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Course Overview

In “The Neglected ‘R’: The Need for a Writing Revolution,” the National Commission on Writing for America's Families, Schools, and Colleges begin their report by claiming that

Writing is how students connect the dots in their knowledge. Although many models of effective ways to teach writing exist, both the teaching and practice of writing are increasingly shortchanged throughout the school and college years. (2003, p. 6)

Given this national context, we will explore models of teaching writing while attempting to understand why and how writing is being “shortchanged” in our schools. A complex task, teaching writing requires that we understand why and how people choose to write, what methods are appropriate in certain situations, how social-cultural and cognitive factors play into individual writing processes, and the effects of newer technologies and multiple literacies on what constitutes “good” writing instruction.

Good writing instruction requires more than following a textbook. A trusted scholar and practitioner, Lucy Calkins offers a vision for what it means to be a teacher of writing:

If our teaching is to be an art, we must draw from all we know, feel and believe in order to create something beautiful. To teach well, we do not need more techniques and strategies as much as we need a vision of what is essential. It is not the number of good ideas that turns our work into art but the selection, balance and design of those ideas. (1994, p. 3)

Thus, this course is designed to help you make wise decisions about the “selection, balance and design” of writing in your elementary-level classrooms. Think of it as a workshop; the emphasis will be on creating and critiquing ideas about writing pedagogy through a hands-on approach. It is designed to focus on five basic areas of preparation: your own writing; reading and discussion; working with children in the classroom; creating teaching materials; and written reflection on the first four.

Methods courses can never be only about “methods” or lesson planning alone. Many students expect to get a “bag of tricks” or “set of strategies” from the class that they can simply take and use directly as lessons in their classrooms. This is reasonable. Because you are anxious to get out and have your own classroom, I can understand why you may be impatient with what you see as theory or “busy work.” My goal is that you come to realize is that “theory” is all you have with which to filter the events of the classroom; you won’t know what to do completely until you get there. Think of this class as offering a theory, an approach, to writing instruction, one that will define writing and literacy in a broad manner.

For that definition, we turn to Anstey and Bull who offer us a vision of what literacy pedagogy, when deeply and critically theorized, can look like:

[L]iteracy pedagogy must teach students to be flexible, tolerant of different viewpoints, and able to problem solve, analyse situations, and work strategically. They must be able to identify the knowledge and resources they have and combine and recombine them to suit the particular purpose and context. Consequently, school classrooms and teachers' pedagogy must encourage, model, and reflect these sorts of behaviours. The content and pedagogy of literacy programs must reflect the literate practices of local to global communities and equip students for change. Educators cannot hope to teach students all they need to know, as this will change constantly. But teachers can equip their students with the knowledge, skills, strategies, and attitudes that will enable them to meet new situations and cope with them. (2006, p. 18)

No small task, indeed. Learning how to teach writing may involve unlearning how you were taught writing. It may challenge your conceptions of what a "good" writer is and should be able to do. Thus, the focus of this course will be on practicing the strategies of a writing workshop approach as filtered through the multiple lenses of curriculum and pedagogy, practice and theory. This applies to both traditional written texts (e.g., stories, essays, and poems) and those composed with newer technologies and in multiple media (e.g., hypertexts, audio, video, and other multimedia).

One of the most fundamental tenets that scholars in our field argue is that teachers of writing need also to be writers. It is my goal as your teacher to help you become both a better writer and teacher of writing in different genres, for different purposes, and across various audiences. By the end of the course, you will believe the mantra, "I am a writer."

Course Texts

Anstey, M., & Bull, G. (2006). *Teaching and learning multiliteracies: Changing times, changing literacies*. Newark, Del.: International Reading Association.

Calkins, Lucy. *The Art of Teaching Writing*. 2nd ed. Portsmouth, NH: Heinemann, 1994.

