



Eastern Illinois Writing Project Spring 2014 Newsletter

The Eastern Illinois Writing Project
<http://castle.eiu.edu/~easternnwp/>

Save the Date! Sixth Annual Institute Day October 17, 2014

This fall, teachers will gather in the Doudna Fine Arts Center on the campus of Eastern Illinois University to attend the Eastern Illinois Writing Project and The Teaching with Primary Source Project at EIU Institute Day. This free Institute Day runs from 8:30 a.m. -1:30 p.m. and includes teacher-driven presentations and workshops that allow both attendees and presenters to share effective ideas and confer with one another, emphasizing our belief that the best teachers of teachers are other teachers. Participants may earn up to 5 Continuing Professional Development Units (CPDUs) toward teacher certification renewal. Students are welcome to attend, as well!

The 2014 Institute Day will focus on collaborative reading and writing in multiple disciplines, including math, science, history, social studies, and technical subjects. Teachers from across disciplines and grade levels will share their teaching ideas in multiple break-out sessions, maintaining a teachers teaching teachers model to creatively meet the Common Core Standards.

To highlight this interdisciplinarity across grade levels, we are also pleased to announce our keynote speaker: Nancy Steineke! Nancy Steineke is a 25-year veteran of the teaching profession and works with Dr. Harvey Daniels each summer at the Walloon Institute, offering seminars for teachers, administrators, parent leaders, and their families. She has witnessed firsthand the potential of collaborative, performance-based learning in extending knowledge and shares some of her expertise in multiple books, including *Assessment Alive!, Mini-Lessons for Literature Circles* (co-written with Harvey Daniels), *Content-Area Writing: Every Teacher's Guide* (with Harvey Daniels and Steve Zemelman), and *Reading and Writing Together: Collaborative Literacy in Action*.

During the 2014 Institute Day, Ms. Steineke will be talking about "Conquering the

Standards: Using Nonfiction for Reading, Writing, Arguing, and Collaboration.” Her keynote will help teachers improve students’ skills in Common Core areas such as the following:

- Close reading
- Reading complex text
- Participating in effective collaborative discussions
- Integrating & evaluating content presented in diverse formats
- Developing arguments that reflect valid reasoning and evidence

Her address will explore nonfiction reading and writing, multi-genre text sets, and structured argumentation to address these skills.

Martinsville Schools Professional Development Winter 2013/Spring 2014

The Eastern Illinois Writing Project is continuing its work in the Martinsville Schools this spring, with support from our inservice coordinators, Denise Reid and Audrey Edwards, and input from great teachers like you. On December 6, Mary St. Clair and Rebecca Lawson led workshops focused on cross-curricular teaching and learning. On January 17, Misty Mapes and Al Church led workshops entitled “Using Moodle to Meet the Common Core State Standards.” On March 21, Dawn Paulson and Dana Stodden talked about “Using Writing to Understand Informational Texts.” We have one more workshop this spring, as well. On May 9, Kristin Runyon and Keri Buscher will talk about “Using Primary Sources to Examine Issues.” The following highlights some of the lessons learned in these sessions:

What is Cross-Curricular Teaching?

- Conscious effort to connect teaching and learning across disciplines
- Utilizes a central theme, issue, problem, process, topic, experience, etc.
- Centered on a theme or unit (or a project)
- Cooperative educational effort that seeks to connect students to subject matter through multiple perspectives to enable them to see the real-life connections among different subject areas
- An opportunity for Differentiated Instruction



What is Cross-Curricular Learning?

- It is students seeing how multiple classes, skills, and information connect together... The BIG picture
- It is an opportunity for students to learn using their strengths to show mastery...It can be FUN
- It is learning about something as a “whole experience”—not broken up by subject areas or kind of lesson



The Benefits and Concerns Associated with Cross-Curricular Teaching

- *Highly motivational *Extra Planning
- *Connects subject areas *Coordination of topics
- *Fosters team spirit *Alignment
- *Decreases isolated skill teaching *Meeting CCSS
- *Develops thinking and problem-solving skills *Assessment
- *Balance of subjects
- *Number of areas involved

Suggestions for Success:

