

GOALS

This intensive writing workshop focuses on writing theory and research, writing in response to literature, and the writing process. As we study the nature of the writing process, how writing is learned, and how to support its development, we will be modeling classroom activities and assignments that engage diverse learners as we strive for socially equitable curriculum in which all learners are seen as authors.

BACKGROUND

This class brings together four interrelated strands of intellectual and pedagogical work that English teachers do as part of their professional lives: they experience writing as writers themselves; they teach writing with a wide array of well-tested instructional materials; they're mindful of the theory and research about writing; they're reflective practitioners who use writing to reflect on and make knowledge about their own learning and teaching, their own profession. Our class will become the very type of community of writers who work together to forward each others' goals, just as you might hope to run your own classes next year. Over the course of the semester, we'll explore the following questions and any you have related to learning to write:

As writers ourselves What experiences and passions do I write about? Why do I write? For whom? What does writing mean to me? What's my process of writing? How did I learn to write? In what ways does my writing shape me and come to be shaped by the social, professional, and cultural roles I occupy?

The writing itself What makes an effective piece of writing? How does it reach its audience and achieve its purpose? How does it take shape in the writer's passions and audience's needs? What kinds of assignments, resources, texts, and tools best support writing? And in what ways can we encourage various forms of writing that include many media, languages, and forms?

The teaching of writing How can I teach the various genres of writing expected of me to all my students? How can I facilitate my students' development as writers? How can I design writing lessons and activities that exploit all the potential of writing to learn, writing to express, and writing to produce formal pieces? How can I offer the types of feedback that allow students to develop and to know when they've hit their marks?

Writing, reflecting, and developing a professional identity In what ways can I develop my own writing and learning through re-seeing my or my placement instructor's teaching? How can I further develop my understanding of effective teaching of writing to all students through my observations in classrooms or own experiences as a student in a writing classroom? In what ways can I begin to represent these findings to audiences of future colleagues, students, and for my professional organizations? How does my professional work as a teacher contribute to a socially just curriculum and a pedagogical practice that draws upon the assets of all learners?

OBJECTIVES

Across these themes we'll explore diverse genres, modes, and technologies of writing to achieve four objectives:

1. To develop a deeper understanding of approaches to the teaching of writing
2. To understand and practice various aspects of, and approaches to, the study and production of writing and written texts. This will include familiarizing ourselves with teaching and assessing various genres, modes, and technologies of writing. It will also include learning contemporary research and scholarship in rhetoric and composition related to social justice topics.
3. To appropriate knowledge and understanding of (1) and (2) above in conceptualizing, creating, and critiquing socially just pedagogical practices that reach all students and learn from their passions.
4. To develop a reflective practice as a professional who makes knowledge about and from teaching.

The course is both a "doing writing" course and a "learning about writing/teaching" course. As such, it complements the work you'll be doing in TE 408 but does not duplicate it. Both courses focus on writing and writing pedagogy through a set of shared values of writing:

- that language issues are central to the processes and understandings about writing;
- that writing development is a socially constructed processes;
- that effective teachers of writing are writers themselves;
- that multimodal forms of composing are increasingly important to composing;

TE 408 focuses on the construction of larger conceptual unit plans, the alignment of English curriculum with standards, planning for writing instruction, and teachers' multiple roles and their professional, intellectual, sociopolitical, and communal responsibilities. ENG 413, on the other hand, focuses on writing in a variety of genres and deals with curricular issues at the local level during the processes of writing such as:

- ways of encouraging students' participation in the processes of writing through various pedagogical approaches to writing
- revision strategies
- developing formative evaluations and summative assessments writing through peer review, rubric development, and assessment of our own writing
- rhetorical and stylistic considerations in writing
- alternatives to the error hunt
- diversity in voice and style and writing development
- technology and writing
- rhetoric and composition as a discipline

REQUIRED TEXTS

While your writing makes up the bulk of texts we'll be reading and working with, these resources will serve as guides to help you in placement and internship. Books can be purchased at the Student Book Store on Grand River.

