

James Gray Memorial Pre-Convention Day

Crossing Boundaries to Create Spaces of Possibility

Sponsored by the California Writing Project

Thursday Pre-Convention February 9, 2012

"My aim is to make the writing classroom, like writing itself, a space of possibility."

-Joseph Harris, Director
Duke University Writing Program

Pre-Convention Registration Includes:



- Morning keynote workshop led by Joseph Harris, author of *Rewriting: How to Do Things With Texts*
- Three rounds of resource- and strategy-packed workshops for middle school, high school, and community college teachers led by CWP teacher leaders:
 - teaching the writing of the new Common Core Standards;
 - writing for college and career readiness;
 - tapping in to digital, multimodal writing and 21st Century literacies;
 - empowering all students to write analytically, academically, and engagingly;
 - writing for civic participation, social responsibility, and cultural relevance;
 - using formative and summative assessments to improve writing
 - making effective use of the *Framework for Success in Postsecondary Writing*
- A showcase and celebration of California's student winners of CWP's *I Write the Future* and the 2012 Scholastic/California Writing Awards
- Luncheon and morning and afternoon snacks



- A wealth of curriculum resources and instructional materials
- Time to browse and buy CWP publications and resources
- Available for purchase—*Rewriting* and Scholastic's *Best Teen Writing*

Cost:

\$125 for CATE members & \$165 for non-members

The Pre-Convention is included in Package A, or you can choose it as an "a la carte" option.

Refer to the CATE 2011 registration form or www.CATEweb.org for more information.

For information about REGISTRATION ONLY:

E-mail: cateregistrar2012@conlinwebdesign.com

Phone: 603-775-0496

To register online, link to hotel reservations, or view more information about CATE 2012 go to www.CATEweb.org.



California Writing Project, University of California, 2195 Hearst Avenue/Suite 101, Berkeley, CA 94720-1040
Tel: (510) 642-7877, Fax: (510) 642-6551, Website: www.californiawritingproject.org

Morning Keynote Workshop

Teaching a Metalanguage for Writing: Helping Students Think About What They are Doing as Writers

Joseph Harris, Associate Professor, Duke University & author of *Rewriting: How to Do Things with Text*

Breakout Sessions

Three Rounds, Three Choices (Listed in alpha order by presenter's last name)

Using Wikis to Engage Readers & Writers

Adela Arriaga, Academy of Arts and Science High School, San Francisco Unified School District; Director, Bay Area Writing Project

Moving from a paper and pen to digital format is easy when you establish purpose and audience for readers and writers. Come see how an independent reading program provides a showcase for writing about and reading all kinds of books. Wikis can create an on-line venue for reading and writing about books, responding to other readers about books, and publishing informal reviews of books. This on-line community generates interest in that thing most of my 9th graders say they find "a waste of time" at the beginning of the year, and "my favorite thing to do" by the end of the school year---reading.

Using Text Sets as Lenses Through Which to Analyze Significance & Multiple Perspectives

Heidi Bowton, Dorsey High School, Los Angeles Unified School District, Teacher Consultant, UCLA Writing Project

Using a group of purposefully chosen texts and essays can not only help students develop perspective as readers and writers, the process can also reveal the choices available to students who are learning to become part of a larger analytical, academic, thematic discussion. Participants in this workshop will collectively make sense of and create personal significance from an historical event. To do this, we will analyze four texts from different genres, time periods, and personal perspectives centered on an incident involving a young man from another era. The session will include reading strategies to access multiple texts, suggestions for student informal and formal writing, strategies for rigorous classroom discussion, and a discussion of how to build text sets for your students. Students can learn to mine texts for significance and perspective as they learn to develop their claims and examples in ways that make their own perspectives compelling.

You Can Go Your Own Way: College Readiness as a Realistic Goal in the High School Classroom

Marty Brandt, Independence High School, East Side Union School District; Teacher Consultant, San Jose Area Writing Project

What will our students have learned about writing by the time they finish high school? And what will we have done to make them truly college-ready? Informed by CWP's statewide program, Improving Students' Analytical Writing (ISAW), this workshop will examine prompts from the SAT and the writing placement tests for UC and CSU, providing strategies for using such prompts to promote higher-level thinking in the high school English classroom.

Name It & Claim It

Matthew Brown, Santa Clarita Christian School; Co-Director, Cal State Northridge Writing Project

When your students make a claim, especially in response to a text they have read, does it amount to little more than "I agree" or "I disagree?" Even if you can get them to support their claim with

examples, do those examples really help defend the claim? But, evidence is not enough; students need to use clear reasoning to support their claims. Building off the work of George Hillocks, this workshop will examine engaging ways to help students do just that by providing hands-on lessons that will help you and your students know how to not only make claims based on simple facts but also defend more complex concepts.