Coursepack of readings available at the reserve desk in the IMC in Ronan Hall, Park Library Reserve Desk, or under "Course Reserves" on Blackboard™

Course Objectives

As pre-service teachers learning how to teach writing, the goals for our course are to:

1. Familiarize you with writing process pedagogies and theories.
2. Assist you in learning "best practice" methodologies for writing in the language arts curriculum and across other subject matter.
3. Provide you with the opportunity to participate in writing and responding in a classroom setting.

To accomplish these goals, we will:

1. Become acquainted with current theories, approaches, and materials for teaching writing in the elementary school. (1,2,3)
2. Develop ways of integrating writing with other language arts activities (reading, speaking, listening, and drama). (1,2)
3. Develop ways of integrating writing in other subject areas (science, social studies, literature, music, etc.) (1,2)

4. Practice writing process pedagogies with students in elementary classrooms through a 20-30-hour mid-tier experience. (1,2,3)

Alignment with Professional Education Program's CLEAR Conceptual Framework

- Concept- and knowledge-driven: Provides the knowledge base needed in teaching. Also provides pedagogical studies to prepare professionals for the classroom.
- LEArner centered: Focuses on the intellectual, social, emotional, and physical needs of each learner.
- Relevant in diverse settings and roles: Prepares professionals for all the roles they will fill, from the teacher inside diverse classrooms to curriculum planner or education professional within a school district or community.

Attendance, Participation and Late Work

This course rests on a workshop approach to writing. Dialogue and individual practice are at the heart of it. You need to be in class—fully prepared—to get the benefits of such a system. Because we meet only once a week, it is even more critical that you attend consistently. Participation includes participating in discussions, being responsible and helpful readers of each other's writing, having your materials prepared on time with the requisite number of copies, including bringing copies of the day's readings with you, being a useful addition to the elementary classroom, etc. I will consider one absence for personal reasons or illness appropriate. After that, each additional absence will result in a 20 point reduction in your final grade. If you have extenuating circumstances that may lead to multiple absences, please contact me as soon as possible to discuss options.

Work is due no later than the beginning of class on the day listed in the course schedule. For some assignments that count for credit/no-credit, late work will only be counted as half credit, regardless of circumstance. For all other assignments, I will accept late work with a one letter grade reduction for each day it is late (past class start time) for three calendar days, at which point it will become a zero.

In addition, attendance during the midtier experience is mandatory. If you fail to complete the full 20-24 hours of midtier, the highest possible grade you could earn in the course is a C.

Assignments

Given the dynamic nature of a writing course, your interests and needs as students, and the ever-evolving topics that we will be focusing our attention on, I reserve the right to modify assignments and due dates. I have chose to organize the deadlines for this semester's work for two reasons:

1. As writers, you will come to realize that a piece of writing is never really done, it is just due. Part of being a writer is recognizing your own and others' deadlines and planning strategically to meet them.
2. As teachers of writing, we will discuss the professional writing that teachers need to do and how we support writers as they compose for real audiences and purposes. To that end, I understand that writing is messy process, and that your good faith efforts at writing during the semester will, eventually, accumulate in all your assignments being completed for your multigenre project and portfolio. Thus, many assignments are a full/half credit grade so you don't feel pressured to make it "perfect." In other words, if you turn it in on time and make an honest effort at the assignment, then you will receive full credit and my feedback. If it is

late, I will attempt to offer feedback, but you will only earn half credit. The life of a writing teacher is one that must be balanced in terms of planning class work and offering feedback, so this is the way that I try to bring balance to my teaching life by encouraging you to get work done on time.

All work for this class that is turned in for a grade should be considered formal and must be typed, carefully edited, cited properly in a consistent format (preferably MLA or APA), and submitted to me in a digital format (preferably saved online and shared via email). Please see the next pages for an overview of the assignments.

