ENG 410

English 410-410G #500
Fall 2008
Tuesday, 5:00-7:45
CH 104

THEORY AND PRACTICE IN WRITING INSTRUCTION
(Formerly
THEORIES OF RHETORIC AND COMPOSITION)

Catalog Description: Study of relevant theories of composition and how those theories can be used to guide writing instruction. (Formerly: Classical and contemporary theories of rhetoric and composition with emphasis on application of the theories to writing and to the teaching of writing.)

Note: This course attempts to be KERA friendly. It emphasizes a variety of approaches to the teaching of writing. If you become interested in a more thorough discussion of rhetorical theory, I recommend an additional course, English 412, the History of Rhetoric.

Instructor: Dr. John Hagaman
109F CH
Hours: MW—2:00-3:00 pm; TR-9:30 to 11 am, and by appointment
Phone: X 5760

REQUIRED TEXTS
--Ralph Fletcher. A Writer’s Notebook. Avon

[For graduate students. Select either text below—see me for a “loaner” copy—or select any two composition/rhetoric texts from the Masters Degree Reading Contract:
--T.R. Johnson. Teaching Composition (2008)

Please pace yourself to have the graduate text(s) finished by November 18 along with accompanying teaching notes (see below).

“In compliance with university policy, students with disabilities
who require academic and/or auxiliary accommodations must contact the Office for Student Disability Services in DUC A-200, the Student Success Center. Phone 745-5004. Please do not request accommodations directly from your professor or instructor without a letter of accommodation from the Office for Student Disability Services.” October 14 is the last day to drop a full semester course with a “W” grade.

OVERVIEW
English 410 is divided into three components:

THE TEACHER AS WRITER
The best way to understand the process of writing is to experience it yourself. In 410, you'll keep working folders of your writing and construct either a 4th, 7th, or 12th grade writing portfolio similar to the one required by the state during the '08/'09 school year. You'll share your working folder pieces in small groups and on Blackboard, and some of your finished pieces with the whole class. Several opportunities will be provided for open response and on-demand writing since the latter is equally weighted with the portfolio.

THE TEACHER AS INFORMED PROFESSIONAL
A second way of understanding writing is to read current literature about it. The required texts are all highly regarded, and a system of teaching notes should help you get the most from them.

THE TEACHER AS PRACTITIONER OF SOUND THEORY
A third way of understanding our subject is to teach it. You'll be in charge of a portion of our class one evening and, later, present the results of your standards-based unit of study project. In addition, you will visit Bowling Green High School to participate in three one-on-one tutoring sessions.

Further details, including the grading system, are described below. The course grade is determined by both points and letter grades. You can receive points by simply turning in certain assignments on time; the remaining points are based on graded assignments. Please review the attached record-keeping sheet to keep track of your progress. You might want to fill in your own copy.

WRITING
Please keep a working folder of writing for the first four weeks as you read Ralph Fletcher's What a Writer Needs and the
assigned sections of Inside/Out. Both texts suggest many writing options; during this portion of the course, there are no assigned subjects or forms: write about subjects that matter to you and you can make relevant to readers. Bring copies each week for sharing in small groups. During the following eight weeks, you’ll have time to assemble a 4th, 7th, or 12th grade writing portfolio, which will eventually consist of pieces approximately three-to-four typed pages each, due in final form on November 25 along with an On-Demand essay of your choice.

Note: You’ll grow as a writer far more if you attempt NEW pieces of writing rather than recycle previously written ones. Please feel comfortable sharing in progress—even incomplete—drafts; challenge yourself to experiment and try new subjects and styles. In fact, I encourage you to use multigenres within the same piece and to make use of technology in your writing by making it multi-modal.

Consider embedding appropriate graphics—photos, video clips, sound bites—so your writing is digitally as well as textually produced. Our students live in a technological age; their writing—as well as ours—should reflect this reality.

READING—TEACHING NOTES
As you read the Fletcher texts, Kirby/Liner, and Adolescent Literacy, please keep Teaching Notes. The Notes have a two-fold purpose: to (1) promote careful and thoughtful reading, and (2) create a set of reflections that will be useful resources when you start teaching.

More specifically, select any ten of the eleven weekly teaching notes to complete. They are similar to a written dialog and might include mention of such things as
--what’s new or surprising to you in the reading,
--what you have learned,
--additional information you’d like to know about ideas expressed in the texts,
--what you agree or disagree with,
--what questions or reservations you have about the information you read, and
--how you might apply ideas to a class of your own.

