

**California State University San Marcos**  
**COLLEGE OF EDUCATION**  
**Mission Statement**

The mission of the College of Education Community is to collaboratively transform public education by preparing thoughtful educators and advancing professional practices. We are committed to diversity, educational equity, and social justice, exemplified through reflective teaching, life-long learning, innovative research, and ongoing service. Our practices demonstrate a commitment to student centered education, diversity, collaboration, professionalism, and shared governance.

Students with Disabilities Requiring Reasonable Accommodations. Students are approved for services through the Disabled Student Services Office (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality, in a more private setting.

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**Education 618**

Teaching writing in diverse classrooms  
Autumn 2006  
Tuesdays 5:30-8:15  
University Hall 271

REQUIRED TEXTS: Kendall, J. & O. Khuon (2006) *Writing Sense: Integrated Reading and Writing Lessons for English Language Learners*. Stenhouse.

•Smith, J. & W. Elley. (1997) *How children learn to write*. NY: Richard C. Owens.

•Tompkins, G. (2004) (4<sup>th</sup> ed.) *Teaching writing: Balancing process and product*. NJ: Merrill.

Wood Ray, K. (2001) *The writing workshop: working through the hard parts (and they're all hard parts)*. Urbana, Ill: NCTE.

•Packet available at Copy Serve at the Corner of Rancho Sante Fe and San Marcos Blvd. in San Marcos.

Optional Texts: Spandel, V. *Creating writers* 4<sup>th</sup> ed.

## **OVERVIEW:**

This course is an advanced study of the teaching of writing. We will explore a wide range of topics including current theory, research and practice in writing, writing development, teaching different written forms, writing and the second language learner, the relationship between reading and writing, the conventions of writing, including spelling and assessment of writing. Because it is difficult to teach writing unless teachers are themselves writers, a good part of the course is devoted to exploring individual teachers' writing and writing process. Emphasis will be on reading and discussing current theory and research and developing appropriate writing instruction and curriculum.

## **OBJECTIVES:**

1. To acquaint students with current theory, research and practice in the teaching of writing in culturally and linguistically diverse K – 12 classrooms.
2. To provide students with opportunities to increase their experiences as competent, confident writers and teachers of writing.
3. To gain an understanding of how people learn to write in their first and second language
4. To understand the relationship between reading and writing.
5. To become familiar with classroom diagnostic techniques and evaluation procedures for writing and as well as developing criteria for good writing.
6. To become sensitive observers of children's' writing and analyze children's writing behavior as a basis for making instructional decisions.
7. To develop the ability to select appropriate instructional strategies to meet the individual needs of students.
8. To understand how to support children's writing in different domains as outlined in the California English Reading/Language Arts standards.
9. To develop instructional strategies which enables students to become more competent users of the conventions of language (mechanics, grammar, usage and spelling) within the context of writing.
10. To provide the foundation for students to design a curriculum in which writing is used to communicate ideas, enhance thinking, develop understandings and provide enjoyment.
11. To develop an appreciation for the need and value of integrating writing into all areas of the curriculum
12. To develop a respect for each student, his/her abilities and background and the student's right to instruction that meets his or her individual needs.

## **REQUIREMENTS:**

**\*PARTICIPATION:** Attend class regularly, arrive on time, bring assigned books to class, complete assignments and display an understanding of material read through class discussions. You are also expected to speak up and out in class, to question not only when you do not understand, but also when you disagree.

**\*COMMENT CARDS (25 PTS.):** It is expected that everyone will do all the readings and will come to class prepared to discuss them. To come prepared, write at least 3 comments, reactions, or questions from the readings for that session on note cards or paper (the form doesn't matter). **Do not summarize.** Try to comment on more than one article. We will use these as the basis of

our discussion at the beginning of each class. I will collect them at the beginning of each session and they should show that you have done the reading. If there are more than three articles to read besides the textbooks, you may choose which three to read and comment. You have one free pass.

