2, ELL, ESL, NNS) writers. Engaging with multiple literacies in student writing and in the classroom. Universal Design for learning in the composition classroom. (Also: fill out midterm feedback forms for English 375 in class!)*

**Required Reading:**

1. Maggie Sokolik, “Responding to Multilingual Student Writers” (2015), pp. 137-40 in CR
2. <http://gsi.berkeley.edu/gsi-guide-contents/student-writing-intro/esl/>
3. <http://writing.berkeley.edu/instructors/consultants-instructors-multilingual-writers>

**Assignment #6 (no need to upload or submit copies)**

Once you’ve done the assigned readings (#s 1-3), read over the sample student essay (to be provided) and take some notes on how you might respond to this essay if it were submitted by one of the students in your section of English 45. If this paper were submitted as a rough draft for a course in which students were expected to revise their work before submitting a final draft, would you respond differently? If so, how and why? We will discuss these questions in class, so bring your notes with you.

**Important Reminders:**

- **This week (Thu, Sept 27 / Fri, Sept 28) is your last chance to get midterm student feedback** in your section since you will need the student responses for next week’s assignment. You can find a variety of sample midterm evaluation forms and related materials at [//fod.msu.edu/oir/mid-term-student-feedback](http://fod.msu.edu/oir/mid-term-student-feedback).
- **This week (Thurs, Sept 27, Fri, Sept 28) is also your last chance to observe your English 375 colleague’s section, and for them to observe yours!**

**Week 7 / October 2****Mid-Semester Reflections**

*What have you learned from your students’ mid-semester evaluations and from the two observations you’ve done (your observation of your peer’s class and their observation of your class)? Will you incorporate feedback from your students and/or from your peer observer into your class, and if so, how? Best practices for responding to student feedback in class. Revisiting goals for the semester you set at the outset—how have you changed or adapted them? What are your current goals for the rest of the semester? Discussion may revisit earlier topics or bring up topics we’ve not yet discussed.*

**Assignment #7 due (bring copies for Evan and Katie; no need to upload)**

Write a 1-2 page reflection on some or all of questions posed above. It’s not necessary to write a fully unified narrative here; bullet points are fine. As part of your reflection, you might want to brainstorm ideas for creating a new lesson or handout that implements a new goal or addresses an issue that came out of your course evaluations, observations, or the reflection itself.

**Required Reading:**

1. TEA Essay of the Week: Wendy Xin, [“X-Axis, Y-Axis, and Zzzz’s: Plotting Narrative at 8 AM”](#)

**Important Reminder:**

- **Your observation of your English R1A/B GSI Mentor’s class** must occur before our next class.

**Week 8 / Oct 9**

**What is “Reading and Composition” at Berkeley and beyond?**

*Making the transition from teaching a discussion section to teaching an R1 course. How does R&C fit within the department and the university? How do reading, composition, and literature fit together within an R&C course? The pros and cons of using literature and/or literary theory to teach composition. What sorts of materials and assignments are appropriate for an R1A/B class? What themes might organize such a class, or might be problematic?*

**Assignment #8 due (bring copies for Evan and Katie; no need to upload)**

Write a 1-2 page reflection on your observation of your mentor’s R1A/B class; as it was for last week’s reflection assignment, bullet points are fine. Questions to consider: what specific goals did the class meeting that you visited appear to accomplish? How do these goals seem to fit into the objectives of the course as a whole, at least as you understand them from your mentor’s syllabus? How does your mentor’s syllabus compare to the syllabus for 45A, B, or C in terms of readings and assignments? What differences did you observe – if any – between the students you observed in R1A/B and your own students in English 45? What aspects of the lesson or course design for this class might be applicable to your 45 section teaching? Feel free to include anything else that strikes you as salient.

