

**George Mason University  
College of Education & Human Development/Graduate School of Education  
Secondary Teacher Education Program**

**EDCI 479, "Advanced Methods of Teaching English in the Secondary School"/Fall 2010**

**Key Information**

Instructor: Kristien Zenkov, PhD, Associate Professor  
Office/hours: Aquia Hall 355, Fairfax campus; hours by appointment  
Phone: 703.993.5413 (Office)/216.470.2384 (Mobile) Email: kzenkov@gmu.edu  
Mail: George Mason, College of Education and Human Development, MSN 4B3, Fairfax, VA 22030

**Class Meetings**

Tuesdays, 7:20-10:00 pm; Krug Hall, Room 7

Please note that due to the nature of this course, our class will not meet as a whole group for every scheduled class session. Individual and small group meetings, independent work times, and/or discussion online may be required.

**Catalog Description**

EDCI 479 is a continuation course in English methods, following EDCI 469/569. This course guides students in working effectively with national and local standards for teaching secondary English.

**Course Objectives**

This class will follow a critical-inquiry format, meaning that the readings, discussions, and assignments will be guided by a set of essential questions that are aimed at helping you think and re-think approaches to teaching language arts. The "critical" part of the inquiry refers to thinking about reading and writing as social, cultural, and political pursuits that go far beyond easily defined skill sets. As such, we will need to discuss and come to conclusions about how to address the complexity of teaching reading and writing to young adults who come from diverse backgrounds and who have diverse expectations of schooling.

While the first methods course focused on unit planning, language study, and writing process approaches, this course focuses more closely on the teaching of literature and the role of essay writing in teaching literature. This means that students will examine literary interpretation and essay rhetoric from both theoretical and practical perspectives. The essential questions for our inquiry (both graduate and undergraduate) are as follows:

1. What does it mean to interpret a literary text in middle or high school? How can English teachers invite and work with a variety of perspectives when shaping literary interpretation?
2. What is an essay? What role does essay writing play in helping students to interpret literature texts?
3. What other modes of writing (especially those related to digital technology) can foster and shape literary interpretation?
4. How can English teachers differentiate reading and writing instruction for students (a) with various aptitudes for reading and (b) in various stages of English language acquisition?

The above questions relate to the following NCTE/IRA Standards for the English/Language Arts:

- Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

- Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information)

The full list of NCTE/IRA standards can be found at <http://www.readwritethink.org/standards/>. Please note that the assignments you complete for this course will also relate to the Virginia Standards of Learning.

### **Course Overview and Format**

This course is designed to encompass a critical exploration and analysis of current developments in the teaching of secondary English with an emphasis on student-centered methods that encourage integrated study of the language arts. Pragmatic and theoretical aspects of language, literature, and composition instruction will be considered—especially as they apply to the selection of objectives, strategies, and materials for instruction and evaluation. Areas of study include reading and writing development, the writing process, the processes involved in reading literary texts, reader-response theories and research, oral language and listening skill development, as well as formative and summative techniques for assessing pupil progress. You should expect to experience a wide range of examples of successful methods that will challenge you and your future students to engage with a holistic educational process.

We will consider English language arts instruction within a broader perspective on literacy and literacy skills. We will study the nature of these skills with a focus on their diversity across students and subject matter content. What is literacy? What does it mean to be “literate”? What kinds of literacy experiences do students bring to our classrooms? How can English language arts teachers best support all students’ literacy learning? This course begins with several assumptions: 1) literacy—and, by extension, language arts learning—is a *process* that is inherently *social*; 2) literacy and language arts skills development are *not* benign processes, but have implications for how *individuals and groups are positioned* in society; 3) literacy and language arts are better thought of in the plural rather than the singular—there are many “literacies” and many “arts” with which we and our students engage.

We will repeatedly inquire about the types and features of literacies and texts schools use. We will use a “multiple literacies” or “multi-modal” lens on teaching in all content areas. That is, every interaction, assignment, textbook, tradebook, extracurricular activity, classroom arrangement, and building structure is a sort of “text” used in some “literacy.” In order to determine what is the best and most just English language arts teaching method, we must first look critically at the “texts” that students and teachers currently encounter and the “literacies” they presently use. With each student you teach, you should consider how your lesson allows them to connect their existing literacies with the language arts skills and content with which you know they must become proficient. That is, how can you use their personal and community literacies to engage them in a sanctioned language arts literacy?