**\*WRITING STRATEGY LESSON (10 pts.):** Each of you individually will present one lesson (no longer than 15 minutes please) on a writing strategy. Write a lesson plan and bring enough copies for the class on the day you demonstrate your lesson. These can be lessons you would teach individually, in a small group or a whole class. Make your lesson active, interesting, fun and meaningful. You can “teach” it to us as if we are your class or just talk us through it. Feel free to use the required literature for this class. You need to bring all materials the students would use. For example, if you are teaching a word choice strategy and we need to read a passage or article to find words which need to be replaced, please provide a copy of what we are to read. Be sure to ask yourself how this lesson is related to real writing. If you can’t answer that, you may want to rethink your choice for a lesson. See Tompkins pgs. 80-97 for a discussion of strategies and skills as well as some examples. **DUE: Sign up**

**\*WRITER’S NOTEBOOK (65 PTS):** Throughout the course we will be engaging in writing. During writer’s workshop and on your own, you will have an opportunity to do many exploratory drafts. From these, you will select some pieces of work to develop further. Working drafts will be brought to class for conferencing, revision and editing. You will need to keep everything in a notebook and complete at least three pieces of writing. You will choose one of these to be included in a class publication. The pieces should be different genre and represent a selection of:

- |                      |                  |
|----------------------|------------------|
| Narrative            | Compare/Contrast |
| Poetry               | Problem/Solution |
| Description          | Essay            |
| Informative          | Report           |
| Persuasion           |                  |
| Biography            |                  |
| Autobiography/Memoir |                  |

**Your notebook should contain the following items:**

1. A minimum of 20 dated entries: lists, thoughts, feelings, reflections, exploratory drafts, ideas for future writing, observations, quotes, found poetry, interviews, pictures, notes from readings, reminders, interesting words and phrases, whatever strikes your fancy (25 PTS.).
2. Showcase pieces (10 PTS.): Three final, edited pieces (with all revisions and earlier drafts also in the notebook). **Identify one of these as your submission for the class publication by attaching a post-it with the word “PUBLICATION” on it.** You will not be “graded” on the pieces of writing, only the reflection of your process.
3. Reflections on final pieces (20 PTS.): Answer the following questions and label in your notebook. Be as specific as possible and cite answers to support your answers when possible:
  - How did you get started?
  - What was it like writing the first draft?
  - What was difficult for you? What problems did you encounter? How did you solve them?

What was easy?

What kinds of decisions did you have to make in the writing?

What kind of revisions did you make? How did the revisions help to improve your piece?

Did you consider an audience when you were writing? Who was your audience?

What goals do you have for yourself as a writer and a teacher of writing?

**Especially respond to:** What did you learn about fostering children's writing through this experience?

4. Course reflection (10 PTS.): a one-page paper reflecting on your understanding of the teaching of writing at the beginning of the course and at the end of the course.

(See pages from Don Murray and Lucy Calkins about Notebooks or Daybooks)

**DUE: November 29**

**\*TAKE A ROLL OF FILM AND WRITE ABOUT IT (5 pts.)** Put a fresh roll of film in your camera (any camera, no matter how simple or fancy, will do). Go outside and, in fifteen minutes, shoot the entire roll of one inanimate object, making each shot different by varying the angle and distance. If you've got more time, try shooting your object in different light conditions throughout the day. Choose an object that is familiar to you: your house or apartment building, the tree outside your bedroom window, the statue in the park, your car. Don't worry if you don't know much about photography.

After you've finished, freewrite for five minutes about the experience of taking the pictures. What was difficult about it? What was easy? Drop the film off to be processed. We'll talk about the results on **Bring developed photos to class October 11. Reflection due October 25**

**\*Literature and Writing (15 PTS.):** Choose at least ten (10) writing standards, subcategories of standards or goals from the Reading/Language Arts Framework and find 2-3 pieces of literature for each standard that would serve as a good model for that writing goal. (Primary teachers may want to choose fewer standards and find more literature). There should be a clear connection between the standard or goal and the piece of literature. The paper you turn in will have the standard listed and an annotation of the piece literature. **DUE November 1 :**

**\*CHOICE PROJECT (choose one) (30 PTS.) DUE November 29 :**

**\*Work place literacy:** Examine the manner in which literacy (reading and writing) is used in a particular occupation. Interview two -three individuals that work in the occupation that you have selected to research. In addition you should try to spend some time observing one individual at the workplace. Both the interviews and the observations should focus on the **amount** of literacy required on the job as well as the various **purposes** for the use of literacy. Interview questions could include:

1. What kinds of reading and writing do you do on a daily basis?
2. Walk me through a day of work.
3. What kinds of computer related reading and writing do you do?
4. What kinds of professional reading and writing do you do?
5. Do you have to write to keep your job?