Using Culturally Relevant Teaching Strategies to Improve Students' Analytical Writing, Critical Reading, & Language Use

Marlene Carter, Dorsey High School, Los Angeles Unified School District; Associate Director, UCLA Writing Project

How can you help students understand that an important aspect of analytical writing and critical reading is paying attention to language, the language choices made by the authors of the texts they are reading, as well as the language choices they make in their own writing? One way is to make language itself the focus of the analytical work and use culturally relevant texts to do so. This workshop will focus on strategies and texts that help students develop a deeper understanding of language use. Using texts that I use with my students—essays by James Baldwin, Sojourner Truth, and Enrique Lopez—we'll examine how to teach students to: 1) value the languages fellow students bring to school (including Spanish, African American vernacular, and many others); 2) help students see the benefits of being bilingual and bi-dialectal; 3) use sentence frames/templates to help students learn to use academic language in their essays; and 4) explore ways to adapt these strategies for texts you use or could use with your students.

Inquiry & Genre in the Digital Age

Tom Fox, CSU Chico; Northern California Writing Project; Field Director, National Writing Project

This workshop will examine an assignment sequence and related student work in a first-year college composition course. Students engage in deep inquiry into a single topic of their choice, then "do something about it." In class we examine a variety of digital genres as means of "doing something": public service announcements, TED talks, Ignite Talk videos, games, graphics of all kinds. Then students propose a final project, choose a genre, and say why. Participants in the workshop will examine student work, critique the assignment sequence, and work together on making writing instruction relevant to students' lives inside and outside the university.

Beyond Word Processing: Writing with Style in the Facebook Era

Liz Harrington, Jefferson Middle School, San Gabriel Unified School District; Teacher Consultant, UCI Writing Project

Our students are already creating, composing, and publishing online. As teachers, it is incumbent on us to ensure that they do so with style and clarity, especially since the Common Core Standards emphasize the importance of digital composition rather than simple word processing. In this session, participants will learn how to use such digital tools as blogs, threaded discussions, and podcasts to enrich the teaching of writing.

Boosting The Literacy Abilities of Long-Term English Learners: The Place of Choice, Enjoyment, & a Full Repertoire of Teaching Strategies

Norma Mota-Altman, Associate Director, UCLA Writing Project

What happens when students are given choices, exposed to various reading and writing strategies, and asked to be involved in improving their reading abilities? Can student choice really improve lexile scores? Listen, and see what happened when 10th grade students in a reading intervention class learned to "like" reading by writing, by studying genres, and by having a voice in what happened in their classroom.

Summary is All About the Purpose: It's Not Just for Stand-alone Writing

Brooke Nicolls, Grant Union High School, Twin Rivers Unified School District; Co-Director, Area 3 Writing Project

Summary is such a common and seemingly easy task for students. After all, they have been asked to summarize since they entered grade school. Yet, if it's so common and easy, how is it that students often write summaries that are incomplete, full of insignificant details, or lack the most important ideas from the text? How is it that when asked to write an essay based upon a text, students often ignore the need for summary of the author's key ideas? These and other questions have started me on a journey of inquiry. What I've learned is that summary for the sake of highlighting the author's key ideas is not the same as recapitulation, through which writers summarize to advance their own ideas in an essay. Students need to be taught this distinction and be given opportunities to practice. Summary is a strategy, not a genre by itself, and its use and effectiveness is dependent upon the task assigned. In this workshop we will read information about summary, write a bit, and discuss what we discover for ourselves as we work with the idea of summary.

Opening Doors to Cross Thresholds: Making & Writing About Meaning

Rae Owens, Assistant Director, UC Merced Writing Project

Do you have difficulty getting struggling readers/writers or English Learners to understand or focus on the big ideas of a text? Do they struggle with identifying or choosing appropriate support? This workshop utilizes a scaffolding approach to meet students at their skill level and move them along a continuum to approach mastery in areas of critical reading and analytical writing. As you actively participate in this scaffolding process, you will gain an experiential understanding of this approach.

Written, Directed, & Produced by Students: Risk, Ownership, & Multimodal Composition

Rochelle Ramay, Corning Union High School, Corning Union High School District; Northern California Writing Project and Peter Kittle, CSU Chico; Director, Northern California Writing Project

Unlike the many naysayers who complain that kids today can't write, we believe our students are competent writers. However, they are too often limited by the bounds imposed by traditional text-centric school genres with artificial audiences and purposes. Enter the multimodal composition. Like the digital story, which uses sound, image, video, and voice to create a compelling narrative, multimodal compositions use these same affordances to craft an argument for public viewing. The public nature of these compositions requires students to carefully rethink issues of audience and purpose, bringing into close focus the craft necessary to engage an audience and compel them to consider the ideas on display. Such public exposure is risky, inspiring emotions ranging from terror to exhilaration, but resulting in ownership unlike any we have seen with other writing assignments. In this workshop, participants will learn how to design and implement multimodal composition assignments that support student inquiry and literacy while meeting curricular expectations. No computer confidence required (no, we didn't mean to write "competence" there); we will eschew all bewildering geek jargon, we promise.

Graffiti Art as a Gateway to the Analysis of Literature

Jason Torres-Rangel, UCLA Community School, Los Angeles Unified School District; Teacher Consultant, UCLA Writing Project

In this workshop we will model a protocol to analyze pieces by infamous graffiti artist, Banksy, and delve into discussions of capitalism, militarization, global warming, celebrity, racism, sexism, and the state of contemporary society. We will explore how to use this same protocol to analyze literature, social studies texts, and more. This workshop is recommended for those who get excited about curriculum that is social justice oriented, liberatory, and student-centered. All disciplines welcome, grades 8 and up.