The Dynamics of Writing Instruction, eds. Peter Smagorinsky, Larry R. Johannessen, Elizabeth A. Kahn, Thomas M. McCann ISBN 0-325-01193-1

Stirring Up Justice: Writing and reading to Change the World. Jessica Singer Early. New York: Heinemann, 2006. 9780325007472

Image Grammar. Harry Nonden. Portsmouth, NH: Heineman, 2011. 9780325041742

Why School? Mike Rose. New Press, 2009. • ISBN-10: 1595584676 ISBN-13: 978-1595584670

Selected readings posted to Angel.

UNITS AND DELIVERABLES

Unit #1: Writing Ourselves

This unit focuses on the ways in which you developed as writers. Topics include discussion of research on writing processes, the importance of our experiences as writers, and our assumptions about writing. The cultural, social, and professional roles we occupy as writers will also be included. We'll share our writings with each other in review and readings to help us develop our voice and style as writers, but also to develop curricular activities that promote the creation of a collaborative writing workshop pedagogy.

Product: The Literacy Narrative (1000 words, 3 genres, at least one multimodal) Due 2/10

This essay focuses on examining our life as writers, particularly our writing processes, our experiences of writing, and our assumptions about writing. We will study various aspects of “the writing process” as we describe our own writing processes in creative ways through many modes. We will engage in in-class and out-of-class writing activities, discuss our writing and writing processes, discuss and integrate writing process research, and ultimately create a personal narrative essay and multimedia demonstration that exercise our understandings of *Image Grammar*. As you engage in writing in each of these genres we will continue to explore the rhetorical strategies related to each and consider the ways in which style and grammar influence how readers draw meaning from texts.

Goals: Answer any of these questions: What experiences do we write about? Why do we write? For whom? What does writing mean to us? How did we learn to write? In what ways does my writing shape me and come to be shaped by the social, institutional, and cultural roles I occupy? What's my process of writing like? What key words, metaphors, visuals, or sounds might I use to explain my writing process?

Purpose: Engage in description using various genre and media of your choice. Develop a model of writing to share with your students.

Audience: Anyone reading your professional portfolios including especially your future students, their parents, your employers, and your colleagues.

Form: 3 genres at least 1 in mixed media—images, ppt, digital video, screen shots, sounds, songs, diagrams, words, ransom notes, as long as it includes 3 different ways of expressing yourself and illustrating your personal literacy narrative.

Unit #2: The Writing Itself

Due 3/17

This unit expands our focus, asking us to consider ourselves as both composers of assignment guides and writers of papers that respond to those assignments. It asks you to engage in very different genres—assignment writing, responding to writing assignments, rubric building and evaluation, and response to student writing in light of any of the approaches to the teaching of writing you've been introduced to in our online readings and in *Stirring up Justice*.

Product: Rationale, Writing Assignment, Formative Evaluations, and Rubrics

For this unit you will first choose a pedagogical emphasis you've read about and write a 2 page rationale for it in which you contextualize and present your writing assignments and rubric geared toward students

in a class of your choosing from grades 6-12. A partner will then attempt both of your assignments and provide insights to you based on his/her experiences. The assignment composer will then respond to the products, grade the work using the rubric, and create a written response to the paper writers. Your grade will be based on the clarity of the assignment, the appropriateness of its scope, and the ways in which it helps students learn about the rhetorical effectiveness of stylistic and grammatical choices of that genre.

Goals: Practice writing an effective assignment, new genres of writing, and evaluating papers.

Purpose: To demonstrate a growing understanding of the rhetorical strategies and structured approaches to teaching genres that writing teachers employ across the major genres they use in classrooms.

Audience: Each other, your teacher, readers of your professional portfolio.

Unit #3: The Teaching of Writing

Due 4/8

The purpose of this unit is to teach you how to reflect on the teaching of writing. We do this in two ways, either by integrating your observations from placement, or by examining your own experiences as a student writer. You'll contextualize these observations in light of any of the structured approaches to teaching genres outlined in *The Dynamics of Writing Instruction* (i.e. fictional narrative, personal narrative, comparison and contrast essay, argument essay, extended definition essay, research-based, or argument). To what extent has the teaching you've experienced been structured? What outcomes have you experienced as a result of this structure? How have you experienced a structured approach to writing about literature?

Product: Placement Observations or Personal Reflection

This paper asks you to offer a glimpse into writing instruction that you have seen used or that you have experienced as a student. This glimpse into writing instruction may show in detail the writing instruction you've observed or experienced on a different task (e.g., parody, satire, modern fairy tale, cause-and-effect essay, how-to explanation, literary analysis, evaluative essay, description, sonnet, descriptive research paper, etc.).