**Required Reading (Course Reader):**

2. Karen I. Spear, “Controversy and Consensus in Freshman Writing” (1997), pp. 141-54 in CR  
**NB: you need to read only the sections entitled “Critiques of Freshman English” (pp. 145-48) and “The Current State of Freshman Writing” (pp. 151-53); feel free, of course, to skim the rest.**
3. UCB Letters and Science “Reading and Composition Curricular Goals and Guidelines” (2011), pp. 155-57 in CR
4. Sample R1A and R1B course descriptions, pp. 158-61 in CR
5. TEA Essay of The Week: Kimberly Johnson, [The Renaissance Lyric Poem as Pop Culture](#)

**Week 9/ Oct 16**

**Teaching Composition Skills / Working with Student Writing in 45 and R&C**

*What are the goals of R1A? The relationship between the R and the C in R&C. Similarities and differences between composition instruction in 45 A/B/C and R&C. Working with student writing in class. Teaching grammar and other writing skills. Commonly assigned style guides and writing manuals: whether to assign one and how to use it.*

**Assignment #9 due (bring copies for Evan and Katie, and upload to bDrive)**

Design an in-class activity that takes student writing as the object of attention; you are encouraged to design a lesson that you can use in your 45 discussion section, though it should also be applicable to an R&C course, i.e., a course that deals with writing as revision. For example, you might use excerpts from student essays to illustrate one or several issues of grammar, style, or structure; have students quick-write in response to each other’s theses or analyses; structure a productive process of peer review; guide students through a revision exercise; etc...



**Required Reading:**

1. *Writing Analytically*, Chapter 4  
(Recommended additional readings from *WA*: chapters 8, 9, and/or 10)
2. Sample handouts and activities, pp. 162-73 in CR (See also handouts for Weeks 3 and 4)
3. TEA Essay of the Week: Monica Gehlawat, "[Critical Objectivity and Sentence Style Improvement](#)"

**Week 10 / Oct 23****Scaffolding R&C Courses**

*R&C skill sets and “backward scaffolding” of assignments, activities, and readings. Serial, cumulative, and hybrid sequences in syllabus design. R1A vs. R1B: starting in the same place, ending somewhere different. The use of “alternative” types of assignments and platforms in R&C. Developmental and evaluative grading: why, when, and how to grade student work.*

**Assignment #10 due (bring one copy to class for discussion; no need to upload)**

After reading Evan’s essay on R&C course design, look over the sample R1A and R1B syllabi and assignment sequences, both the ones in the Course Reader and the ones online. Pick several examples that particularly interest you and write a 1-2 page reflection (again, bullet points will suffice) on the different strategies implemented there. Be prepared to discuss your insights and assessments in class.

**Required Reading:**

1. Evan Klavon, “Some Perspectives on Developing R&C Courses,” pp. 174-81 in CR
2. Sample R1A and R1B syllabi, pp. 182-235 in CR
3. Sample R1A and R1B course websites designed by participants in The Art of Writing Summer Institute: <https://theworldinpictures2016.wordpress.com/>  
<https://r1bgendergenre.wordpress.com/schedule/>
4. TEA Essay of the Week: Jesse Cordes Selbin, "[Empowered Learning: History, Collaboratively](#)"

**Week 11 / October 30****Scaffolding an R1A Writing Assignment****Assignment #11 due (bring copies for Evan and Katie; remember to upload to bDrive)**

Design a scaffolded sequence of exercises for a non-research-focused R&C unit leading up to an essay and through its revision. That is, we are asking you to practice planning a 4-6 week chunk of a course. (You can choose a T/Th or a M/W/F class.) You should begin by enumerating the full set of skills that students will need to write a 5-page analytical essay, then work backward through the practice of those skills in simpler combinations and tasks, to the initial teaching of each skill in isolation. You are welcome to use a text from your 45 course as the object of analysis in this paper; for this assignment, it’s not necessary to decide the topic of the full course nor where in the semester this unit will fall, though you are welcome to consider these questions. As much as you find yourself able, flesh out the learning objectives and methods for in-class activities and out-of-class assignments; the pedagogical genres of the writing

assignments (practice/process/assessment; formal/informal; in class/at home; online/on paper; graded/ungraded; feedback from self/peer/instructor); % breakdown of final grade; etc...