Writing Portfolios and Publication (25%)

Every week, some time in class will be devoted to writing workshop. During this workshop time, you will be writing your own pieces (we'll discuss possible genres and topics in our workshop time). For your final project, you will create a writing portfolio consisting of *at least* four published pieces of fiction, non-fiction, poetry, or drama in print or non-print form. Also, you will write an introduction that explains your growth as a writer and ties the pieces together and a conclusion that offers a clear and concise rationale for how you plan to teach writing. These pieces will evolve during our workshop sessions and will go through a process of rehearsal, drafting, feedback, revision and editing. During class time on December 4, you will choose one of these pieces to publish in a class anthology and share in class (during our Publication Celebration).

Mini-Lesson (10%)

It's important to begin to put some of these abstract ideas about teaching into practice. For that reason, each of you will create **one** mini-lesson to teach and distribute to the class (see schedule for due dates). I've scheduled 11 class sessions as possible for lessons, so check the schedule and pick a time. There are several kinds of mini-lessons you could do depending on the topic of the night: procedural lessons; lessons on integrating literature and writing; lessons that teach conventions; lessons that teach some aspect of genre or technique. We'll discuss these types and possible topics during class and you may choose to meet with me before you teach your mini-lesson to get individual coaching. Finally, you will create a response to your mini-lesson based on your own self-assessment and comments from your peers.

Educational Contexts Multigenre Assignment (40%)

In this assignment, I encourage you to think critically about the types of writing instruction you received as a K-8 student, analyze the context of your midtier assignment, and become familiar with the larger conversations in our profession about teaching and learning how to write. To that end, this assignment will take the form a multigenre research paper that includes a synthesized reflection with a coherent theme. While parts of this assignment are due during the semester, the final project will have a target due date of November 27. It will be developed through the following components:

Reflective Reading Responses (10%)

To facilitate your understanding of the course readings and the relationship between the readings and the practical field experience, you will write responses to the readings and to the classroom experience. You must turn in five (5) reading responses over the course of the semester, and they must be submitted electronically before class for full credit (20 points). If submitted after class begins, you will receive half-credit (10 points).

Fieldnotes (10%)

Related to the reading response are the fieldnotes, which you will keep during your 10 weeks of midtier. Once the midtier field experience starts during Week 5, you will collect “fieldnotes” in your notebook for a net total of five (5) entries that describe and analyze critical moments in the classroom, how they relate to the readings, what you would do differently, etc. Like the reading responses, they must be submitted electronically before class for full credit (20 points). If submitted after class begins, you will receive half-credit (10 points).

Artifacts (10%)

As part of your field experience and in working with experts (see next section), you will collect five (5) artifacts related to the teaching of writing. I define “artifacts” broadly in that they can, literally, be items from a classroom such as textbooks, assignments, samples of student work, or lesson plans. They can also be more broadly defined as interviews, oral histories, or multimedia texts. We will discuss the nature of artifacts throughout the course. For this portion of the assignment, then, you will be collecting and annotating these artifacts given the different understandings about writing instruction that you gain from others. Thus, each annotated artifact will be worth 20 points and, like the reading responses, they must be submitted electronically before class for full credit (20 points). If submitted after class begins, you will receive half-credit (10 points).

A “Conversation” with an Education Expert (10%)

Finally, I will encourage you to look to other education experts in order to gain insight into the teaching of writing. While your peers in class, me as your instructor, and your midtier teacher will all offer you our perspectives, there are many other sources that you can and should draw from in this portion of the assignment:

- Content on professional journals, newsletters, and websites
- Professional texts
- Presenters at local and state conference on writing and language arts
- Content in teachers’ and students’ blogs and podcasts
- People evident in the popular media

This portion of your assignment, then, will look very different for each of you but will essentially be a chance for you, as a novice teacher, to get into a real or simulated conversation with an experienced educator and have them articulate their theories for teaching writing. Your goal, then, is to also evaluate the conversation and discuss the ways in which it will (or will not) influence your teaching practice. The final due date for this conversation is when you turn in the Educational Contexts Multigenre Research Paper on November 27, although I encourage you to begin this portion of the project much earlier than that because you will share a draft of it on November 6.

Combined, these assignments that you turn in over the course of the semester will then take the shape of a multigenre research paper that has a strong central question that is well developed throughout all your work. We will begin developing your central questions early in the course, and know that you will receive lots of feedback along the way from your peers and me as you compile your project.