6. Does any kind of promotion depend on writing?
7. Do you work with other kinds of non-print texts?
8. How are you evaluated? How do you evaluate others?
9. Do you write directions or safety policies or have to read them on the job?
10. What kinds of preparation with regard to writing was necessary for this job?

In analyzing and evaluating your data, you will identify patterns in the amount of literacy use and the various purposes for writing in the workplace.

Conclude your paper by describing the one most important thing you learned about workplace literacy or research from doing this paper. Suggested length: 5-8 double spaced pages.

**\*I-Search paper:** Choose a topic that **you are really interested** in. If you are planning a trip to Italy, research Italy. If someone in your family has an illness you want to know more about, research that. If you want to learn how to make soap, research it and make it. If you are getting ready to invest some money in stocks, research the stock market. Make it something you can use and want to know about.

Keep a notebook divided into **three sections**.

**Section one** is your notes about your process. Reflect on what you are doing and why. Keep it like a log or journal - informal - but try to keep track of the decisions you made along the way. (i.e. "I changed my topic because I couldn't find enough information.") **Section two** is your notes about what you find out. This is like the notecards we had to keep when we did research papers. You can keep them any way you choose, as long as you keep in them in one place. You may want organize your notes by topic as you collect them.

**Section three** is your resources. It is not necessary that everything is written down in APA format, but be sure you keep track of all the necessary information for your bibliography.

You may present your information any way you choose: visually, a play, a song, a paper, a brochure, anything. (If you want to learn how to quilt – bring in your quilting) The second part of the assignment is to reflect on your process. How did you get started? What was difficult for you? What was easy? What kinds of decisions did you have to make in what kinds of information to present? How did you decide to organize your information? Did you consider an audience when you were researching? Who was your audience? If you can, compare your process to how you write a narrative piece of writing. How were they the same, how were they different? **Especially respond to:** What did you learn about fostering children's learning and writing of information?

### **\*IN-DEPTH EVALUATION OF A SOFTWARE PROGRAM WHICH SUPPORTS**

**WRITING** for children and/or teachers. Check with me for some samples of guidelines or use existing guidelines from various organizations or create your own. You may wish to bring in the software to share when reviewing it for the class.. If you do wish to share a piece of software, please let me know in advance so that I can schedule the appropriate equipment. When evaluating, consider the appeal to children and/or teachers, accessibility , applicability (in what situations could you envision it being used) and overall quality. Suggested length: 3-6 typewritten pages.

**\*OBSERVATION OF ONE CHILD:** Observe and record one child's writing over at least a six-week period of time. Keep track of what the child chooses to write, drafts, conferences, etc.

You might also want to keep track of what the child reads and has read to him or her. Do you see any pattern in the child's writing challenges and triumphs? How does this child make decisions, solve problems? What does this reveal about the student's cognitive skills or development? What (if any) changes do you see? What goals did you set for this student? How did you support his or her in achieving them? What new goals do you have after the six week period? Write a 3-6 page typed paper of your observations and your interpretation of this child's writing abilities and needs. Be sure to attach any notes you collected to the end of the paper.

**\*WEB SITES:** Do an annotated bibliography of at least 20 web sites related to writing. Give the address of the web site and a description of what one might find there. Try to include who's sponsoring the site (if you can) so that we know if it is simply an advertisement, a personal web site or one from a professional organization. Please check these out yourself rather than simply copying them out of journals or the like and give your own opinion. Also include whether you think it is primarily an adult site (includes lesson plans, etc.) or whether it is appropriate for children as well.