**Bonus: can you develop one of the practice exercises that you've included in today's R1A assignment sequence for use in your 45 section this week? What are some of the fundamentals of argumentation or syntax that would help your students when they write their next papers?**

**Required Reading:**

1. "Effective Assignment Sequencing for Scaffolding Learning," Sweetland Center for Writing pp. 236-48 in CR
2. "Questioning Authorship in *A Midsummer Night's Dream*," 2017-18 R1A Essay Prize Winner, pp. 249-54
3. TEA Essay of the Week: Sarah Mangin, "[Elusive Allusions: Discovering Kafka in Coetzee](#)"

**Week 12 / November 6**

**Scaffolding an R1B Assignment Sequence**

*Reading, writing . . . and research? What are the goals of R1B? Balancing teaching objectives: basic writing skills and the use of secondary sources. Research and writing as inquiry and conversation. What counts as a "research." How to approach research as a transferable skill across disciplines. How to teach students to find and use secondary sources. How to scaffold research assignments. Online databases, libraries, and library resources.*

**Assignment #12 due (bring copies for Evan and Katie; remember to upload to bDrive)**

Design a research assignment sequence that would compose the last 6 weeks of an R1B course. (You can choose a T/Th or a M/W/F class). You should begin by enumerating the full set of skills that students will need to produce an 8-12 page research-based, analytical essay, then work backward through the practice of those skills in simpler combinations and tasks, to the initial teaching of each skill in isolation. You are welcome to use one or more text(s) from your 45 course as the object of analysis for this essay, including the text you used for last week's practice in designing a non-research unit; it's not necessary at this point to decide the topic of the full course nor where in the semester this unit will fall, though you should feel free to consider these questions if you wish. As much as you find yourself able, flesh out the learning objectives and methods for in-class activities and out-of-class assignments; the pedagogical genres of the writing assignments (practice/process/assessment; formal/informal; in class/at home; online/on paper; graded/ungraded; feedback from self/peer/instructor); % breakdown of final grade; etc...

**Bonus: can you develop a practice exercise that you've included in your R1B assignment sequence for use in your 45 section this week? Anything that helps your students to use primary or secondary sources more effectively or correctly would be well-suited to this purpose.**

**Required Reading:**

1. *Writing Analytically*, Chapter 14
2. Sample handouts on and activities for using secondary sources, pp. 255-63 in CR
3. "Zooming Out: Photographs, Television, and Narratives of the Past in *The Gangster We Are All Looking For*," 2017-18 R1B Prize Winner, 264-77 in CR

4. TEA Essay of the Week: Leonard von Morzé, "[Sources Into Evidence: or, Rethinking the Research Requirement in R&C Courses](#)"

**Week 13 /November 13**

**Teaching Statements and Wrapping Things Up**

*What is a statement of teaching philosophy – and what makes a good one? What are the components of a teaching portfolio, and how are these used? (We will begin this final meeting of English 375 by filling out course evaluation forms.)*

**Assignment #13 due (bring copies for Katie and Evan; no need to upload)**

Sketch out some ideas for your future statement of teaching philosophy. You may want to write a paragraph or two on a particularly effective moment or intervention with a student or with your class this semester, including your thoughts on why it worked well. Or you can write about a not-so-great pedagogical encounter and what you took away from it for the future. If you wish, you may develop an anecdote or reflection from your teaching journal or one of your Reflections.

**Required Reading (Course Reader):**

1. Sample teaching philosophy statements by Grover, Snuffleupagus, Ernie, and Kermit, pp. 238-76 in CR
2. "Statement of Teaching Philosophy" and "Assembling a Teaching Portfolio," Duke Program in Literature online job market resources, pp. 277-88 in CR
3. "How to Write a Teaching Philosophy That Sings," *Chronicle Vitae*, pp. 289-304 in CR

**Week 14 / November 20**

**Thanksgiving. No class meeting**

**Week 15 / November 27**

**No class meeting**