

ENED 2380/3380
Teaching Writing and Multimedia Composition

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Teach the writer, not the writing.
Lucy Calkins

The shift to the computer will make writing more flexible, but it will also threaten the definitions of good writing and careful reading that have been fostered by the technique of printing.
Jay David Bolter

Course Description

This course is designed to encourage teachers to examine the complexities of teaching writing in middle and high school settings and to develop a theoretically sound methodology that will allow you to design meaningful, engaging, and thoughtful writing instruction. It will require you to reflect on your own writing experiences and backgrounds. Since teachers tend to reproduce the kind of instruction that they have had, it is important to be able to analyze the experiences that you have with writing in school.

This course is designed not only to help you think of activities to use in the classroom, but also to help you develop informed rationales—the “whys” behind your assignments and decisions. Hopefully, you will begin formulating an informed, reflective writing pedagogy that includes both traditional and new media writing. You will be encouraged to think about how the acts of reading and writing get defined in school settings as well as how new media might be influencing these practices in out-of-school settings. You will be urged to think about what the possibilities could be for defining reading and writing in school settings.

You will also spend a good deal of the course thinking about yourself as a writer and as a teacher of writers as you begin to design writing instruction appropriate to your students’ needs. You will engage in the sorts of activities that you will eventually design. We will explore some “new” types and formats of writing as well as some more traditional forms—you will need to see what we read and do through the lenses of writer and teacher of writers.

Goals

1. To examine the complexities of teaching writing in middle and high schools.
2. To recognize the interrelatedness of writing and reading.
3. To examine personal experiences with and beliefs about writing and determine how those experiences inform our developing writing pedagogy.
4. To develop personal experiences with a variety of writing formats, to participate in weekly writing workshops and writing groups.
5. To design thoughtful and pedagogically sound writing assignments for instructional units.
6. To examine writing literacy practices in new media environments.
7. To explore and create a pieces of new media writing.
8. To develop theoretically-sound methodology that will help you develop/design meaningful and thoughtful writing instruction that meets the variety of student needs.
9. To examine and incorporate the NCTE standards and Tennessee state standards for English/Language Arts in the course assignments.

Overarching Questions

How do my past experiences with writing, my current and on-going observations in schools, and my course readings all contribute to my on-going understanding of what it means to teach writing in middle and high school settings? What are my beliefs about writing as both a writer and as a teacher of writing? How do experiences with reading and writing in multiple media inform and, potentially, reshape what counts as reading and writing in schools?

Course Texts

- Noden, H. R. (2011). *Image grammar: Using grammatical structures to teach writing*. Portsmouth, NH: Boynton/Cook. (Second Edition)
- Ray, K. W. (1999). *Wondrous words: Writers and writing in the elementary classroom*. Urbana, IL: NCTE.
- Romano, T. (1995). *Writing with passion: Life stories, multiple genres*. Portsmouth, NH: Boynton/Cook.
- Spandel, V. (2009). *Creating writers through 6-trait writing assessment and instruction*. New York: Pearson.

Articles (e-reserves)

- Applebee, A. & Langer, J. (2011). Snapshot of writing instruction in middle and high schools. *English Journal*, 100 (6), 14-27.
- Hill, C. A., & Mehlenbacher, B. (1996). *Readers' expectations and writers' goals in the late age of print*. Paper presented at the ACM Special Interest Group for Design of Communications, Research Triangle Park, North Carolina, United States.
- Lindbloom, K. (2004). Teaching English in the world. *English Journal*, 93(3), 84-87.
- Nunnally, T. E. (1991). Breaking the Five-Paragraph Theme Barrier. *The English Journal*, 80(1), 67-71.
- Prensky, M. (2001). Digital natives, Digital immigrants. *On the Horizon*, 9(5), 1-6.
- Shelton, N. R., & Fu, D. (2004). Creating Space for teaching writing and test preparation. *Language Arts*, 82(2), 120-128.
- Wesley, K. (2000). The Ill-effects of the five paragraph theme. *The English Journal*, 90(1), 57-60.

Book Chapters (e-reserves)

- Beach, R., Anson, C., Breuch, L. K., and Swiss, T. (2009) **Navigating, mixing, creating: Digital writing.** In *Teaching writing using blogs, wikis, and other digital tools*. Norwood, MA: Christopher-Gordon Publishers. pp. 93-112.
- Beach, R., Anson, C., Breuch, L. K., and Swiss, T. (2009) **Using digital tools for formative and summative evaluation of writing.** In *Teaching writing using blogs, wikis, and other digital tools*. Norwood, MA: Christopher-Gordon Publishers. pp. 93-112.
- Gilmore, B. (2007). **That's what it's all about: Revising content.** In *"Is it done yet?": Teaching adolescents the art of revision*. Portsmouth, NH: Heinemann. pp. 7-55.
- Gilmore, B. (2007). **Awk! Frag! Revising Style.** In *"Is it done yet?": Teaching adolescents the art of revision*. Portsmouth, NH: Heinemann. pp. 56-96.
- Hicks, T. (2009). **Enabling assessment over time with digital writing tools.** In *The Digital writing workshop*. Portsmouth, NH: Heinemann. pp. 103-124.
- Kadjer, S. B. (2006). **Personal narrative and digital storytelling.** In *Bringing the outside in: Visual ways to engage reluctant readers*. Portland, ME: Stenhouse Publishers. pp.15-30.
- Kadjer, S. B. (2006). **The visual think-aloud.** In *Bringing the outside in: Visual ways to engage reluctant readers*. Portland, ME: Stenhouse Publishers. Pp. 65-82.
- Lamott, A. (1994). **Perfectionism.** In *Bird by bird: Some instructions on writing and life*. New York: Anchor Books. pp. 28-32.
- Lamott, A. (1994). **Shitty First Drafts.** In *Bird by bird: Some instructions on writing and life*. New York: Anchor Books. pp. 21-27.
- National Writing Project, & Nagin, C. (2006). **Improving student writing: Challenges and expectations.** *Because writing matters: Improving writing in our schools*. San Francisco, CA: Jossey-Bass. pp. 9-18.
- National Writing Project, & Nagin, C. (2006). **Learning to write** *Because writing matters: Improving writing in our schools*. San Francisco, CA: Jossey-Bass. pp. 19-42.
- Stephens, L. C., & Ballast, K. H. (2011). **Ten of tens.** In *Using technology to improve adolescent writing: Digital make-overs for writing lessons*. Boston, MA: Pearson. pp. 135-143