**Research a Professional Writer's process:** Many professional writers (adult fiction, nonfiction, poets, children's writers, etc.) have written about their writing process: One writer's beginnings by Eudora Welty, Bird by bird by Anne Lamott, several books by Don Murray, Stephen King's book about his writing, I loved all your books even the pathetic ones by Mem Fox, and The writing life by Annie Dillard are some examples. Some writers have these kinds of reflections on their websites. Katherine Paterson has two books about writing for children: Gates of excellence and The spying heart. The Paris Review interviews writers all the time-old and new. I can recommend other writers and/or books if you need ideas. Some authors have written articles and in some instances an author's process has been studied and written about by an outsider. Choose a writer and investigate what they say about their writing process and writing in general. Avoid academic writers who are talking about writing research or an academic process. Find a writer you enjoy reading and see if you can find anything about that writer's process. Writers, young and old can learn a great deal by reading what professional writers say about writing. In a 3-5 page paper describe what you learned about this particular writer's process. How does the writer get started? How does s/he get ideas? What is difficult? What does he or she do when the writing is difficult? How does the writer make decisions? Does s/he have a routine, scheduled writing time? Are there particular tools s/he likes: pencil and yellow legal pads, computer, what? Does the writer start with an outline or general overview or "make it up as s/he goes along"? What could your students learn from this writer? Simply share the wisdom of this writer.

**Book Review:** Choose a professional book about writing. I have many suggestions if you need one. Also check out the Heinemann (Heinemann.com) and Stenhouse (Stenhouse.com) web sites for many good ideas. Read it and write a 2-4 page review. Give a brief summary of the book and include what you think would be most helpful to teachers of writing. Give a critical analysis: how well did the book accomplish what it set out to do. You can include quotes and examples from the book to illustrate your points or support them. Write a one-page summary of your review to share and hand out to the class.

**Author study:** Choose a children’s author (fiction, nonfiction or poetry) and develop a unit of study (approximately 3-4 weeks about that author and what young authors can learn about writing from reading him or her. This unit should consist of an annotated bibliography of the books you would read together (read aloud or independently), information about the author, as well as explicit lessons on what this author has to teach about writing. This is not a literature unit, in which you discuss your responses to the literature. This should be a unit in which you respond to the author’s writing: what does the author do effectively and how does he or she do it. You can outline what the weeks look like rather than write lesson plans for everyday. But it should be clear how your students will learn about writing from this author. Please be sure to indicate what grade level this unit addresses.

**Schedule:**

| <b>Date</b>  | <b>Topic(s)</b>  | <b>Readings &amp; Assignments<br/>(These are due the date they appear beside)</b>   |
|--------------|--|---|
| August 30    | Introductions<br>Getting started   |   |
| September 6  | Creating a community of writers<br>Review writing process<br>Teachers as writers | <ul style="list-style-type: none"> <li>•Graves, “Conditions for effective writing”</li> <li>Stowell, L. “Why writing matters”</li> <li>•Tompkins, pgs. 9-28</li> <li>•Gillespie, “Becoming your own expert: Teachers as writers”</li> <li>•Kaufman, “Living a literate life, Revisited”</li> <li>• Jester, J. “Remaining seated: Lessons learned by writing”</li> <li>Rief, L., “What’s right with writing”</li> <li>•Writer’s Notebook articles</li> <li>•Smith &amp; Elley, chpt.6</li> </ul> <p><b>Shoot a roll of film<br/>Get it developed</b></p> |
| September 13 | Evaluation of writing<br>Process and product measures                            | <ul style="list-style-type: none"> <li>• Kendall &amp; Khuon chpt. 3</li> <li>•Spandel, “A quick walk through the world of writing assessment”</li> <li>•Gourley, “Why so many student essays miss the mark”</li> <li>•Christensen, L. “Moving beyond judgment. My dirty little secret: I don’t grade papers”</li> <li>Kern, et al. “Less is more: Preparing students for state writing assessments”</li> <li>• “The rhetoric of prompts and assignments”</li> </ul>  |