Only if we attempt to live these learning processes in this course will you be able to use them eventually in your own teaching practices. Thus, for every activity in this course, you must act and study with multiple lenses—as a student, a teacher, and an advocate. Finally, you have a special responsibility as an English language arts teacher: research on high school dropouts consistently reveals that the number one predictor of student academic achievement and overall persistence in school settings is their appropriate literacy development. That is, if our students do not develop the core literacy and language arts skills that we too often assume they already have, they will neither find success nor remain in school. You must be the literacy leader in your classroom, your school, and your school’s community.

The format of the course will include conferences, activity demonstrations, small group discussions, mini-lectures with discussions, and group lesson plan presentations. Because you have much to learn from each other, and because teaching is often a collaborative effort, you will be working in groups quite often. This will give you a chance to bounce ideas off each other, to be exposed to a variety of perspectives (rather than only the professor's), and to support each other as you continue to hone your lesson-planning skills.

### **Instructor Introduction and Theoretical Framework**

I believe that the best English language arts teachers know themselves as literate people in the broadest sense. I will ask you also to know yourselves as professionals with a variety of literacies, including those of photographers, visual sociologists, and community constituents. Teachers and those who work with children and youth must be resilient individuals who are willing to take risks to let school literacies matter to themselves, their students, and the broader community. I will expect you to be your best, brightest, most thoughtful, and most creative selves. I intend that this course will be one you remember, and that you'll care passionately about the work we do here. I will have uncompromising professional standards for your behavior, participation, and openness. At the same time, I will do everything possible to ensure that you meet these standards. My hope is that we'll experience much intellectual camaraderie, engaging discussion, and laughter as we proceed. I encourage you to take risks and celebrate the risks taken by your colleagues.

I bring the perspectives of a veteran teacher and teacher educator, as well as the points of view of a community activist and artist. I approach all educational experiences with the goal of helping students to learn to be active, creative, "real world" members of a just society. It is important for us as educators to approach our teaching with a simultaneously critical and creative perspective: when we assess current teaching practices, we also begin to develop new ones. I offer an explicit critique of schooling: as a classroom teacher with more than fifteen years experience, an active scholar, and an advocate for children and youth and schools, playing a critical role is my right and responsibility. It is my hope that you will take on this same role. Perhaps most importantly to you, I have spent my school and university teaching career working across school and university settings with a wide range of children and youth, so I am confident that I'll be able to support you in this class. Finally, much as you as university students must be concerned with your own development and others' assessments of your class efforts, I am committed to my growth as a teacher and teacher educator. I will ask for your support in my research as I study your learning and your use of visual tools in your learning and teaching.

I'll ask you to think of the teaching strategies we use in class and that you plan for in your own classroom in three categories, which are framed by an assessment-driven, "backwards" design:

- 1) "Ways Out": What is the student's "way out" of the text or activity with which you are asking them to engage? That is, what artifacts and demonstrations will the student complete to exhibit her/his comprehension of the key ideas that they are encountering? How will you assess students' knowledge, skills, and attitudes? How will students demonstrate their retention of and relationship to the material?
- 2) "Ways In": What is the student's "way in" to this text or activity? That is, how are you approaching the student's natural interests in or motivations for this assignment? Think about how you might use the student's existing "literacies" to do this. What specific strategies will you use?
- 3) "Ways Through": What are students' "ways through" this text or activity? That is, what strategies and tools are you giving students to make sense of and understand the sources you're using with this assignment? How will students translate the material into their own terms?

### **GSE Syllabus Statements of Expectations**

The Graduate School of Education (GSE) expects that all students abide by the following:

- Students must activate their GMU email accounts to receive important University information, including messages related to this class.
- Students are expected to exhibit professional behavior and dispositions. See <http://cehd.gmu.edu/teacher/professional-disposition> for a listing of these dispositions.
- Students must follow the guidelines of the University Honor Code. See <http://academicintegrity.gmu.edu/honorcode/> for the full honor code.
- Students must agree to abide by the university policy for Responsible Use of Computing. See <http://universitypolicy.gmu.edu/1301gen.html> for more information.
- The University Catalog (<http://catalog.gmu.edu>) is the central resource for university policies affecting student, faculty, and staff conduct in university affairs.
- Students with disabilities who seek accommodations in a course must be registered with the GMU Office of Disability Services and inform the instructor, in writing, at the beginning of the semester. See <http://ods.gmu.edu/> or call 703-993-2474 to access the ODS.
- Other useful campus resources:
  - Writing Center: A114 Robinson Hall; (703) 993-1200; <http://writingcenter.gmu.edu>
  - University Libraries: "Ask a Librarian"; <http://library.gmu.edu/mudge/IM/IMRef.html>
  - Counseling and Psychological Services (CAPS): (703) 993-2380; <http://caps.gmu.edu>