Project Texts

Choose 1 (Ideas for Teaching Writing)

- Bernabei, G. (2005). *Reviving the essay: How to teach structure without formula, grades 4-12*. Shoreham, VT: Discover Writing Press.
- Claggett, F. Brown, J., Patterson, N. & Reid, L. (2005). *Teaching writing: craft, art, genre*. Urbana, IL: NCTE.
- Lane, B. & Bernabei, G. (2001). *Why we must run with scissors: Voice lessons in persuasive writing 3-12*. Shoreham, VT: Discover Writing Press.

Choose 1 (Ideas for Teaching Grammar)

- Anderson, Jeff. (2005). *Mechanically Inclined: Building Grammar, Usage and Style into Writer's Workshop*. Portland, Maine: Stenhouse.
- Pollette, Keith. (2011). *Teaching grammar through writing: Activities to develop writer's craft in ALL Students Grades 4-12*. New York: Allyn and Bacon. (Second Edition)
- Smith, Michael and Wilhelm, Jeffrey. (2007). *Getting it right: Fresh approaches to teaching grammar, usage, and correctness*. New York: Scholastic Teaching Resources.
- Weaver, Constance. (1998). *Teaching grammar in context*. Portsmouth, NH: Heinemann.

Choose 1 (Writing and Testing)

- Gere, A. R., Christenbury, L., & Sassi, K. (2003). *Writing on demand: Best practices and strategies for success*. Portsmouth, NH: Heinemann.
- Bernabei, G., Hover, J., & Candler, C. (2009). *Crunchtime: Lessons to help students blow the roof of writing tests—and become better writers in the process*. Portsmouth, NH: Heinemann.

Course Expectations & Assignments

□ Readings, Discussion, Participation, and Attendance (150 points)

Much of the learning in this course will occur through class discussion and in-class experiences. Weekly assigned readings are listed on the course outline, the daily agenda, and the weekly email you will receive. It is critical that you read the assigned text(s) and any other materials before class and come prepared to discuss them.

- Please bring copies of the course readings to class so that you can refer to them in our discussions. You may be asked to do written responses for articles or texts—this will vary based on complexity of the readings and class participation.
- We will explore various graphic, online, and visual note-taking tools as part of this class. When we ask you to use a different format for notes, think about how the note-taking tool shapes how you read the text and consider the implications for your own instruction.

□ Writer/Artist/Composter Portfolio (450 points)

As part of the approach to this class, you will be asked to focus on your own writing and its development. As part of this focus, you will respond to weekly prompts in class, participate in writing groups, complete two specific class assignments, and two-three personal choice pieces, and analyze your own writing. In order to demonstrate your growth as a writer, you will create a writer/artist/composter portfolio that contains all of your drafts, prompts, final pieces, and meta-narratives.

- **Multigenre Writer's Autobiography (100 points)**
In order to examine your own experiences and beliefs about writing, you will be creating a writer's autobiography. This autobiography will include multiple genres (using Romano) and may be digital or in a more traditional paper format. This autobiography should include 7-11 pieces. **You will turn in several drafts for feedback during the weeks we work on this assignment.**
- **Multimodal Memoir (50 points)**
Memoir, as a form of writing, is becoming increasingly a part of the reading and writing lives of students in middle and high school. You will do several prompts over the course of the semester that focus you on specific events in your life. You will choose one of those prompts to expand into either a multimodal memoir or a digital story.
- **Writing Life Map (10 points)**
This assignment asks you to focus on creating a visual representation of your writing history.
- **Things I Carry (20 points)**
This assignment asks you to think about the abstract and concrete things that you bring with you to school. We will draw, take photos, and write for this assignment.
- **Seven Days in My Teaching Life (20 points)**
This assignment asks you to focus on consider space and place in your development as a teacher. You will concentrate on one week (or seven consecutive days) of this semester and “track” your growth as a teacher.

- **Video Essay (100 points)**
For this task, you and your partner(s) will create a visual, analytical essay. You will be given three options to choose from for this task.
- **Metanarratives (100 points)**
You will write a 2-3 page metanarrative for your writing autobiography, memoir, 7 Days in your teaching life, and hypertext/digital writing. In the metanarrative, you will write about the process and experience of writing each of these pieces. **These are due when you turn in the “final” product.**
- **Drafts & In-Class Prompts (50 points)**
You will keep all your pieces of writing for the class—drafts, prompts, etc. **This will be checked 2-3 times during the semester at the discretion of the instructor.**

□ **Writing Teacher’s Resource Notebook (400 points)**

- **Essay Writing Prompts (50 points)**
We focus a great deal on multiple types of writing in this class; we are aware that you will be asked to teach essays. For this assignment, you will create two essay prompts that could be used in a classroom. One of them will need to be based on a passage or scene from *Romeo and Juliet* or *Hamlet*. The other prompt will need to be from a work likely to be taught in an American literature classroom. For this one you may choose from poetry, short story or novel.
- **Non-Essay Writing Prompts (50 points)**
While we know that you will be asked to teach essays, we know that there are other writing opportunities that you can build into your class that are not essay tasks. For this assignment, you will create two essay prompts that could be used in a classroom. One of them will need to be based on a passage or scene from *Romeo and Juliet* or *Hamlet* or a work likely to be taught in an American literature classroom. For this the other one, use one of the texts you will be asked to teach in the spring. What else can your students write other than an essay?
- **Strategy Chart (100 points)**
As a class, we will develop a record of the strategies you are learning in your methods courses. You will contribute strategies to the chart over the course of the semester. The strategies may come out of your readings in ENED 2370/3370, ENED 2380/3380, ENED 2292/3400 or from your project texts. This chart is intended to help you as you develop your unit plan, the TPA, and spring lesson plans. We will create a class compilation of these strategies.
- **Hypertext Poetry/Passage Analysis (50 points)**
For this assignment, you will choose one of the listed canonical texts (either poem or passage from text) and create a PowerPoint close reading and analysis.
- **Book Presentations (150 points)**
As a teacher, you will frequently read professional materials and adapt them to meet the needs of your classroom. This is often a challenge for new teachers. You will work with a group of 3-5 students to read, discuss, and present a book written for teachers of writing. Your presentation will include an in-class writing activity from the text and a reference packet for your peers. Your reference packet will include: a summary of the book, key ideas and suggestions for the classroom, and 3-5 fully developed activities (including directions & handouts) that teachers could use.

