

**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.

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Office Hours: Monday 3:30-4:30

**Education 618**

Literacy Curriculum for Diverse Students  
(Teaching writing in diverse classrooms)

Autumn 2001

Monday 4:30-7:15

REQUIRED TEXTS:

- Christensen, L. (2000) Reading, writing and rising up. Milwaukee: Rethinking Schools.
- Dahl, K. & Farnan, N. (1998) Children's Writing: Perspectives from research. Newark: IRA.
- Lane, B. (1993) After THE END Teaching and Learning Creative Revision. Portsmouth: Heinemann.
- Tomkins, G. (2000) (3<sup>rd</sup> ed.) Teaching writing: Balancing process and product. NJ: Merrill.

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

Optional Texts:

Fletcher, R. & J. Portalupi. (1998) *Craft lessons: Teaching writing K-8*. York, Maine: Stenhouse Publishers.

**OVERVIEW:**

This course is an advanced study 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 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 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.
9. 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.
10. To develop an appreciation for the need and value of integrating writing into all areas of the curriculum
11. 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. 75-82 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: December 3**

**\*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 November 12. Reflection due November 19**

**\*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 ten or more pieces of literature which 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 October 8:**

**\*CHOICE PROJECT (choose one) (30 PTS.) DUE November 26:**

**\*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 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 web site (Heinemann.com) for many good ideas. Read it and write a 2-4 page review. Give an overview of the book including 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 (These are due the date they appear beside)</b>
August 27	Introductions Creating a community of writers Review writing process Teachers as writers	<ul style="list-style-type: none"> <li>•Graves, “Conditions for effective writing”</li> <li>•Dahl &amp; Farnan, chpt. 1</li> <li>•Tompkins, pgs. 9-26, 42-68</li> <li>•Lane, chpt. 12</li> <li>•Fearn, “The teacher and writer in the classroom”</li> <li>•Styron, “Writitng the Australian Crawl”</li> <li>•Writer’s Notebook articles</li> <li>•“Graves and the process approach”</li> </ul>
September 3	<b>Labor Day</b> <b>No class</b>	
September 10	Beginning Writing Writing Development Early writing, Beginning Writers Getting started	<ul style="list-style-type: none"> <li>•Dahl &amp; Farnan, chpt. 2</li> <li>•Lane chpt. 1, 9</li> <li>•How children learn to write: “Beginning school”</li> <li>•“Cognitive psychology models of writing”</li> <li>•”Evans, “Using nursery rhymes, jingles, songs and</li> </ul>

		<p>poems as a way into writing”</p> <ul style="list-style-type: none"> <li>•Tompkins, pgs. 26-36, Shoot a roll of film Get it developed</li> </ul>
September 17	<p>Spelling development Teaching spelling in the context of writing Journals</p>	<ul style="list-style-type: none"> <li>•Tompkins, chpt. 4</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” (all read)</li> </ul> <p>Choose one:</p> <ul style="list-style-type: none"> <li>•”What I wish I’d known about teaching spelling”</li> <li>•Wright, “Weekly spelling meetings: improving spelling instruction through classroom-based inquiry”</li> <li>•Fresch, “What we learned from Josh: Sorting out word sorting”</li> <li>•Rymer &amp; Williams, “Wasn’t that a spelling word?”: Spelling instruction and young children’s writing”</li> </ul> <p>Dahl &amp; Farnan, pgs. 61-67</p> <ul style="list-style-type: none"> <li>•Coville, “Fishing for memories”</li> <li>•McGoneagal, “Fifth grade journals: Results and Surprises”</li> </ul>
September 24	Writing workshop	<ul style="list-style-type: none"> <li>•Dahl &amp; Farnan, chpt. 3</li> <li>•Ray, chpt. 1, 12</li> <li>•Schnieder, “No blood, guns or gays allowed!: The silencing of the elementary writer”.</li> </ul>

		<ul style="list-style-type: none"> <li>•Frost, “First do no harm”</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>
October 1	Writing and Second language learners Journals	<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>•Blake, “Fruit of the devil: Writing and English language learners”</li> <li>•Brock, “Serving English language learners: Placing learners learning on center stage”</li> <li>•Zecker, et al, “Finding the ‘right measure’ of explanation for young Latina/o writers”</li> <li>•Tompkins, Chpt. 6.</li> </ul>
October 8	Teaching Narrative Developing plot, character and setting	<ul style="list-style-type: none"> <li>•Paulsen, “The way stories dance” Christensen, pgs. 27-36</li> <li>•Tompkins, pgs. 278-307 <b>LITERATURE &amp; WRITING PAPER DUE</b></li> </ul>
October 15	Teaching revision Writing Conferences Responding to student writing What is good writing? Voice	<ul style="list-style-type: none"> <li>•Lane chpt. 7</li> <li>•Dahl &amp; Farnan pgs. 57-61</li> <li>•Griffith, “A first draft society: Self-reflection and slowing down”</li> <li>•Graves, “When revision is difficult”</li> <li>•Kirby and Liner, “What is good writing?”</li> </ul>