### **Course Website**

I anticipate that our course website will include information and resources important to your successful completion of the course. These may include the course syllabus, an announcement page, a class discussion page, any presentations provided in class, assignment descriptions and rubrics, and a bibliography of course readings and web resources.

### **Emergency Notification**

The university utilizes a communication system to reach all students, faculty, and staff with emergency information (e.g., in case of severe weather). You can be sure that you are registered with the Mason Alert system by visiting <https://alert.gmu.edu>. An emergency poster can also be found in each Mason classroom. Information about Mason emergency response plans can be found at <http://www.gmu.edu/service/cert>.

### **Required Texts**

- Appleman, D. (2009). *Critical encounters in high school English: Teaching literary theory to adolescents* (2<sup>nd</sup> edition). New York: Teachers College Press.
- Fisher, D., Rothenberg, C. & Frey, N. (2007). *Language learners in the English classroom*. Urbana, IL: National Council of Teachers of English.
- Herrington, A., Hodgson, K. & Moran, C. (2009). *Teaching the new writing: Technology, change, and assessment in the 21<sup>st</sup>-century classroom*. New York: Teachers College Press.
- Holden, J. & Schmit, J. (2002). *Inquiry and the literary text: Constructing discussions in the English classroom*. Urbana, IL: National Council of Teachers of English.
- Zenkov, K. & Harmon, J. (2009). Picturing a writing process: Using photovoice to learn how to teach writing to urban youth. *Journal of Adolescent and Adult Literacy*, 52(7), 575-584.
- Two young adult literature selections of your choice (please see description in "Course Requirements"); we may also read *Anne Frank: The Diary of a Young Girl* by Anne Frank (Bantam Books) as a class choice of a young adult novel.

### **Materials**

In addition to the books required for this course, you will need access to a digital camera, a computer (with web, email, and printing privileges), and a variety of art and craft materials. As well, I would make the following recommendations:

- 1) Join the National Council of Teachers of English *now*: the resources to which you have access are generally incredible and the cost now is very reasonable for student members.
- 2) Purchase a subscription to *Rethinking Schools* magazine: this may be one of the best resources you will find that offers a broad and progressive perspective on schools and teaching (plus many teaching ideas).

### **Course Requirements**

#### ***General***

All assignments should be turned in on the due date indicated in the schedule below via both paper copy (in class) and email attachment (by midnight, whether or not you are in class that evening). All projects must be typed, in 11- or 12-point font, with one inch margins, double-spaced, in Times New Roman font. Writing quality (including mechanics, organization, and content) is figured into the overall points for each writing assignment, so please proofread carefully. Late papers and projects will not be accepted without penalty, excepting extraordinary circumstances. Please see me with questions and concerns about assignments, expectations, or class activities. I am happy to clarify and lend assistance on projects and assignments, but please come to me within a reasonable timeframe. I will be available for the 15 minutes following class, in my office by appointment, and by e-mail. I look forward to collaborating with each of you as you work toward your goals. Note: I reserve the right to add, alter, or omit any assignment as necessary during the course of the semester.