□ **Teaching Unit (200 points)**

You will create a unit plan on an English/Language Arts topic you will teach during your B student teaching placement beginning in January. While you will write this unit plan with your particular students in mind, you will be able to develop an “ideal” unit plan that represents how you choose to

teach this topic to these students in your own classroom. In the spring, you will adjust and adapt this plan to meet the needs and expectations of your students, mentor teacher, and setting. You will submit these components for your unit plan:

- Unit Plan Overview
- Initial Assessment & Culminating Performance Assessment (These should be linked—your initial or pre-assessment should connect to your Culminating Performance Assessment.)
- Unit Timeline/Calendar
- Two-Three Linked Lesson Plans
- This will count as your final exam.

You will be provided with examples and detailed assignment sheets for this task.

 This is a key program assessment and must be uploaded to your Task Stream account. Failure to upload this assessment will result in an incomplete in the course.

Taskstream

Peabody Teacher Education Candidates are required to purchase a subscription to Task Stream. Task Stream is a web-based software company that will allow candidates to upload key assessments throughout their program. Faculty will evaluate these key assessments as well as complete course dispositions using Task Stream. University mentors and mentoring teachers will also use Task Stream to complete midterm and final evaluations of candidates. Data from key assessments and field-based evaluations will be used to document candidate performance across their program and to make program-wide improvements. Candidates must have access to their Task Stream account through their graduation

Notes on Attendance & Course Assignments:

- Attendance is vital to your success in the course. If you must be absent, you should contact the instructor PRIOR to class. More than two missed classes may lower your grade.
- Should you be unable to submit an assignment on time, you should contact the instructor by email no later than 48 hours prior to the due date to discuss adjusting the deadline. Otherwise, I will deduct points for late assignments (generally 10 points per deduction).
- All coursework is governed by the *Honor System* (www.vanderbilt.edu/student_handbook/chapter2.html).
- If you have a disability or special learning need, please let us know as soon as possible so that appropriate accommodations can be made through the Opportunity Development Center [http://www.vanderbilt.edu/odc/ds_students.html].

**Please remember that this course and syllabus are a work in progress.
We reserve the right to alter assignments, readings, and/or the schedule, as needed based on the needs of the class.**

Weeks 1 & 2: The current state of writing instruction, how we got here, and images of future instruction.

Why focus on myself as a writer?
 How my examination of own writing practices and experiences build toward a writing pedagogy?
 Where are my experiences situated in the history of writing instruction?

Wednesday, August 24, 2011

For our first class, we will introduce the class, instructors, and student cohort and participate in a writing/drawing activity. We will introduce the two key ways we are going to ask you to think about writing—as a writer and as a teacher of writers. We will consider the questions: *What does it mean to be a writer? To be a teacher of writers? What is the goal of writing instruction in schools?*

Academic Language:
 composition, writer, writing, literacy, text

Readings for Class: What are some problems/concerns writers face?

- Lamott, A. (1994). **Shitty First Drafts**. In *Bird by bird: Some instructions on writing and life*. New York: Anchor Books. pp. 21-27.
- Lamott, A. (1994). **Perfectionism**. In *Bird by bird: Some instructions on writing and life*. New York: Anchor Books. pp. 28-32.

Prepare for Class:

- Notes on Readings
- Online Survey/Questionnaire (email)

What are the expectations for writing in school?
 What do professional organizations argue?
 Principals?
 Teachers?
 Parents?
 Politicians?

Monday, August 29, 2011

We will continue our framing of what it means to teach writing by talking about the current state of writing instruction in schools. We will focus on professional organization and the policy briefs they issue as they examine changes or needed changes in writing instruction. We will look at how these conversations are changing as the ideas around what writing is shift and change in the current educational climate with its emphasis on testing and accountability.

Academic Language:
 concepts of writing, writing practice, standards

Readings for Class: How do we think about writing in schools? What is it that writing is/should be?

- Applebee, A. & Langer, J. (2011). Snapshot of writing instruction in middle and high schools. *English Journal*, 100 (6), 14-27.
- Writing between the Lines & Everywhere Else:
<http://www.ncte.org/library/NCTEFiles/Press/WritingbetweentheLinesFinal.pdf>
- Writing in the 21st Century
http://www.ncte.org/library/NCTEFiles/Press/Yancey_final.pdf
- National Council of Teachers of English Writing Now Policy Brief:
<http://www.ncte.org/library/NCTEFiles/Resources/PolicyResearch/WrtgResearchBrief.pdf>

Prepare for Class:

- Notes on Readings
- Response to Snapshot of Writing Instruction <http://goo.gl/OdPmH> (email)

Due in Class:

- Narrative or Poem/The Things I Carry

<p>How has writing instruction changed over the past fifty years? How do standards and curriculum shape the teaching of writing? What is it that students need from writing instruction?</p>	<p>Wednesday, August 31, 2011</p> <p>We will examine a brief overview of the history of writing instruction & consider the implications for our own development as both writers and teachers of writers. We will focus on professional organization and their standards, national core standards, & state standards. We will look at how these conversations are changing as the ideas around what writing is shift and change.</p> <p>Academic Language: standards, writing process, instruction</p> <p>Readings for Class: How do we think about writing in schools? What has been the history?</p> <ul style="list-style-type: none"> <input type="checkbox"/> National Writing Project, & Nagin, C. (2006). Improving student writing: Challenges and expectations. <i>Because writing matters: Improving writing in our schools.</i> San Francisco, CA: Jossey-Bass. pp. 9-18. <input type="checkbox"/> National Writing Project, & Nagin, C. (2006). Learning to write <i>Because writing matters: Improving writing in our schools.</i> San Francisco, CA: Jossey-Bass. pp. 19-42. <input type="checkbox"/> NCTE Standards List: http://www.ncte.org/standards Booklet: http://www.ncte.org/library/NCTEFiles/Resources/Books/Sample/StandardsDoc.pdf <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <input type="checkbox"/> Online response to Standards/Questions about standards http://goo.gl/eEHBf (email) <p>Due in Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Image of Digital Device/Narrative or Poem The Apps I Carry (image in PowerPoint slide & Text in Word—email to Melanie by 9 pm)
<p>Weeks 3 & 4: Images of Writing Instruction, what it means to teach “writing,” and developing theories of writing.</p>	
<p>What can ambitious writing instruction look like in a classroom? How do I as a teacher of reading/writing need to think about how Language Arts is connected and builds?</p>	<p style="text-align: center;">Monday, September 5, 2011</p> <p>We will continue our focus on our own experiences as writers in school and juxtapose those against the writing teachers with whom we will engage in our readings. We will discuss what ambitious teaching of Language Arts could look like at various grade levels. We will also begin questioning the theory about students, their thinking and learning, and writing that are implicit in the readings.</p> <p>Academic Language: Sentence stems for identifying, talking about theory in relation to readings and practice, craft, art, strategies</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ray, K. W. (1999). <i>Wondrous words: Writers and writing in the elementary classroom.</i> Urbana, IL: NCTE. Chapters 1-3 <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings—complete online form or graphic organizer? <input type="checkbox"/> Key belief & strategy from readings— online form http://goo.gl/ZaEn5 (email) <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Writing Life Map

<p>What can ambitious writing instruction look like in a classroom? How do I as a teacher of reading/writing need to think about how Language Arts is connected and builds?</p>	<p style="text-align: center;">Wednesday, September 7, 2011</p> <p>We will continue our discussion of writing instruction in classrooms and focus on determining what it is we think about what writing teachers should believe about writing? We will consider how the practices described in the reading will look in a middle school class or a high school class? We will consider how Ray embeds academic language in the work she does with her students.</p> <p>Academic Language: Sentence stems for identifying, talking about theory in relation to readings and practice, craft, art, strategies</p> <p>Readings for Class: What does ambitious writing instruction look like? What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Ray, K. W. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Urbana, IL: NCTE. Chapters 4-6</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings—complete online form or graphic organizer? <input type="checkbox"/> Key belief & strategy from readings— online form http://goo.gl/IV7qI (email)</p>
<p>What can ambitious writing instruction look like in a classroom? How do I as a teacher of reading/writing need to think about how Language Arts is connected and builds?</p>	<p style="text-align: center;">Monday, September 12, 2011</p> <p>We will question what it is that Ray expects from her students as writers and consider how that might inform our own developing writing pedagogy. If our goal as writing teachers is to teach the writer not the writing, what does that then mean for our instruction? We will practice giving feedback to a writing partner.</p> <p>Academic Language: Feedback, writing partner, peer feedback Sentence stems for targeted writing feedback.</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Ray, K. W. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i>. Urbana, IL: NCTE. Chapters 7-9</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings—complete online form or graphic organizer? <input type="checkbox"/> Key belief & strategy from readings— online form http://goo.gl/4exbq (email)</p> <p>Assignments Due: <input type="checkbox"/> Draft of writing piece</p>
<p>What can ambitious writing instruction look like in a classroom? How do I as a teacher of reading/writing need to think about how</p>	<p style="text-align: center;">Wednesday, September 14, 2011</p> <p>We will question what it is that Ray expects from her students as writers and consider how that might inform our own developing writing pedagogy. Where is the evidence of student thinking and writing fluency in her practices? If our goal as writing teachers is to teach the writer not the writing, what does that then mean for our instruction?</p> <p>Academic Language: Sentence stems for identifying & talking about theory in relation to readings and practice, craft, art, strategies, tools</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p>

Language Arts is connected and builds?	<input type="checkbox"/> Ray, K. W. (1999). <i>Wondrous words: Writers and writing in the elementary classroom</i> . Urbana, IL: NCTE. Chapters 12-14 Prepare for Class: <input type="checkbox"/> Notes on Readings—complete online form or graphic organizer? <input type="checkbox"/> Key belief & strategy from readings— online form http://goo.gl/zlcfN (email)
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Weeks 5 & 6: Expanding our notions of genre and images of the writing that should happen in schools.

What are the genres most commonly read and written in school? Why is this important? What is the data that Romano uses to inform the choices he makes?	Monday, September 19, 2011
	<p>The genres read and taught in schools are often limited as are the types of genres taught. As we focus on developing a rich writing pedagogy, we consider how the skills we are expected to teach as Language Arts teachers might be taught if we expand the genres and modes we teach.</p> <p>Academic Language: multigenre, multigenre research paper, collection, connective thread, feedback, writing partner, peer feedback, Sentence stems for writing feedback.</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Romano, T. (1995). <i>Writing with passion: Life stories, multiple genres</i>. Portsmouth, NH: Boynton/Cook. Prolog, Chapters 1-3</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings: Choose an online graphic organizer from http://my.hrw.com/nsmedia/intgos/html/igo.htm <ul style="list-style-type: none"> ○ Choose one of the graphic organizers from the “Generating, Identifying, and Organizing Details” section or the “Determining Main Idea and Drawing Conclusions” section to use for your note taking for these chapters. ○ The graphic organizers on the site are interactive pdfs which means you will be able to type in the fields and save your work. ○ Bring a copy to class to use in discussions </p> <p>Assignments Due: <input type="checkbox"/> Draft of writing piece</p>