Field Experience (P/F)

Don't let the P/F fool you—this is one of the most important parts of this course. Because of its interconnectedness to all aspects of our work, if you fail the field experience, chances are you will have to retake the course. So my attendance policy is strict for these sessions: attendance is mandatory and poor attendance or repeated tardiness will result in your failing the field experience. You are required to meet your cooperating teacher outside of class before starting your midtier hours; then you will spend a minimum of **20 hours** (preferably 25-30) during the next ten weeks participating in the classroom. Primarily, you will be participating during the writing or language arts time—reading student writing and conferring with students. I mentioned that you will write fieldnotes analyzing your midtier (as part of the educational contexts assignment). You may also work with your midtier teacher to lead a mini-lesson, or take on other responsibilities in the classroom (within reason).

Academic Integrity

I would expect that because you are planning to be teachers, you already value academic honesty and respect for others in the classroom. Violation of the University policies will result in a failing grade for the assignment and/or course and could seriously jeopardize your student teaching plans. **All forms of plagiarism are in violation of these policies and are unacceptable in this class.** You may find the policy on academic integrity at

http://academicsenate.cmich.edu/NonCad/ACADEMIC_INTEGRITY_POLICY.pdf.

Writing Center

Because writing is such an important part of a college education, CMU provides free writing center support to all CMU writers, at any stage of the process, from brainstorming to final editing, and for any class. I encourage, but will not require, you to utilize the writing center. You will find their services valuable both as writers and future teachers of writing. As writers, you will benefit from the peer tutoring services that can help you focus your ideas, respond to questions, and help you revise your writing. As future writing teachers, you will see writing center tutors in action, learning how they respond to writers and thinking about how you can use some of their techniques in your own response to students.

The Center has three sites: Anspach 003 (x1228) Mon.-Thurs. 9-4:00 p.m., Fri., 9-1:00 p.m.; Towers (Wheeler basement, x1002) Mon.-Thurs. 10-4:00 p.m., 6-9:00 p.m.; Park Library (Rm. 321, walk-in only) Sun.-Thurs. 6-9:00 p.m. Because the Center gets busy, it helps to go well before assignments are due; be sure to take your draft and guidelines with you. Anspach or Towers sites take appointments first so call in advance; the Library site is first-come first-served only.

Accommodations for Students with Disabilities

CMU provides students with disabilities reasonable accommodation to participate in educational programs, activities or services. Students with disabilities requiring accommodations to participate in class activities or meet course requirements should first register with the office of Student Disability Services (250 Foust Hall, 774-3018, TDD #2568), and then contact the professor as soon as possible.

Date	Topics for Class	Homework to be Completed Before Class	Assignment Deadlines
8/28/07	Introductions, Our Experiences as Writers, Broader Contexts of Writing, Syllabus	None. In Class: <ul style="list-style-type: none"> • Wood Ray “Understanding the Essential Characteristics of the Writing Workshop,” Online • NCTE Beliefs about Teaching Writing, Online 	None
9/4/07	Language Learning and Beginning Writing	<ul style="list-style-type: none"> • Calkins, chapter 5 and two chapters of 6-10 closest to the grade level you prefer to teach • Graves, “Consider Your Roots” and “Day One: Help Children To Write and Keep Writing” (CP) 	Reading Response 1
9/11/07	Conditions for Writing	<ul style="list-style-type: none"> • Atwell, “Minilessons” (CP) • Graves, “Conditions for Effective Writing” (CP) and “Begin to Organize Your Classroom” (CP) • Spandel, “Creating a Vision” • Calkins, Chpt. 12 	Artifact 1
9/18/07	Writing Processes	<ul style="list-style-type: none"> • Review Ray, “Understanding the Essential Characteristics of the Writing Workshop” • Read Calkins 1-4 • Mini-lesson 1 and 2 	Reading Response 2
9/25/07	Conferring	<ul style="list-style-type: none"> • Read Atwell, “Responding to Writers and Writing” (CP) • Read Calkins, Chpts. 13 and 14 • Mini-lesson 3 and 4 	Artifact 2 (Also, at this point, you should have at least one piece developed for your portfolio)
10/2/07	Revision	<ul style="list-style-type: none"> • Read Spandel, “Unlocking the Door to Revision” (CP) • Mini-lesson 5 and 6 	Fieldnotes 1