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| September 20 | Beginning Writing<br>Writing Development<br>Early writing, Beginning<br>Writers    | <ul style="list-style-type: none"> <li>•Smith &amp; Elley, chpt.2, 3, 4, 7</li> <li>•"Evans, "Using nursery rhymes, jingles, songs and poems as a way into writing"</li> <li>Portalupi, J. "Learning to write: Honoring both process and product".</li> <li>•Tompkins, pgs. 28-40</li> </ul>   |
| September 27 | Spelling development<br>Teaching spelling in the<br>context of writing<br>Journals | <ul style="list-style-type: none"> <li>•Tompkins, pgs 113-133</li> <li>• Smith &amp; Elley, chpt. 12</li> <li>•Wilde, "Teaching spelling through writing: Five avenues"</li> <li>•Giacobbe, "A letter to parents about invented spelling"</li> <li>•Turbill, "Developing a spelling conscience"</li> <li><b>Choose one:</b></li> <li>•"What I wish I'd known about teaching spelling"</li> <li>• Miller, "Spelling: From invention to strategies"</li> <li>•Richards, "Taking the guesswork out of spelling"</li> <li>•Sipe, et al. "Supporting challenged spellers</li> <li>•Rymer &amp; Williams, "'Wasn't that a spelling word?': Spelling instruction and young children's writing"</li> <li><b>Journals:</b></li> <li>•Coville, "Fishing for memories"</li> <li>• Tompkins, Chpt. 6.</li> </ul> |
| October 4    | Writing workshop   | <ul style="list-style-type: none"> <li>•Ray, chpt.1, 2, 8</li> <li>Kendall &amp; Khuon, chpt. 2</li> <li>Tompkins, pgs. 46-74</li> <li>Chandler-Olcott, K. &amp; D. Mahar, "A framework for choosing topics for, with and by adolescent writers".</li> <li>•Schnieder, "No blood, guns or gays allowed! The silencing of the elementary writer".</li> <li>•Fisher, D. "Responding to students who disclose the violence in their lives".</li> <li>•Taylor, "Nancie Atwell's In the middle and the ongoing transformation of the writing workshop"</li> <li>•Biggs, "Writing workshop: Linking schools and families"</li> </ul>   |



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| October 11 | Writing poetry  | <ul style="list-style-type: none"> <li>•Tompkins, chpt. 12</li> <li>• Stowell, “Poetry: Opening the door to writing”</li> <li>• LaBonty &amp; Reksten, “Inspiring struggling writers with photography”</li> </ul> <p><b>Bring your developed pictures to class</b></p>  |
| October 18 | Writing Description<br>Writing and Second<br>language learners                        | <p><i>Writing sense</i> jigsaw chapters 5 - 9</p> <ul style="list-style-type: none"> <li>•Kenner, “A place to start from: Encouraging bilingual children’s writing”</li> <li>•Fraquiz &amp; De La Luz Reyes, “Crating inclusive learning communities through ELA...”</li> <li>•Brock, “Serving English language learners: Placing learners learning on center stage”</li> <li>• Waldschmidt, “Alma’s unfinished play: bilingual playwriting in a summer school program”</li> </ul>  |
| October 25 | Writing Narrative   | <ul style="list-style-type: none"> <li>•Paulsen, “The way stories dance”</li> <li>• Linebarger, “Tensing up: Moving from fluency to flair”</li> <li>•Tompkins, chpt. 11</li> </ul> <p><b>Reflection on photography due</b></p>  |
| November 1 | Teaching revision<br>Writing Conferences<br>Responding to student<br>writing<br>Voice | <ul style="list-style-type: none"> <li>• Smith &amp; Elley, chpt. 9</li> <li>Wood Ray, chpt. 14</li> <li>Romano, T. “Writing with voice”</li> <li>Glasswell, et al, “ Four ways to work against yourself when conferencing with struggling writers”</li> <li>Franklin, J. “Finding the Black Ninja Fish: Revision and writing groups in the first grade”.</li> <li>• “Glasswell, et al “Working with William: Teaching, learning, and the joint construction of a struggling writer”.</li> <li>•Hamblin, “Voices in the Junior High School Classroom: Lost and found”</li> <li>• Denyer, J. &amp; D. LaFleur, “The Elio Conference: An analysis of a peer response group”.</li> <li>Bardine, et al, “Beyond the red pen: Clarifying our role in the response process”</li> <li>Noskin, “Teaching writing in the high school: Fifteen years in the making”</li> </ul> <p><b>LITERATURE &amp; WRITING PAPER DUE</b></p> |