What are the genres most commonly read and written in school? Why is this important? What is the data that Romano uses to inform the choices he makes?	Wednesday, September 21, 2011
	<p>We will continue discussing genres; we will expand the conversation to consider the expectations for writing in schools and discuss the relative paucity of genre exposure in most classrooms. We will continue to ask “what if” about writing pedagogy and writing instruction. We will explore an event from our lives in four/five genres and discuss how each genre provided different options for meaning making. (Bring laptop)</p> <p>Academic Language: multigenre, multigenre research paper, collection, connective thread</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Romano, T. (1995). <i>Writing with passion: Life stories, multiple genres</i>. Portsmouth,</p>

	<p>NH: Boynton/Cook. Chapters 4-6</p> <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings: Choose an online graphic organizer from http://my.hrw.com/nsmedia/intgos/html/igo.htm <ul style="list-style-type: none"> o Choose one of the graphic organizers from the “Determining Main Idea and Drawing Conclusions” section or the “Order and Sequence” section to use for your note taking for these chapters. o The graphic organizers on the site are interactive pdfs which means you will be able to type in the fields and save your work. o Bring a copy to class to use in discussions <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Essay Prompt 1 (Shakespeare)
<p>If we look at genres and modes as tools of communication, what does that then mean for our instruction?</p>	<p style="text-align: center;">Monday, September 26, 2011</p> <p>We will discuss providing feedback and practice giving feedback to our peers on a complex piece of multigenre writing.</p> <p>Academic Language: Feedback, writing partner, peer feedback Sentence stems for writing feedback.</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Romano, T. (1995). <i>Writing with passion: Life stories, multiple genres</i>. Portsmouth, NH: Boynton/Cook. Chapters 7-10 <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings: Choose an online graphic organizer from http://my.hrw.com/nsmedia/intgos/html/igo.htm <ul style="list-style-type: none"> o Choose one of the graphic organizers from the “Order and Sequence” section or the “Comparison/Contrast and Cause/Effect ” section to use for your note taking for these chapters. o The graphic organizers on the site are interactive pdfs which means you will be able to type in the fields and save your work. o Bring a copy to class to use in discussions <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Writer’s Autobiography Draft 1 (minimum 4 genres)
<p>If we look at genres and modes as tools of communication, what does that then mean for our instruction?</p>	<p style="text-align: center;">Wednesday, September 28, 2011</p> <p>We will discuss the complexities of making meaning from multigenre texts, how meaning accretes across texts, how the considerations around audience are different.</p> <p>Academic Language: audience, author/ity, author role and expectations, writing as design</p> <p>Readings for Class: What does ambitious writing instruction look like? What theories of</p>

	<p>learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Romano, T. (1995). <i>Writing with passion: Life stories, multiple genres</i>. Portsmouth, NH: Boynton/Cook. Chapter 11, Epilog, Appendices A-E (Choose one of the appendices) <input type="checkbox"/> Multigenre article (if needed, choose from list) <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings: Choose an online graphic organizer from http://my.hrw.com/nsmedia/intgos/html/igo.htm <ul style="list-style-type: none"> o Choose one of the graphic organizers from the “Persuasive and Supporting a Position” section or the “Miscellaneous Organizers” section to use for your note taking for these chapters. o The graphic organizers on the site are interactive pdfs which means you will be able to type in the fields and save your work. o Bring a copy to class to use in discussions
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Weeks 7 & 8: Expanding our notions of media and mode; bringing in the digital, the visual, and the multimodal.

<p>Where do ideas for teaching writing? How do they adapt the ideas to fit the needs of their students?</p>	<p>Monday, October 3, 2011</p>
	<p>A common concern for teachers, whether veterans or novices, is the question of where do they “get” the ideas, activities, or prompts for teaching writing. In order to help you in your quest for a repertoire of practices for teaching writing, you will do the following:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Choose one of the 3 texts. You will be sorted into groups based on the texts you choose. <ul style="list-style-type: none"> o Bernabei, G. (2005). <i>Reviving the essay: How to teach structure without formula, grades 4-12</i>. Shoreham, VT: Discover Writing Press. o Claggett, F. Brown, J., Patterson, N. & Reid, L. (2005). <i>Teaching writing: craft, art, genre</i>. Urbana, IL: NCTE. o Lane, B. & Bernabei, G. (2001). <i>Why we must run with scissors: Voice lessons in persuasive writing 3-12</i>. Shoreham, VT: Discover Writing Press. <input type="checkbox"/> Read the texts & identify ideas, practices, and strategies that fit with your developing theory of teaching writing. Post responses. (Email) <input type="checkbox"/> Meet as a group to create your presentation (see assignment sheet for specifics). Create & post materials. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Post 2 strategies from your text to the online strategy chart. (Email) <input type="checkbox"/> Identify the writing theory implicit or explicit in the text you read. <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Group Presentation (See Assignment Sheet for Details)

<p>Who are the digital generation? What are the implications for</p>	<p>Wednesday, October 5, 2011</p>
	<p>Wysocki (2004) stated that it is “currently commonplace to acknowledge that writing is changing and that the look and functioning of texts are changing” (p. vii). While it may be commonplace to acknowledge the idea that writing is changing, the conception of writing and what counts as good writing being talked about and taught in schools do not reflect the</p>

texts, for composing, for school if the entrenched print models no longer suffice?

changing notions of text. The readings for today focus us on thinking about the readers, writers, and producers of new media texts. If writing must change, what do we have to think about as teachers? What is key that we maintain as writing teachers? Extending Romano’s work, we will explore various ways student can remix digital texts and genres in order to create something unique and powerful.

Academic Language:

digital natives, hypertext, hypermedia, multimodal composition

Readings for Class: What does ambitious writing instruction look like? What theories of learning/writing are embedded in the readings?