10/9/07	Conventions	<ul style="list-style-type: none"> • Read Calkins, Chpt. 18 • Read Routman, “Integrating Spelling into the Reading-Writing Classroom” and Appendix J (CP) • Mini-lesson 7 and 8 	Reading Response 3, Artifact 3
10/16/07	Multiliteracies	<ul style="list-style-type: none"> • Read Knobel and Lankshear, “Profiles and Perspectives: Discussing New Literacies” • Read Anstey and Bull, Chapters 1-3 • Mini-lesson 9 and 10 	Fieldnotes 2
10/23/07	Multiliteracies	<ul style="list-style-type: none"> • Read Anstey and Bull, Chapters 4-6 • Mini-lesson 11 and 12 	Reading Response 4, Artifact 4
10/30/07	Genre Study – Fiction and Poetry	<ul style="list-style-type: none"> • Calkins 22, 23, and 24 • Read Atwell, “Hanging with Big Sis: Fiction” (CP) • Kirby and Liner, “Writing Poetry” • Mini-lesson 13 and 14 	Fieldnotes 3 (At this point, you should have at least two pieces developed for your portfolio)
11/6/07	Genre Study – Non-Fiction	<ul style="list-style-type: none"> • Read Calkins, Chpts. 25 and 26 • Read Putz, Multigenre Research (Online) • Mini-lesson 15 and 16 	Conversation with an Educational Expert
11/13/07	Assessment (Formative and Summative)	<ul style="list-style-type: none"> • Read Spandel, “Creating Assessment to Match the Vision” (CP) • Read Graves, “Experiment with Portfolios” • Grade Level Content Expectations for your grade (Online) • Michigan Educational Technology Standards for your grade (Online) • Mini-lesson 17 and 18 	Fieldnotes 4

11/20/07	Assessment (Standardized)	<ul style="list-style-type: none"> • 6+1 Traits Overview (Online) • Gere, Christenbury, and Sassi, Chapter 6 (Online) • Wilson Chapter (Online) • Mini-lesson 19 and 20 	Reading Response 5, Artifact 5
11/27/07	Examining Educational Contexts for Writing Instruction	<ul style="list-style-type: none"> • Writing Next Report (Online) • The Neglected “R” Report (Online) • Calkins 27-29 • Mini-lesson 21 and 22 <p>Educational Contexts Multigenre Project Due</p>	Fieldnotes 5 (At this point, you should have at least three pieces developed for your portfolio)
12/4//07	Designing a Writing Curriculum	<ul style="list-style-type: none"> • Read Ray, “Why Cauley Writes Well: A Close Look at What a Difference Good Teaching Can Make” (CP) 	Any outstanding assignments must be completed by this date to receive partial credit.
Tuesday, 12/11/07, 4:00 – 6:00 PM	Portfolio Sharing	<ul style="list-style-type: none"> • For this evening, prepare one text to share with the entire group that will be between 3-5 minutes long. <p>Writing Portfolio Due</p>	Course Portfolio (4 pieces with intro and conclusion pieces)

Assessment and Evaluation

To the extent possible, we as a class will discuss and decide upon the criteria by which you will peer- and self-assess your work as well as how I will make final evaluations for grades. Over the course of the semester, you will have the opportunity to earn up to 1000 points and I will not offer any extra credit.