Goals: Offer other teachers an understanding and demonstration of effective writing instruction and an explanation of why it was effective with reference the scholarship on writing instruction.

Purpose: To demonstrate effective teaching of writing

Audience: Anyone reading your professional portfolios including your future students, their parents, your parents, your employers, and your colleagues; or other future pre-service teachers and English educators who might be reading our new preservice teacher scholarly journal.

Form: Textual and delivered online in your portfolio.

Portfolio: Revisions and Final Products

This final unit asks you to take stock of your year of course work in Eng/TE in light of the thorny questions related to schooling presented in *Why School?* As you consider how you might answer this question, you will further revise selected pieces of writing for your professional portfolio and expand upon or design a digital space that showcases your work as a writer, student of writing, and teacher of writing. Each of these pieces will provide answers for you and your audiences about the importance of writing and reading instruction. We'll develop a rubric for (y)our portfolios that adequately captures the types of rhetorical and surface features of the writing it includes.

See specific assignment instructions posted on our Angel site.

ASSESSMENTS AND POLICIES

Participation

Your writing is one of the main texts in this class. What we do with this and how we engage the ideas from it and our readings make this class successful and enjoyable. Keep in mind:

1. Come to class well prepared to discuss the readings, work in small groups, and lead discussions when asked to do so. This class will not go well unless everyone contributes to (y)our learning. This means sharing your activity logs from your own writing experiences, sharing your observations of teachers of writing, and in general helping us see where you're connecting with the topics.
2. ***Please bring your books to class with you on the days readings are assigned from them.*** Failure to have your books with you on the day readings are assigned will be noted as an NP in the grade book. If you have more than 3 NP's, and your grade is hovering between a 3.5 and a 3, the NPs will cue me to round your final grade down rather than up.
3. ***Activity logs on TH*** Reading and responding to each other's writing and the writing of our partner tier 1 classes along with writing up your observations and experiences in teaching/observing our partner classes are crucial to developing this community of learners. These exercises hone your abilities to provide formative and summative evaluations; they help you develop a metalinguistic awareness of what makes good writing; and they help you develop your writing. See Lessons>template for activity logs> and post these to the drop box once a week.
4. **Please bring a printed copy of your drafts to class on the day due!**

Attendance

Missing class more than 3 times total **will lower your final grade for the class by .5 grade points for each time missed beyond the 3 allowed**— unless you have a documented medical crisis or family emergency. Reserve these three classes for family events, religious holidays not recognized by the university calendar, and serious illness. Example: you've missed four classes for the semester and your final grade would have been a 3.5; because you've missed one meeting time beyond the allowed, your final grade for the class will be a 3.0. A tardy is counted if you more than 15 minutes late to a class. 3 tardies equals one absence. If you have an ongoing medical condition, continue to update me on it throughout the semester so that I can excuse absences accordingly.

Late Assignments

Late assignments will be lowered one full letter grade for each day they are past due.

Completion of Assignments

You must complete all assignments in this class in order to pass the class. If you receive a "RR" (Revise and resubmit), you must make a time to meet with me, set a revision plan together, then resubmit no later than 7 week days after you've set your revision plan. Submission after this date will be subject to the late assignment policy above.

Collegiality

Class time will be used to facilitate everyone's learning; we will be courteous and respectful to our colleagues. Class should keep you engaged and focused on the task.

Procedures for handing in work

Written projects are due in class on the day they're assigned. **Peer review papers must be printed and brought to class.** Final papers are to be uploaded to Angel in the appropriate drop box with attachments and links accordingly.

Revisions

All papers can be revised for the portfolio and until you earn the grade you want. If you voluntarily revise, please make sure to include a note in the dropbox indicating what precisely you revised in light of my comments to you. ***Revisions are due 7 week days after the papers are returned and will not be accepted late***

GRADES

Weights

- ★ Participation 20%
- ★ Unit 1 20%
- ★ Unit 2 20%
- ★ Unit 3 20%
- ★ Portfolio 20%

Conversions

- 94 – 100 = 4.0
- 85 – 93 = 3.5
- 79 – 84 = 3.0
- 74 – 78 = 2.5
- 69 – 73 = 2.0
- 64 – 68 = 1.5
- 59 – 63 = 1.0

Schedule and Units Key to readings: S (Smagorinsky); N (Noden); E (Early); R (Rose) (O online @ angel>lessons>readings). This schedule is subject to change as needed and by mutual consent.