- Hill, C. A., & Mehlenbacher, B. (1996). *Readers' expectations and writers' goals in the late age of print*. Paper presented at the ACM Special Interest Group for Design of Communications, Research Triangle Park, North Carolina, United States.
- Prensky, M. (2001). Digital natives, Digital immigrants. *On the Horizon*, 9(5), 1-6.
- Beach, R., Anson, C., Breuch, L. K., and Swiss, T. (2009) **Navigating, mixing, creating: Digital writing**. In *Teaching writing using blogs, wikis, and other digital tools*. Norwood, MA: Christopher-Gordon Publishers. pp. 93-112.

Prepare for Class:

- Notes on Readings.
- Compare/Contrast Big Ideas. You will be sent a chart/Interactive .pdf for this task.

Assignments Due:

- Writer’s Autobiography Draft 2 (minimum 7 genres)

Who are the digital generation? What are the implications for texts, for composing, for school if the entrenched print models no longer suffice?

Monday, October 10, 2011

We will continue our discussion of the implications of potentials shifts or changes to classroom instruction as we teach students who are increasingly more accustomed to visual and multimodal texts. We will look at the work of teachers who are expanding their classroom instruction to include digital and multimodal literacy practices. We will explore the use of visuals in multimodal composition and how this element can be taught, incorporated, and assessed in the English classroom.

Academic Language:

print conventions, print models, rhetorical structures

Readings for Class: What does ambitious writing instruction look like? What theories of learning/writing are embedded in the readings?

- Kadjer, S. B. (2006). **Personal narrative and digital storytelling**. In *Bringing the outside in: Visual ways to engage reluctant readers*. Portland, ME: Stenhouse Publishers. pp.15-30.
- Kadjer, S. B. (2006). **The visual think-aloud**. In *Bringing the outside in: Visual ways to engage reluctant readers*. Portland, ME: Stenhouse Publishers. Pp. 65-82.
- Stephens, L. C., & Ballast, K. H. (2011). **Ten of tens**. In *Using technology to improve adolescent writing: Digital make-overs for writing lessons*. Boston, MA: Pearson. pp. 135-143.
- Additional readings may be offered as options depending on needs of the class.

Prepare for Class:

- Notes on Readings

	<p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Essay Prompt 2 (American Literature)
<p>Who are the digital generation? What are the implications for texts, for composing, for school if the entrenched print models no longer suffice? How can we use digital tools in assessment?</p>	<p style="text-align: center;">Wednesday, October 12, 2011</p> <p>We will discuss implications for assessment, providing feedback for student writing, and practice providing feedback for digital writing as well as using digital tools in assessment.</p> <p>Academic Language: formative, summative, assessment</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Beach, R., Anson, C., Breuch, L. K., and Swiss, T. (2009) Using digital tools for formative and summative evaluation of writing. In <i>Teaching writing using blogs, wikis, and other digital tools</i>. Norwood, MA: Christopher-Gordon Publishers. pp. 93-112. <input type="checkbox"/> Hicks, T. (2009). Enabling assessment over time with digital writing tools. In <i>The Digital writing workshop</i>. Portsmouth, NH: Heinemann. pp. 103-124. <input type="checkbox"/> Additional readings may be offered as options depending on needs of the class. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Writer’s Autobiography—Due October 14 to Melanie by 9 pm. Submit via email (if no video or huge PowerPoints) or cd/dvd (mailbox in 340). Wyatt Center is usually locked at 7 so if you are turning in a cd/dvd, you will have to turn it in earlier.
<p>Weeks 9 & 10: Another look at writing instruction and ways to look at text; expanding our ways of talking about writing/looking at composition.</p>	
<p>How can grammatical structures become a tool for students to use as they develop their writing skills? What does ambitious writing instruction look like?</p>	<p style="text-align: center;">Monday, October 17, 2011</p> <p>Like Ray and Romano, Noden provides a different way to look at writing. We will discuss the idea of the writer as artist and the implications that has for students, the ways in which the grammatical structures of texts can be used as tools for writers, and the ways in which writing instruction changes when the emphasis is on teaching the writer not the specific pieces of writing.</p> <p>Academic Language: grammatical structures, brush strokes, grammar of style, seeing, showing, telling, image blank, beat</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Noden, H. R. (2011). <i>Image grammar: Using grammatical structures to teach writing</i>. Portsmouth, NH: Boynton/Cook. (Second Edition). Chapters 1-3 <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <input type="checkbox"/> You will choose one of the three options for taking notes on this reading.
<p>How can grammatical structures become a tool</p>	<p style="text-align: center;">Wednesday, October 19, 2011</p> <p>We will try out some of Noden’s writing suggestions and practice applying his ideas to a writing task. We will consider how grammatical structures do some of the same work as academic language.</p>

for students to use as they develop their writing skills?	<p>Academic Language: Grammatical music, imitation, creation, method writing, collage, grammatical chunks</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Noden, H. R. (2011). <i>Image grammar: Using grammatical structures to teach writing</i>. Portsmouth, NH: Boynton/Cook. (Second Edition). Chapters 4-6</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings <input type="checkbox"/> You will choose one of the three options for taking notes on this reading.</p>
How can grammatical structures become a tool for students to use as they develop their writing skills?	<p style="text-align: center;">Monday, October 24, 2011</p> <p>We will work with student writing, create two writing tasks, and discuss how a teacher's writing theory provides a framework for the kinds of practices s/he chooses. We will also discuss the problems that occur when instruction does not match the theoretical framework.</p> <p>Academic Language: stadia, cluster, logic, story grammar, scene</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Noden, H. R. (2011). <i>Image grammar: Using grammatical structures to teach writing</i>. Portsmouth, NH: Boynton/Cook. (Second Edition). Chapters 7-8</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings <input type="checkbox"/> You will choose one of the three options for taking notes on this reading.</p> <p>Assignments Due: <input type="checkbox"/> Non-Essay Writing Prompt 1 (Shakespeare or American Literature)</p>
How can grammatical structures become a tool for students to use as they develop their writing skills?	<p style="text-align: center;">Wednesday, October 26, 2011</p> <p>Noden takes the view that grammar should be embedded in the writing and reading that students do in Language Arts class; he does not see it as a skill to be taught in isolation. What are the arguments on both sides of this issue? What are you seeing in your placements? We will look at examples of student writing to see the ways in which Noden's approach might improve the work.</p> <p>Academic Language: Lead, revision roadblocks, conventions</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Noden, H. R. (2011). <i>Image grammar: Using grammatical structures to teach writing</i>. Portsmouth, NH: Boynton/Cook. (Second Edition). Chapters 9-10.</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings <input type="checkbox"/> You will choose one of the three options for taking notes on this reading.</p> <p>Assignments Due: <input type="checkbox"/> Space and Place: 7 Days in growth as a teacher writing assignment</p>

Week 11: Addressing the idea of grammar, the teaching of grammar, and how grammar fits in writing pedagogy.