Note: AVOID simply summarizing your reading or making this busy work. I am interested in your thoughtful reaction/response to course readings and expect to see the pronoun “I” used. Let your voice come through. I realize that you can’t react to everything you read: select the points YOU believe are central and have energy for you. Make sure you write a reflection on
EACH text assigned for a given week even though each reflection on individual texts may not be equal in length.

Finally, give the notes your best thinking, and observe the conventions of standard, edited American English. Your prose doesn’t need to resemble polished literary works, but it should be correctly written.

Notes are due at the start of class. PLEASE KEEP THEM IN A POCKET FOLDER. They should be approximately two TYPED PAGES in length each week (graduate students will most likely need longer notes because of the additional texts). Please, please turn in assigned Teaching Notes on the dates assigned to receive credit. Date and number each set or they become a record keeping nightmare for both of us.

CLASS “LEADERSHIP”
Please sign up in pairs to orchestrate an hour portion of one of our classes, focused on the subject that our syllabus indicates for the class you selected. You and your partner will need to meet outside of class to plan your session so that both are equally involved—and so that the class is meaningfully engaged, not just passive listeners. Be creative and use best practice to create a meaningful session. The secret is to involve us with activities, analysis, and discussion of the key issues about which you are passionate.

Supplemental resources to help you prepare may be found at www.learner.org under the heading “Developing Writing.” The site contains free videos you can view. One group is classified as “Writing in the Middle”: Creating a Community of Writers; Making Writing Meaningful; Teaching Poetry; Teaching Persuasive Writing; Teaching Multi-genre Writing; Responding to Writing: Teacher to Student; Responding to Writing: Peer to Peer; and Teaching the Power of Revision;

Another group of videos is titled “English Composition: Writing for an Audience”: School Writing/Real World; Finding Something to Say; Description; Reading as a Writer; Narrative Writing; Voice; Process Analysis; Revision; Writing Under Pressure; Freewriting/Generating Writing; Computers; Organizing Devices; Comparison/Contrast; Peer Feedback; Definition; Collaborative Writing; Persuasion; Reading as a Thinker; Argument; Quotations/Citations; Research; Editing: Sentences; Critical Thinking; Editing: Word Usage; Writing Across the Disciplines; and Editing: Mechanics

A third group is listed as “Developing Writing”: First
And a fourth group concerns teaching writing in grades 3-5.

STANDARDS-BASED UNIT OF STUDY
A standards-based unit of study project gives you a chance to read further in an area of teaching writing that is of special interest to you and to create a three to four week standards-based unit of study that you may be able to implement one day. Frequently, units are longer than three weeks; if this is true for yours, give an overview of the whole and then focus on a three-week section of it.

Your unit might follow-up a writing-related subject or issue we’ve discussed in class or it could be brand new. Usually the unit focuses on an essential question and addresses a manageable number of content standards to identify what students should know and master at the end of the unit. For us, its value is the way it integrates writing with the learning of content, including writing to learn, writing to demonstrate learning, and writing for publication. Once you have your question, you can plan readings that will address it and integrate writing and critical thinking. Our Writing Project library is extensive and will serve as a useful resource. We’ll begin discussion of the unit in early October and by early November, you should know your focus and be underway. On December 2 and 9, you’ll present a summary of your unit in class.

I’m LESS concerned with a specific lesson plan format and a set number of standards and MORE concerned with the thinking behind your unit, especially as writing acts as an effective tool for learning, demonstrating that learning, and publishing it. The unit should be about eight to ten pages.

GRADES
.Ten Teaching Notes (over Fletcher, Kirby/Liner, and Adolescent Literacy) 200 pts
(10 notes @ 20 points apiece; thoughtfulness, honesty, and observance of basic writing skills count)
.In class On-Demand and Open Response writing 100 pts
.Three tutoring sessions at Bowling Green HS (Submit a paragraph reflection after each visit, identifying the teacher whose student you tutored, date, what you and the student did, and your reaction to the session.) 100 pts
Four working folder drafts (@ 25 points apiece) 100 pts
Four portfolio drafts (reflective, personal expressive, literary, and transactive) 100 pts
"Publishable" portfolio with On-Demand essay 150 pts
Standards-based unit of study project and class presentation 150 pts
Pair leadership of class 100 pts
TOTAL 1000 pts

ATTENDANCE
Attendance is crucial in a course meeting once a week and focusing on discussion and writing workshops. For work to be credited, you need to be present in class and turn it in when assigned. (Exception: illness verified by a physician and other mutually agreed upon emergencies.) In accordance with our common 100/300 writing course policy, absence in more than 10% of classes means your final grade will be lowered 5% (50 points) for each additional absence. (That is, a second week’s—and subsequent—absence lowers your grade by 50 points each.)