#### ***Attendance and Participation (26 points)***

By virtue of agreeing to work together in this course we instantly formed a new community. This community will be rooted in mutual respect and shared responsibility; these foundations translate into consistent and punctual attendance and active participation in all class activities. You are expected to be in class (or at your fieldwork site) every day on time and remain for the duration of the class. My goal is to develop a comfortable classroom community where risk-taking is encouraged; we can only grow through such open-heartedness. Your attendance, thoughtfulness, clarity, and active sharing of responsibility for our classroom community will affect your grade. You are expected to read and keep notes on material each day for class, complete assignments for each class day, and contribute as both a listener and speaker in all discussions. It is your responsibility to come to class with insights, questions, comments, concerns, artifacts, and images from the readings and your field experiences. Absences and tardies—in both our campus class sessions and your fieldwork experiences—will impact your grade. Two tardies are equal to one absence, and missing 30% or more of class or fieldwork sessions will result in automatic failure of the course. Each student is allowed one absence, no explanation required. For each session you are absent beyond this one session, two points will be deducted from your attendance and class participation points up to a total of 24 points. If you must be late to or miss a class or a scheduled fieldwork session, please contact me and/or your mentor teacher prior to class time; it's best to do so via my mobile phone (216.470.2384). Students are responsible for obtaining information given during class discussions despite attendance. Please turn off all mobile phones, computers, and pagers when you enter class or your fieldwork setting.

#### ***Field Experience and "Critical Incidents Reflections and Images" (CIRIs) (10 points)***

This course has a required field experience component, which provides an invaluable way to connect the course content to what is going on in actual high school and middle school classrooms, as well as promoting

critical self-reflection about the practice of teaching and the culture of schools. You will need to have fifteen contact hours in a classroom. You must provide your potential mentor teacher with the introductory letter included in this syllabus in Appendix C, have your mentor teacher complete the "Field Experience Approval" letter in Appendix D and submit this to me before you begin your field experience hours. You will also submit a signed form certifying that you completed your Field Experience in order to receive credit (Appendix A). You cannot earn a passing grade for the course if you do not complete your Field Experience. When you participate in your field experience, be sure to take general notes and notes on anything that relates to what we are discussing in our class. Then draft a "Critical Incident Reflection and Image" form (Appendix B) for five of the days on which you spend time in your fieldwork classroom, and submit and be ready to discuss this in our class. As a part of each CIRI you must include a related artifact and image. Please visit <http://cehd.gmu.edu/teacher/fieldexperience/> for instructions on how to sign up for your field experience. I may be able to assist you with identifying a suitable fieldwork site, at Metz Middle School (Manassas City), Osbourn Park High School (in Manassas), at Robinson Secondary School (Fairfax), or South Lakes High School (Reston).

### ***Young Adult Novels/Literature Selections (9 points)***

You will read two young novels or other examples of literature of your own choice for this course. You will read the first for our second week of class (our first conferences) and the second for our second to last week of class (our final conferences). These books should meet three criteria: 1) each must provide you and the rest of the members of our class with some insight into who the young adults with whom we will be working are; 2) each must be a book that you would consider using as a piece of literature in the classes we will teach; 3) each must be a book that the young adults with whom we work might choose on their own, as a book of interest. As well, I will ask you to use these books as lenses through which we will look to complete other assignments; for example, you might read the critically-acclaimed novel *Speak* and look through the lenses of the characters in this book to make sense of who youth are, how they learn and how we might teach, and to inform other assignments in this course. Be sure to bring the first novel you read to class every night throughout the semester.

### ***Interview of English Language Arts Teacher (7 points)***

Students will conduct a minimum 10-question, 20" interview with an English teacher in a school setting. Ideally this will occur in your fieldwork setting for the semester. Based on your interview, write a summary report of the interview and be ready to share your findings with our class. The purpose of this interview is to begin to learn from a professional educator whom you trust and respect. In a *maximum* three-page document, the report must include the name of the person interviewed, their position in a school, the grade/grades with whom this individual works, the questions asked, and a summary of their transcribed responses. Possible questions to ask during the interview include the following:

- 1) What are the primary literacy challenges your students are facing?
- 2) Describe the English curricula utilized in your classroom/the school.
- 3) Describe an English lesson you've used to serve the needs of your students.
- 4) Describe other literacy activities that you utilize in your classroom/school to serve students' needs.
- 5) What do you believe are the assets of your school or classroom English curricula/program?
- 6) What do you believe are the limitations of your school or classroom English curricula/program?
- 7) How do you and/or your school colleagues support parents and families to promote students' engagement and achievement with in-school or out-of school literacy activities?
- 8) What do you consider a successful English lesson?
- 9) What approaches to classroom management do you prefer? How are these most relevant to an English classroom?
- 10) How you measure your effectiveness at reaching your objectives as an English teacher?