How do I teach grammar?
 How do I hold my students accountable for grammar?
 How does grammar fit into my developing writing pedagogy?

Monday, October 31, 2011

A common concern for teachers, whether veterans or novices, is the question of when and how they will teach grammar. Research has shown that skill & drill grammar instruction does not improve writing; however, few of us have had really strong models for other ways that grammar can be taught or built upon. In order to help you in your quest for a repertoire of practices for teaching grammar, you will do the following:

- Choose one of the 4 texts. You will be sorted into groups based on the texts you choose.
 - o Anderson, Jeff. (2005). *Mechanically Inclined: Building Grammar, Usage and Style into Writer's Workshop*. Portland, Maine: Stenhouse.
 - o Pollette, Keith. (2011). *Teaching grammar through writing: Activities to develop writer's craft in ALL Students Grades 4-12*. New York: Allyn and Bacon. (Second Edition)
 - o Smith, Michael and Wilhelm, Jeffrey. (2007). *Getting it right: Fresh approaches to teaching grammar, usage, and correctness*. New York: Scholastic Teaching Resources.
 - o Weaver, Constance. (1998). *Teaching grammar in context*. Portsmouth, NH: Heinemann.
- Read the texts & identify ideas, practices, and strategies that fit with your developing theory of teaching writing. Consider the theory of grammar that is implicit/explicit in the text you choose. Post responses.
- Meet as a group to create your presentation (see assignment sheet for specifics). Create & post materials.

Prepare for Class:

- Post 2 strategies from your text to the online strategy chart.
- Identify the writing theory implicit or explicit in the text you read.

Assignments Due:

- Group Presentation (See assignment sheet)

How do I teach grammar?
 How do I hold my students accountable for grammar?
 How does grammar fit into my developing writing pedagogy?

Wednesday, November 2, 2011

A common concern for teachers, whether veterans or novices, is the question of when and how they will teach grammar. Research has shown that skill & drill grammar instruction does not improve writing; however, few of us have had really strong models for other ways that grammar can be taught or built upon. In order to help you in your quest for a repertoire of practices for teaching grammar, you will do the following:

- Choose one of the 4 texts. You will be sorted into groups based on the texts you choose.
 - o Anderson, Jeff. (2005). *Mechanically Inclined: Building Grammar, Usage and Style into Writer's Workshop*. Portland, Maine: Stenhouse.
 - o Pollette, Keith. (2011). *Teaching grammar through writing: Activities to develop writer's craft in ALL Students Grades 4-12*. New York: Allyn and Bacon. (Second Edition)
 - o Smith, Michael and Wilhelm, Jeffrey. (2007). *Getting it right: Fresh approaches to teaching grammar, usage, and correctness*. New York: Scholastic Teaching Resources.
 - o Weaver, Constance. (1998). *Teaching grammar in context*. Portsmouth, NH: Heinemann.

	<ul style="list-style-type: none"> <input type="checkbox"/> Read the texts & identify ideas, practices, and strategies that fit with your developing theory of teaching writing. Consider the theory of grammar that is implicit/explicit in the text you choose. Post responses. <input type="checkbox"/> Meet as a group to create your presentation (see assignment sheet for specifics). Create & post materials. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Post 2 strategies from your text to the online strategy chart. <input type="checkbox"/> Identify the writing theory implicit or explicit in the text you read. <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Group Presentation
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Weeks 12 & 13: Expanding our notions of media and mode; bringing in the digital, the visual, and the multimodal.