Individual assignment point values are as follows:

Writing Portfolio (15%)	150 points
Mini-Lesson and Response (10%)	100 points
Educational Contexts Multigenre Project (40% combined total)	
• 5 Reflective Reading Responses (10%)	100 points
• 5 Fieldnotes (10%)	100 points
• 5 Artifacts (10%)	100 points
• 1 “Conversation” with an Education Expert (10%)	100 points
Field Experience (25%)	250 points
Final Exam (10%)	100 points
Total	1000 points

The scale for your final course grade is as follows:

Final Point Total	Final Letter Grade
960 – 1000	A
920 – 959	A-
880 – 919	B+
850 – 879	B
810 – 849	B-
770 – 809	C+
740 – 769	C
700 – 739	C-
660 – 699	D+
640 – 659	D
600 – 639	D-
599 or below	E

Closing Thoughts

As we explore writing and teaching writing this semester, I will continue to refer to you as “writers.” Many of us do not consider ourselves writers when we begin teaching writing. Yet, if we want to teach it, we have to *do* it. Throughout the semester, I will do three things for you:

- I will do everything I can to help you learn;
- I will attempt to make what we read, write, and do applicable to your current needs and future career as a teacher; and
- I will be consistent and fair with everyone.

My sincere hope is that you will do everything you can to help yourself learn by coming to class, engaging with the material outside of class, and asking questions along the way. Together, we can all become better writers and teachers or writing.

English 315 : Teaching Writing in the Elementary School
Additional Course Readings Listed in Syllabus Order

Week One: Our Experiences as Writers and Broader Contexts of Writing

Ray, K. W., & Laminack, L. L. (2001). Understanding the Essential Characteristics of the Writing Workshop. In *The Writing Workshop: Working Through the Hard Parts (and They're All Hard Parts)* (pp. xv, 278 p.). Urbana, Ill.: National Council of Teachers of English. Available:
<http://www.ncte.org/store/books/bestsellers/105790.htm>

Writing Study Group of the NCTE Executive Committee. (2004). NCTE Beliefs about the Teaching of Writing. Available:
<http://www.ncte.org/about/over/positions/category/write/118876.htm>

Week Two: Language Learning and Beginning Writing

Graves, D. H. (1994). Consider Your Roots. In *A Fresh Look at Writing* (pp. 3-14). Portsmouth, N.H.: Heinemann.

Graves, D. H. (1994). Day One: Help Children to Write and Keep Writing. In *A Fresh Look at Writing* (pp. 47-64). Portsmouth, N.H.: Heinemann.

Week Three: Conditions for Writing

Atwell, N. (1998). Minilessons. In *In the Middle: New Understandings about Writing, Reading, and Learning* (2nd ed., pp. 148-216). Portsmouth, NH: Boynton/Cook.

Graves, D. H. (1994). Conditions for Effective Writing. In *A Fresh Look at Writing* (pp. 103-114). Portsmouth, N.H.: Heinemann.

Graves, D. H. (1994). Begin to Organize Your Classroom. In *A Fresh Look at Writing* (pp. 115-130). Portsmouth, N.H.: Heinemann.

Spandel, V. (2005). Creating a Vision. In *Creating Writers through 6-Trait Writing Assessment and Instruction* (4th ed., pp. 1-15). Boston: Pearson Allyn and Bacon.

Week Four: Writing Processes

Ray, K. W., & Laminack, L. L. (2001). Understanding the Essential Characteristics of the Writing Workshop. In *The Writing Workshop: Working Through the Hard Parts (and They're All Hard Parts)* (pp. xv, 278 p.). Urbana, Ill.: National Council of Teachers of English. Available:
<http://www.ncte.org/store/books/bestsellers/105790.htm>

Week Five: Conferring

Atwell, N. (1998). Responding to Writers and Writing. In *In the Middle: New Understandings about Writing, Reading, and Learning* (2nd ed., pp. 217-261). Portsmouth, NH: Boynton/Cook.

Week Six: Revision

Spandel, V. (2005). Unlocking the Doors to Revision. In *Creating Writers through 6-Trait Writing Assessment and Instruction* (4th ed., pp. 164-208). Boston: Pearson Allyn and Bacon.