- Start small
 - Current research recommends that cross-curricular projects that involve 2-4 subject areas seem to be the most successful—more than that make things too confusing
 - Two to three subjects are also fine
 - Remember your goals
- Keep things simple and plan
- Utilize your strength
- Encourage Differentiated Instruction
- Do what works for you

Sample projects:



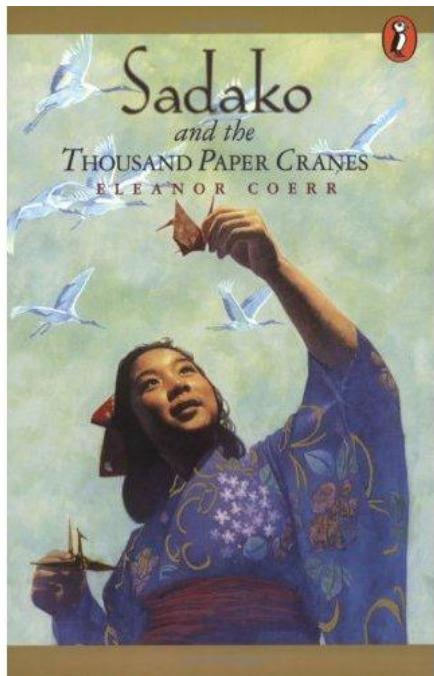
Holocaust Unit

- Heroes Among Us
- Holocaust Literature Unit Final Projects
- Integrate fine arts
- Children's Story Project
- Discipline-specific resumes
- Fishin' Pals Project
- English and History Research Project
- My Life as a Bug
- Origami Project

**Creative Writing Haiku Project
with Origami, Sadako Story and
History Unit**



Mary St. Clair



Overview:

Elementary students will read the book *Sadako*, by Eleanor Coerr. In History/Social Studies, we will be discussing World War II and our involvement, including the dropping of the bomb. We will also learn to make a paper crane like Sadako did in the book. We will then discuss Haikus and learn to write one. Later in art we will letter and illustrate our Haiku with sumi paint and water colors.

Common Core Standards and State Learning Standards:

K-12 R.7 CC.K-12.R.R.7 Integration of Knowledge and Ideas: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

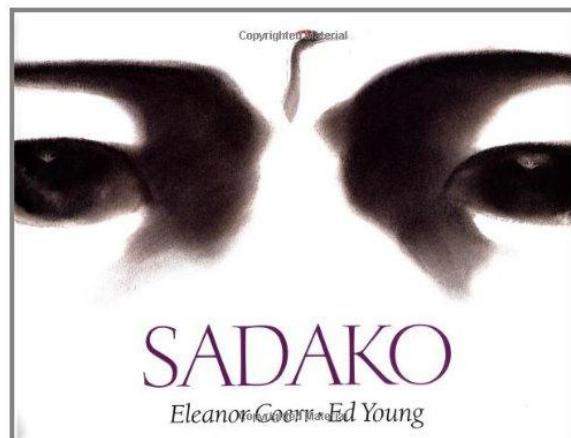
5 R.L 5 CC.5.R.L.5 Craft and Structure:
Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

26.A.2e Visual Arts: Describe the relationships among media, tools/technology and processes.

26.B.2d Visual Arts: Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places and times.

16.A.2a Read historical stories and determine events which influenced their writing.



Scope:

I will be teaching this unit at the same time that the students are studying World War II in history. I usually allow the classroom teacher to provide the background information for this unit as they have the history books and the context knowledge to teach the subject. Sometimes they choose to read *Sadako* to the kids and sometimes I read it. We discuss it and it depends on how the week is going for all of us. I always teach the origami crane though and encourage the students to make the garland of cranes.

Materials:

- The book *Sadako*, by: Eleanor Coerr
- origami paper
- lined paper and pencils
- watercolor paper
- sumi brushes
- sumi or India ink
- water color supplies

Lesson Activity:

Read the book, *SADAKO*, by Eleanor Coerr. Discuss the book briefly and our involvement in WW II, unless the history teacher will be doing this during class. We must address this topic sensitively as students at this age have trouble with understanding things that aren't always black and white. We need to show respect to our WWII vets, while also telling that sometimes during war things happen that aren't fair and innocent people get hurt. It is important for all sides to pray for peace.