Week/Unit	What's due	Agenda & Homework
As writers ourselves Week 1: T: 1/8 TH: 1/10	Introductions/ Survey/ Warm Up O: Murray x 2;	Warm Up: earliest memory of writing? Introduce observation assignment #3. Process diagrams; Free writing; Breathless sentences;
As writers ourselves Week 2: T: 1/15 TH: 1/17	O: Sommers (revision); Hayes N 1; O: Selfe; Elbow Activity Log	Double entry journal: quotes from the readings on left; how these relate to your writing on right. Warm Up: Where RU on the continuum of novice/experienced?
As writers ourselves Week 3: T: 1/22 TH: 1/24	O: Lindemann; Reed N: 2 and 3 Activity Log	Warm up T: Develop and explore a metaphor for writing; Warm up TH: revise a warm up using Chapter 2 or 3 N.
As writers ourselves Week 4: T: 1/29 TH: 1/31	N: 4 Noun collages Our writing (phrasing) Log	Warm up T: Concrete details; TH: a place for writing or being; writing workshop in class develop draft Assignment 1, full draft, due in class on TH. for peer review.
As writers ourselves Week 5: T: 2/5 TH: 2/7	O Summers (responding) Our writing (sentence variety) Our writing (cohesion) Log	Assignment 1 full draft due in class on T for peer review Literacy Narrative Final Due S 2/10 by 10 am
The writing itself Week 6: T: 2/12 TH: 2/14	E: 1 N: 5 E: 2 N: 5 (class online) Log	Bring list of issues, questions, topics important to you. Develop an activity around this text using approach from T. Book Hunt and activist timeline presentations
The writing itself Week 7: T: 2/19 TH: 2/21	E 3 and 5: N 4; E 4 Log	Bring 2-page sample of favorite text you might teach or have seen taught or are required to teach. Develop an activity around this text using approach from T. Warm up TT: From E, write activist song
The writing itself Week 8: T: 2/26 TH: 2/28	O Devitt O: Rubric Log	Bring 5 samples of favorite genres you might teach or have seen taught or are required to teach. Develop an activity around these texts using 92-100 of N. TH creating rubrics for genres
The writing itself Week 9: T: 3/5 F: 3/9	Spring Break	Spring Break
The writing itself Week 10: T: 3/12 TH: 3/14	Students' writing assignments Our writing, evaluation, discussion online (instructor @ conference)	Assignment 2: Assignment, & Rubric Due T HW: Grading, Feedback, Revision TH: Discussion, feedback, revision S: Final Paper #2 due 3/17
The teaching of writing Week 11: T: 3/19 TH: 3/21	Peer Rev observations S: 1-2 Log	Warm up: Where have I seen this? HW: Bring 3 pages from your teaching observations, in class pr, revisions trying on styles.
The teaching of writing Week 12: T: 3/26 TH: 3/28	S: Groups 3, 4, and 5 S: Groups 6,7, and 8 Log	Bring 2-page sample of observations; In group select two or more observations to help demo the chapter you have been assigned.

Week/Unit	What's due	Agenda & Homework
<i>The teaching of writing</i> Week 13 T: 4/2 TH: 4/4	R 1-6 R: 7-11	Warm Up: Freewrite Why school? Why should I school? Why write in school? Discuss; final write: Responses
<i>The teaching of writing/ portfolio</i> Week 14 T: 4/9 TH: 4/11	in class peer review in class style exercise Log	<i>Draft of paper due 4/9</i> <i>HW make global revisions</i> <i>Final paper due 4/13</i>
<i>Writing Portfolio</i> Week 15 T: 4/16 TH: 4/18	Bring all writing to class for writing workshop on both days. Finalizing portfolios. Activity Log	TH: Evals Workshop Portfolios; develop rubric;
<i>Writing Portfolio</i> Week 16 T: 4/23 TH: 4/25	Class meets for portfolio demos, pot luck	Final portfolio due by the opening of exam time.

***Revisions are due 7 week days after the papers are returned.
They will not be accepted late.***