Week Seven: Conventions

Routman, R. (1994). Integrating Spelling into the Reading-Writing Classroom. In *Invitations: Changing as Teachers and Learners, K-12* (Updated, expanded, and rev. resources and Blue pages. ed., pp. 235-262). Portsmouth, NH: Heinemann.

Routman, R. (1994). Appendix J: Communicating with Parents. In *Invitations: Changing as Teachers and Learners, K-12* (2nd ed., pp. 198b-203b). Portsmouth, NH: Heinemann.

Week Eight: Multiliteracies

Knobel, M., & Lankshear, C. (2006). Profiles and Perspectives: Discussing New Literacies. *Language Arts*, 84(1), 78-86.

Week Ten: Genre Study – Fiction and Poetry

Atwell, N. (1998). Hanging with Big Sis: Fiction. In *In the Middle: New Understandings about Writing, Reading, and Learning* (2nd ed., pp. 393-414). Portsmouth, NH: Boynton/Cook.

Kirby, D., & Liner, T. (1981). Writing Poetry. In *Inside Out: Developmental Strategies for Teaching Writing* (pp. 183-202). Montclair, NJ: Boynton/Cook Publishers.

Week Eleven: Genre Study – Non-Fiction

Putz, M. (2006). Getting Acquainted: The Project, The Author, The Guide. In *A Teacher's Guide to the Multigenre Research Project: Everything You Need to Get Started* (pp. 1-15): Heinemann. Available: <http://books.heinemann.com/products/EO0785.aspx>

Week Twelve: Assessment (Formative and Summative)

Spandel, V. (2005). Creating Assessment to Match the Vision. In *Creating Writers through 6-Trait Writing Assessment and Instruction* (4th ed., pp. 16-39). Boston: Pearson Allyn and Bacon.

Graves, D. H. (1994). Experimenting with Portfolios. In *A Fresh Look at Writing* (pp. 171-187). Portsmouth, N.H.: Heinemann.

Michigan Department of Education. (2005). Grade Level Content Expectations. from http://michigan.gov/mde/0,1607,7-140-28753_33232---,00.html

Michigan Department of Education. (2006). Grade Level Content Expectations: Technology. from http://www.michigan.gov/mde/0,1607,7-140-28753_33232_37328---,00.html

Week Thirteen: Assessment (Standardized)

Northwest Regional Educational Laboratory. (2005). Assessment. from <http://www.nwrel.org/assessment/>

Gere, A. R., Christenbury, L., & Sassi, K. (2005). Contexts: What to Expect When You're Expecting to Write. In *Writing on Demand: Best Practices and Strategies for Success* (pp. 137-160.). Portsmouth, NH: Heinemann. Available: <http://books.heinemann.com/products/EO0728.aspx>

Wilson, M. (2006). Introduction: When Best Practice and Our Deepest Convictions Are at Odds In *Rethinking Rubrics in Writing Assessment* (pp. xix-xxiv). Portsmouth, NH: Heinemann. Available: <http://books.heinemann.com/products/EO0856.aspx>

Wilson, M. (2006). My Trouble With Rubrics. In *Rethinking Rubrics in Writing Assessment* (pp. 1-9). Portsmouth, NH: Heinemann. Available: <http://books.heinemann.com/products/EO0856.aspx>

Week Fourteen: Examining Educational Contexts for Writing Instruction

National Commission on Writing in America's Schools and Colleges. (2003). The Neglected "R": The Need for a Writing Revolution. Available: www.writingcommission.org/prod_downloads/writingcom/neglectedr.pdf

Grahm, S., & Perin, D. (2007). *Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools – A Report to Carnegie Corporation of New York*. Washington D.C.: Alliance for Excellent Education. Available: <http://www.all4ed.org/publications/WritingNext/index.html>

Week Fifteen: Designing a Writing Curriculum

Ray, K. W. (2004). Why Cauley Writes Well: A Close Look at What a Difference Good Teaching Can Make. *Language Arts*, 82(2), 100-9.