Next we will make our own paper crane like the one that Sadako made in the story. Explain that the crane is a symbol for peace and good fortune in Japan and they believe that if one makes 1,000 of these cranes that a wish will come true. I use a large piece of paper and pin it to my board with a magnet while students use a small piece of origami paper. I project the instructions up on my smart board so that they can see the pictures of the folds, while at the same time seeing my large one folding. When complete I explain how they may interlock the cranes to create the "garland" or a chandelier type hanging sculpture. I have had students make these and hang them from the ceiling, one even created from all recycled candy wrappers, magazines, etc. VERY COOL!!!!

week we will talk about Japanese writing forms and other art. I pass out lined paper and pencils and we talk about haikus. I ask if anyone knows what a haiku is. I explain that it is a special kind of poem. We discuss that not all poems have to rhyme and how sometimes when we force it to rhyme it sounds silly. This poem doesn't rhyme, but has a rhythm to it. I ask if anyone knows what a syllable is. I show on the board the pattern and we work one out together. We pick a theme and talk about the title. Then we make the first line. We clap out the syllables together softly. I encourage them to tap out the rhythm for each of their haikus as they write. We finish the first one together. I explain about a haiku usually being about nature, and having lots of descriptive words so that we feel the author's emotions. Students begin to write their own haikus. Once completely finished students will draw them on watercolor paper and I finish with a unit on sumi techniques.

Assessment:

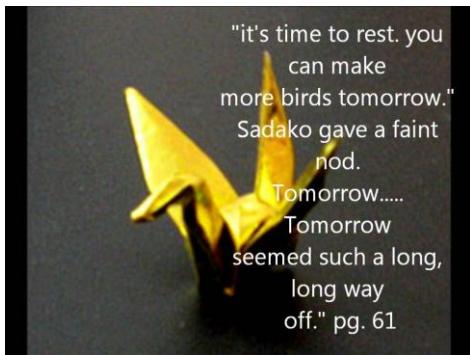
Students will be able to complete a Haiku and decorate it with sumi techniques.

Extensions:

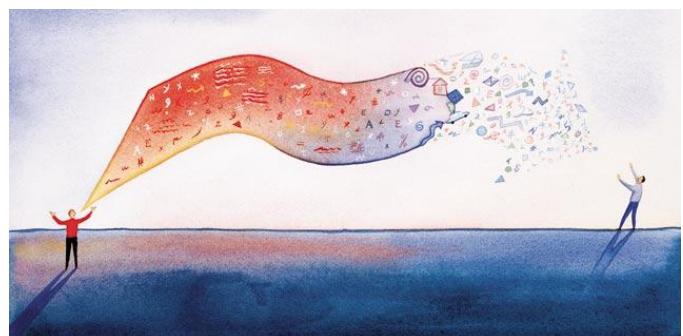
Often times I teach this during the social studies unit on WWII and the classroom teachers enjoy reading the book in reading class to link that to the social studies unit. I then do the cranes and illustrate the Haikus that the students wrote in English class. The classroom teachers enjoy letting me take the art end of things and we display the finished project at learning fair.

References: Coerr, E. (1993). *Sadako*. New York: G.P. Putnam's Sons.

After completing the origami project next

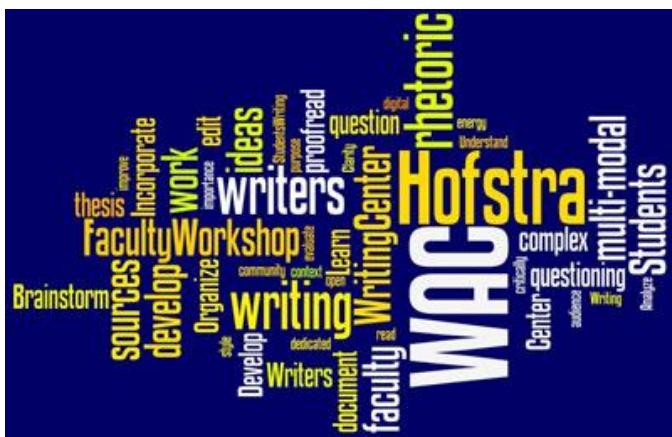


The Graduate Certificate in the Teaching of Writing at EIU



Design of the Series:

Sessions will be conducted by practicing teachers who have taken part in EIWP Summer Institutes. Each session will include demonstrations of strategies, participant writing, and time to brainstorm applications to various grade levels/content areas/topics. Sessions will include discussion of a professional book about the teaching of writing. (Each participant will receive a copy.) Participants will receive one CPDU per contact hour.