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|-------------|---|---|
| November 8  | Balancing process and direct explicit instruction<br>Teaching grammar and conventions in the context of writing<br>Writer's tools<br>Sentence combining<br>Proofreading and Editing | <ul style="list-style-type: none"> <li>•Tompkins, chpt. 3</li> <li>Smith &amp; Elley, chpt. 5</li> <li>•Casey &amp; Hemenway, "Structure and freedom: Achieving a balanced writing curriculum"</li> <li>Wiley, "The popularity of formulaic writing (and why we need to resist)"</li> <li>•Noden, "Image grammar: Painting images with grammatical structures"</li> <li>•Patterson, "Just the facts: Research and theory about grammar instruction"</li> <li>Anderson, J. "Zooming in and zooming out: Putting grammar in context into context".</li> <li>LIndblom, K. and P. Dunn, "Analyzing grammar rants: An Alternative to traditional grammar instruction".</li> <li>Smith &amp; Elley, chpt. 11</li> </ul> |
| November 15 | Writing Exposition, Reports, Persuasion<br>Biography and Autobiography and letters<br>Writing across the curriculum   | <ul style="list-style-type: none"> <li>•Tompkins, chpts. 9, 10, 13</li> <li>Smith &amp; Elley, chpt. 10</li> <li>• Fox, T. Linking genre to standards and equity"</li> <li>• Wray &amp; Lewis, " Developing nonfiction writing: Beyond writing frames</li> <li>•Burke "Caught in the web: Reading the internet"</li> </ul>  |
| November 22 | Reading and writing connection<br>Literature as models of writing   | <ul style="list-style-type: none"> <li>•Thomas, "Mining for gems: The making of readers and writers"</li> <li>• Kendall &amp; Khuon chpt. 4</li> </ul> <p><b>CHOICE PROJECTS DUE</b></p>  |
| Nov. 29     | Evaluating writing<br>Creating rubrics<br>portfolios  | <ul style="list-style-type: none"> <li>•Tompkins, chpt. 5</li> <li>Wood Ray chpt. 17</li> <li>Smith &amp; Elley, chpts. 14,15</li> <li>•Dudley, "Speaking my mind"</li> <li>Ruhana, "Portfolios that make a difference: A four year journey"</li> <li>Teaching as metaphor</li> </ul> <p><b>Writer's Notebook DUE</b></p>   |

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| December 6 | Making writing public | <ul style="list-style-type: none"> <li>• Wood Ray chpt. 15</li> <li>• Gillis &amp; Johnson, “Metaphor as renewal: Re-Imagining our professional selves.”</li> <li>• Rubenstein, “Words made public/Voices made powerful”</li> <li>• Lee, “Getting in line to publish”</li> <li>• Putnam, “Authentic writing using online resources: Selling our words in the community”</li> <li>• Nelson, “Warriors with words: Toward a post-Columbine writing curriculum”</li> <li>Graves, D. “Build energy with colleagues”.</li> </ul> |
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## GRADING

The total number of points for this course is 150 (50 points per unit - 3 X 50 = 150). The break down of points is as follows:

| <u>ASSIGNMENT</u>      | <u>POINT VALUE</u> | <u>DUE DATE</u> |
|------------------------|--------------------|-----------------|
| Comment cards          | 25 points          | Each class      |
| Strategy lesson        | 10 points          | Sign up         |
| Writer's Notebook      | 65 points          | November 29     |
| Film and reflection    | 5 points           | October 25      |
| Literature and writing | 15 points          | November 1      |
| Choice Project         | 30 points          | November 22     |
| <b>TOTAL</b>           | <b>150 PTS.</b>    |                 |

### Grading Scale:

|    |                |    |                |
|----|----------------|----|----------------|
| A  | 140-150 points | B- | 120-124 points |
| A- | 135-139        | C+ | 117-119        |
| B+ | 132-134        | C  | 110-109        |
| B  | 125-131        | C- | 105-109        |

### COE Attendance Policy

Due to the dynamic and interactive nature of courses in the College of Education, all students are expected to attend all classes and participate actively. At a minimum, students must attend more than 80% of class time, or s/he **may not receive a passing grade** for the course at the discretion of the instructor. Individual instructors may adopt more stringent attendance requirements. Should the student have extenuating circumstances, s/he should contact the instructor as soon as possible.

A good student is one who adheres to standards of dependability and promptness. If you miss more than two class sessions or are late (or leave early) for more than three sessions, you cannot receive an A. If you miss more than three class sessions you cannot receive a B. Late assignments will be penalized by a 5% deduction in points for each weekday late. After two weeks, late assignments will be given a zero. If you have extraordinary circumstances in your life which will impact your assignments, please let me know. I want you to be able to stay in school and succeed. If you have any questions or concerns, please feel free to come in and speak with me about them.