TENTATIVE SCHEDULE
(Texts: K/L=Kirby/Liner; AL=Adolescent Literature)

August 26 Introduction to the course and to each other
On-Demand Writing #1

September 2 EFFECTIVE TEACHING and EFFECTIVE WRITING
THREE TYPES OF WRITING IN KY SCHOOLS
K/L=Chaps 1,9
AL=Chapters 1,3
--Teaching Notes #1 due
Wrtng: “Working folder” piece of choice,
Perhaps coming from our last class
(copies for response group sharing)

September 9 THE WRITING PROCESS and WRITING TECHNIQUES-1
K/L=Chapter 2
AL=Chapters 2,4
--Teaching Notes #2 due
Wrtng: “Working folder” piece of choice
September 16 WRITING ENVIRONMENT and WRITING TECHNIQUES-2
Rdng: Fletcher, Chaps 10-Final Thoughts:
"A Sense of Place," "A Playfulness with
Time," "Unforgettable Language," and "A
Significant Subject"
K/L=Chapter 3
AL=Chapters 12, 13
--Teaching Notes #3 due
Wrtng: "Working folder" piece of choice

September 23 I. WRITING TO LEARN--WRITERS' NOTEBOOKS
II.1.WRITING FOR PUBLICATION: PERSONAL
WRITING
Rdng: K/L=Chapters 4 and 5
AL=Interlude 4 and Chapter 11
Fletcher A Writer’s Notebook
--Teaching Notes #4 or Writer’s Notebook due
Wrtng: "Working folder" piece of choice

September 30 VOICE
STANDARDS-BASED UNITS OF STUDY
Rdng: K/L=Chapter 6
AL=Chapters 15, 16
--Teaching Notes #5 due
Wrtng: Portfolio piece—personal expressive
piece such as a memoir, personal narrative,
or personal essay

October 7 II.2. WRITING FOR PUBLICATION: LITERARY
WRITING WITH EMPHASIS ON POETRY
Rdng: K/L=Chapters 11 and 12
Fletcher Poetry Matters
AL=Chapters 5 and Interlude 3
--Teaching Notes #6 due
Wrtng: Portfolio piece—a literary piece:
Poem, short story, or script
(friendly reminder: one portfolio entry
should come from a content area other than
English/Language Arts)

October 14 AUDIENCES FOR WRITING
Rdng: K/L=Chapters 7 and 15
AL=Chapter 6 and 14, and Interlude 2
--Teaching Notes #7 due
In-class writing: On-Demand Writing #2

October 21 II.3. WRITING FOR PUBLICATION: TRANSACTIVE
WRITING
October 28 RESPONDING TO AND COACHING STUDENT WRITING
KY MARKER PAPERS MODELS
Rdng: K/L=Chapter 8
AL=Chapters 9, 19
--Teaching Notes #9 due
Wrtng: Portfolio piece—Transactive with analytical and/or technical focus

November 11 REVISION
II.4. WRITING FOR PUBLICATION: REFLECTIVE WRITING
Rdng: K/L=Chapter 10
AL=Chapter 8 and Interlude 1
--Teaching Notes #10 due
Wrtng: Reflective piece begun in class

November 18 III. WRITING TO DEMONSTRATE LEARNING—GRADING, EVALUATING, ASSESSING
Rdng: K/L=Chapter 14
AL=Chapters 17, 18
--Teaching Notes #11 due
Wrtng: Reflective piece

November 25 READING and ANALYSIS of PORTFOLIOS
Final Portfolios with On-Demand due
AL=Chapter 20 and Interlude 5

December 2 Standards-based Units PRESENTATIONS
Attendance required for full credit

December 9 Standards-based Units: PRESENTATIONS
Attendance required for full credit

RECORD OF POINTS EARNED
Date Notes (20 pts/each) Writing (25 pts/each) TOTALS
September 2
September 9
September 16
September 23
September 30
October 7
October 14
October 21
October 28
November 11
November 18
November 25
December 2 and 9
Portfolio and On-Demand Score (150 points): ______
In Class On-Demand and Open Response writing (100 pts):______
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PAIR LEADERSHIP of CLASS (100 pts) ______
STANDARDS-BASED UNIT OF STUDY (150pts) ______
TUTORING AT BOWLING GREEN HS (100 points) ______
GRAND TOTAL ** ______