This certificate is available to any already certified teacher across the curriculum and grade levels, and builds on the work completed during the EIWP Summer Institute. To meet the requirements for the certificate you must complete only 18 hours of graduate work in the Teaching of Writing. The only six hours required for this certificate are those earned during the summer institute, ENG 5585.

This certificate (which appears on transcripts) professionally recognizes the accomplishment of completing 18 hours in the teaching of writing.

These courses that you complete can also be applied toward an MA in English or other discipline. The following outlines the current requirements for the graduate certificate:

All students must complete the following **six-credit** course:

- ENG 5585 Writing Project for K-12 Teachers**

Students should choose at least **four** of the following **three-credit** courses:

- ENG 4760 Studies in Professional Writing*
 - ENG 4801 Integrating the English Language Arts

- ENG 4906 Problems in the Teaching of English*
- ENG 5007 Composition Theory and Pedagogy
- ENG 5011 Studies in Composition and Rhetoric*
- ENG 5091 Studies in Language, Linguistics, and Literacy*

*These courses may be repeated.

** Students must complete one year of teaching before applying for English 5585.

Good News

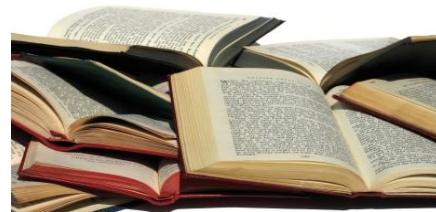
NWP SEED Grant Approved

We are pleased to inform you that the Eastern Illinois Writing Project has been awarded \$20,000 of federal funds over two years for your site's 2014-2016 SEED Teacher Leadership Development Grant proposal. The purpose of this grant is to expand and develop teacher leadership to improve the teaching of writing and learning in the nation's schools. The goal of this funding is to provide new learning opportunities for a minimum of 20 teacher leaders in your service area over the course of the two-year grant. These teacher leaders can be both new fellows and existing teacher leaders participating in programs that expand their capacities and support their effectiveness.

Two-Year Granting Process

The full period of performance is [May 1, 2014](#) through [August 31, 2016](#). The grant is split into two parts, with the first \$10,000 available in May 2014. The National Writing Project will fund the first \$10,000 this spring. The second \$10,000 will be available in May 2015, pending approval of a 2015-16 Continuing Association Form and all normal annual site reporting, plus grant-

specific reporting as required, including an approved budget for the second half of the funds in NWP's budget system and a mid-grant program report. The second \$10,000 is also contingent upon continued funding from the U.S. Department of Education for the second year of NWP's SEED funding. The second half of the funds may not be used before [May 1, 2015](#). However, any amount of the first half of the funds may be reserved and carried forward beyond [May 1, 2015](#). This grant will support our Summer Institutes in 2015 and 2016, our Institute Days in 2014 and 2015, and a possible Middle School Creative Writing Camp!



Books Worth Reading

Sarah's Key by Tatiana de Rosnay

Paris, July 1942: Sarah, a ten year-old girl, is brutally arrested with her family by the French police in the Vel' d'Hiv' roundup, but not before she locks her younger brother in a cupboard in the family's apartment, thinking that she will be back within a few hours.

Paris, May 2002: On Vel' d'Hiv's 60th anniversary, journalist Julia Jarmond is asked to write an article about this black day in France's past. Through her contemporary investigation, she stumbles onto a trail of long-hidden family secrets that connect her to Sarah. Julia finds herself compelled to retrace the girl's ordeal, from that terrible term in the Vel d'Hiv', to the camps, and beyond. As she probes into Sarah's past, she begins to question her own place in France, and to reevaluate her marriage and her life.