<p>How is revision different from editing? What are tools that teachers can use so that their comments don't shut down student writers? How does revision fit into your developing writing pedagogy?</p>	<p style="text-align: center;">Monday, November 7, 2011</p> <p>Revision is a challenging task for any writer, but it causes particular challenges for novice writers who often believe that editing is the same as revising.</p> <p>Academic Language: revision, revising, editing</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Gilmore, B. (2007). That's what it's all about: Revising content. In <i>"Is it done yet?": Teaching adolescents the art of revision.</i> Portsmouth, NH: Heinemann. pp. 7-55. <input type="checkbox"/> Gilmore, B. (2007). Awk! Frag!: Revising Style. In <i>"Is it done yet?": Teaching adolescents the art of revision.</i> Portsmouth, NH: Heinemann. pp. 56-96. <input type="checkbox"/> Lindbloom, K. (2004). Teaching English in the world. <i>English Journal</i>, 93(3), 84-87. <input type="checkbox"/> Additional readings as needed. <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Hypertext Poem Analysis
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<p>Why is it important for teachers and students to use the same language as they talk about writing? What are the six traits of writing? How might focusing on specific traits help us teach the writer not the writing?</p>	<p style="text-align: center;">Wednesday, November 9, 2011</p> <p>The six-trait writing model is a common tool used in middle and high schools. We will focus on the six traits as we transition from thinking as a writer/teacher to thinking as a teacher/writer.</p> <p>Academic Language: Traits, rubrics</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Spandel, V. (2009). <i>Creating writers through 6-trait writing assessment and instruction.</i> New York: Pearson. Chapters 1-4. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Non-Essay Writing Prompt 2 (Spring Unit)
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<p>Why is it important for teachers and students to use the same language as they talk about writing? What are the six traits of writing? How might focusing on specific traits help us teach the writer not the writing?</p>	<p style="text-align: center;">Monday, November 14, 2011</p> <p>We will focus in on the 6 traits and discuss which should be taught first or if it matters. We will discuss rubrics & checklists and why starting with the end in mind is important for writing teachers.</p> <p>Academic Language: Six traits</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Spandel, V. (2009). <i>Creating writers through 6-trait writing assessment and instruction</i>. New York: Pearson. Chapters 5-7.</p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings</p> <p>Assignments Due: <input type="checkbox"/> Memoir/Digital Story Due</p>
<p>Why is it important for teachers and students to use the same language as they talk about writing? What are the six traits of writing? How might focusing on specific traits help us teach the writer not the writing?</p>	<p style="text-align: center;">Wednesday, November 16, 2011</p> <p>Assessing writing is always a challenge—how much feedback is too much? Too harsh? Not harsh enough? It is particularly challenging for teachers who don't have a clear sense of what it is they value about writing and the purposes for which they are using writing. We have focused on expanding our own experiences with what writing can be; we have to think deeply about what and how we assess in order to expand our notions of writing assessment.</p> <p>Academic Language: Traits, characteristics, holistic scoring</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Spandel, V. (2009). <i>Creating writers through 6-trait writing assessment and instruction</i>. New York: Pearson. Chapters 8, 9, 12 <input type="checkbox"/></p> <p>Prepare for Class: <input type="checkbox"/> Notes on Readings</p> <p>Assignments Due: <input type="checkbox"/> Analysis of Student Writing Due</p>
<p>Thanksgiving Break</p>	
<p>Weeks 15 & 16: Addressing myths and concerns in writing classrooms, in particular, the idea of the 5-paragraph theme and issues around testing.</p>	
<p>What are some common testing myths that inform what we teach in Language Arts classes?</p>	<p style="text-align: center;">Monday, November 28, 2011</p> <p>We will discuss some of the common myths about the kinds of writing Language Arts teachers must teach for testing purposes. We will focus for this session on the 5-paragraph essay/theme. We will also workshop drafts of the spring unit plans.</p> <p>Academic Language: Structured writing</p> <p>Readings for Class: What theories of learning/writing are embedded in the readings? <input type="checkbox"/> Nunnally, T. E. (1991). Breaking the Five-Paragraph Theme Barrier. <i>The English</i></p>

	<p><i>Journal</i>, 80(1), 67-71.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Wesley, K. (2000). The Ill-effects of the five paragraph theme. <i>The English Journal</i>, 90(1), 57-60. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Draft of Unit Plan
<p>How should teachers teach writing in an environment that focuses so much on testing?</p>	<p style="text-align: center;">Wednesday, November 30, 2011</p> <p>Testing. The pressures of testing. Teachers both resist and succumb to the pressures of teaching to the test or test preparation. One of the struggles that novice teachers, in particular, have is that they don't know what the tests expect so they struggle with identifying writing expectations, writing needs, and writing strategies. They can't set goals for their student writers because the writing that will be assessed on the tests is such a narrow slice of the kinds of writing the students will need to be able to do. In order to help you expand your repertoire of tools, you will read one of two books by teachers. The teachers focus on preparing students as writers who can write for a test if need be. The emphasis is on the writer-not the writing. However, both teachers develop a sense of the writing test as a genre of writing with which the students should be familiar.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Choose one of the 4 texts. You will be sorted into groups based on the texts you choose. <ul style="list-style-type: none"> <input type="checkbox"/> Gere, A. R., Christenbury, L., & Sassi, K. (2003). <i>Writing on demand: Best practices and strategies for success</i>. Portsmouth, NH: Heinemann. <input type="checkbox"/> Bernabei, G., Hover, J., & Candler, C. (2009). <i>Crunchtime: Lessons to help students blow the roof of writing tests—and become better writers in the process</i>. Portsmouth, NH: Heinemann. <input type="checkbox"/> Read the texts & identify ideas, practices, and strategies that fit with your developing theory of teaching writing. Consider the theory of grammar that is implicit/explicit in the text you choose. Post responses. <input type="checkbox"/> Meet as a group to create your presentation (see assignment sheet for specifics). Create & post materials. <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Post 2 strategies from your text to the online strategy chart. <input type="checkbox"/> Identify the writing theory implicit or explicit in the text you read. <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Group Presentation (See assignment sheet)
<p>How do all of the theories, strategies, and approaches I've learned come together to create a coherent writing</p>	<p style="text-align: center;">Monday, December 5, 2011</p> <p>We will watch the visual essays that we constructed, discuss how this task challenged us as writers and discuss the implications for our future practices as writing teachers. We will workshop the unit plan for spring. We will revisit the NCTE writing standards, look at the TN writing standards, and discuss the kinds of writing that they have seen in their practica placements.</p> <p>Academic Language: pedagogy, coherence, build, TPA</p>

<p>pedagogy?</p>	<p>Readings for Class: What do I believe about teaching writing?</p> <ul style="list-style-type: none"> <input type="checkbox"/> Shelton, N. R., & Fu, D. (2004). Creating Space for teaching writing and test preparation. <i>Language Arts</i>, 82(2), 120-128. <input type="checkbox"/> Revisit the NCTE standards <p>Prepare for Class:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Notes on Readings <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Draft of Unit Plan <input type="checkbox"/> Groups 1, 2, & 3 Video Essays
<p>How do all of the theories, strategies, and approaches I've learned come together to create a coherent writing pedagogy?</p>	<p style="text-align: center;">Wednesday, December 7, 2011</p> <p>We will watch the visual essays that we constructed, discuss how this task challenged us as writers and discuss the implications for our future practices as writing teachers. We will also continue workshopping the unit plan.</p> <p>Academic Language: Learn-Unlearn-Relearn, Illiteracy for the 21st century</p> <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Draft of Unit Plan <input type="checkbox"/> Groups 4, 5, & 6 Video Essays
<p>How do teachers plan for instruction?</p>	<p style="text-align: center;">Monday, December 12, 2011</p> <p>Assignments Due:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Unit Plan (Final Exam) due to Melanie via CD/DVD/Email/Taskstream by 9 pm.