		<ul style="list-style-type: none"> <li>•Gourley, “Why so many student essays miss the mark”</li> <li>•Hamblin, “Voices in the Junior High School Classroom: Lost and found”</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>   <li>•Murray, “Solutions to common writing and teaching problems”</li> <li>•Spandel, “Troubleshooting”</li> </ul>
October 22	Balancing process and direct explicit instruction	<p>Wiley, “The popularity of formulaic writing (and why we need to resist)”</p> <ul style="list-style-type: none"> <li>•Casey &amp; Hemenway, “Structure and freedom: Achieving a balanced writing curriculum”</li> </ul>
October 29	<p>Teaching grammar and conventions in the context of writing</p> <p>Writer’s tools</p> <p>Sentence combining</p> <p>Proofreading and Editing</p>	<ul style="list-style-type: none"> <li>•Lane, pgs. 197-201</li> <li>•Tompkins, chpt. 3</li> <li>•Noden, “Image grammar: Painting images with grammatical structures”</li> <li>•Patterson, “Just the facts: Research and theory about grammar instruction”</li> <li>•Dodd, “What do parents mean when they talk about writing “basics” and what should English teachers do about it?”</li> </ul>
November 5	<p>Teaching Exposition</p> <p>Teaching Report writing</p> <p>Biography and Autobiography</p> <p>Teaching letter writing</p> <p>Teaching Persuasion</p> <p>Writing across the</p>	<ul style="list-style-type: none"> <li>•Tompkins, chpts.7, 8, 9, 12</li> <li>Dahl &amp; Farnan chpt. 5</li> <li>•Wray &amp; Lewis, “Developing nonfiction writing: Beyond writing frames”</li> <li>•Gardner, Benhan &amp;</li> </ul>

	curriculum	<ul style="list-style-type: none"> <li>•Newell, “Oh, what a tangled web we’ve woven! Helping students evaluate sources”</li> <li>•Burke “Caught in the web: Reading the internet”</li> <li>•Christensen, pg. 68-80</li> </ul>
November 12	Teaching Description Teaching Poetry	<ul style="list-style-type: none"> <li>•Lane Chpt. 13</li> <li>•Tompkins, chpt. 11</li> <li>LaBonty &amp; Reksten, “Inspiring struggling writers with photography”</li> <li>•Christensen, pgs.126-133, 138-142</li> <li>Wendellin, “The journey toward poetry”</li> </ul> <p><b>Bring your developed pictures</b></p>
November 19	Reading and writing connection Literature as models of writing Writing and social justice	<ul style="list-style-type: none"> <li>•Thomas, “Mining for gems: The making of readers and writers”</li> <li>•Sibberson, “Picture this: Bridging the gap between reading and writing with picture books”</li> <li>•Christensen, Pgs. 81-87, 170-182</li> <li>•Nelson, “Warriors with words: Toward a post-Columbine writing curriculum”</li> <li>•Mahar, “Social justice and the class community: Opening the door to possibilities”</li> </ul> <p><b>Reflection on photography due</b></p>
November 26	Evaluation of writing Process and product measures	<ul style="list-style-type: none"> <li>•Spandel, “A quick walk through the world of writing assessment”</li> <li>•Harmon, “The myth of measurable improvement”</li> </ul>

		Graves, "Evaluate your own classroom" Dahl & Farnan, chpt. 7 •Lane, pgs. 201-204 <b>CHOICE PROJECTS DUE</b>
December 3	Evaluating writing Creating rubrics portfolios	•Calkins, "Assessment: A minds-on approach to teaching" •Tompkins, chpt. 5 •Christensen, pgs. 160-168 •Dudley, "Speaking my mind"  <b>Writer's Notebook DUE</b>
December 10	Making writing public	•Rubenstein, "Words made public/Voices made powerful" •Lee, "Getting in line to publish" •Putnam, "Authentic writing using online resources: Selling our words in the community" •Christensen, pgs. 14-17

**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	December 3
Film and reflection	5 points	November 19
Literature and writing	15 points	October 8

Choice Project

30 points

November 26

TOTAL

150 PTS.

Grading Scale:

A 140-150 points

A- 135-139

B+ 132-134

B 125-131

B- 120-124 points

C+ 117-119

C 110-109

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.