### ***English Language Arts "Through Students' Eyes" Picture Book Project (10 points)***

In this course, you will hone your skills as teacher-researchers by studying students' perspectives on literacy and language arts. In Part II of this assignment you will have a conversation about literacy with at least two teenagers, explore their perspectives through photographs, then analyze these images and transcripts for what they reveal about the students' perspectives on literacy, reading, and writing. In Part I of this assignment you will explore these issues for yourself. You will address three questions with images and writing from your own and these youths' perspectives: 1) What are the purposes of literacy—reading, writing, speaking, listening, media production and presentation? 2) What supports students' success with literacy activities? 3) What gets in the way of students' success with literacy activities? For your final project you will create a picture book—a story—that includes images and writings from both you and the youth with whom you've worked, to illustrate the bridge you will need to build between you, your students, and your

content and how you as a teacher can best support these youths’ literacy and language arts skills development. You will be given a book kit to use—a full-color, minimum sixteen-page book that you will submit to Dr. Zenkov for publication (it’s guaranteed!). In addition to learning about youths’ perspectives on literacy, the goal is for you to be a published author by the end of the semester and to use all of your creativity to develop an intriguing, relevant storybook that matters to you and at least the young adults with whom you’ve worked. Please let your brains hurt as you consider what you might create for this project.

***“Reader Response” Lesson Plans and Collection of Sample Readings (13 points)***

You will craft two “Reader Response” lessons plans for our course. These should include at least four text forms—at least two different but related texts should be used for each lesson. These texts should include a poem/song (which must represent a non-normative perspective or experience—we will discuss what this means in class), plus at least one each of at least three of the following: an article, an essay, a short story, an introductory chapter from a novel, a visual text, and an electronic text. All of these should be texts you believe you might see included in a 6-12 English/language arts curriculum. As long as the material is appropriate for a school setting and approximates the reading level of an adolescent, you can choose just about anything. Keep in mind, for example, that news articles are supposed to be written on a sixth grade level, so your middle school or high school students can be expected to handle them. You could consider any number of sources, including the following: *Newsweek*, *Time*, *The Washington Post*, *The New York Times*, *People Magazine*, *Us Magazine*, *The New Yorker*, *blogs*, *Sports Illustrated*, and so on. The first lesson will be crafted to serve a general or advanced level English class, and the second lesson must explicitly address the needs of struggling readers and English language learners. You will use the lesson plan format included in the Secondary Program Handbook. If time permits, you will teach this lesson—or some aspect of it—in front our class.

***Exploratory Essay Assignment and Lesson Plan (7 points)***

Given our focus on teaching writing, we are going to discuss the question, “What is an essay?”. You will bring an essay to class that you think could serve as an exemplar piece for your students. This might be found in virtually any source—a newspaper, magazine, an anthology, or an online source. It is up to you to decide if the piece is an essay – that is, use your judgment. It will be more productive if we have a variety of samples across the class, so don’t worry about finding a “correct” example. Instead, concern yourself with adding to our class discussion about the many dimensions of essay writing. Based on this essay, you will design a third lesson plan that introduces students to writing an exploratory essay. You will again use the lesson plan format in the Secondary Program Handbook.

***“Best Practice” Lesson Presentation and Discussion Facilitation (9 points)***

Each week two or three members of our class (at least one of whom must be a graduate student) will be responsible for sharing a “best practice” teaching strategy and a discussion facilitation strategy with our

class. Both of these should strategies that we might use with middle/high school students. Graduate students will be responsible for finding a teacher-friendly article related to the topics we discuss and providing copies of this article for our class. The topic of these strategies/discussions must relate to the texts and topics for the day. Please treat each workshop as if you are planning for a 1-hour lesson—including a discussion—in a middle/high school classroom; provide materials for us as students and teachers and facilitate us in testing out the activities and tools you've developed or selected for us. Please also write a brief description of the "best practice" and the discussion strategy you've used and make copies for everyone in our class; be sure to describe how you might modify these strategies for serving reluctant learners, struggling students, and diverse (including English language learning) students. Please note that you can draw this "best practice" from our readings, your fieldwork mentor's practices, or another resource.

### ***"Story of Injustice" Persuasive Narrative and Story Box (9 points)***

One of the primary ways to develop young students as engaged citizens is to have them participate in activities in our classes where we ask them to consider issues of justice. We will combine separate activities that teacher and author Jessica Singer (in her book *Stirring Up Justice*) describes to create these narratives in class. You are urged to use this assignment in your own class, as well. Your story should be at least 1000 words in length, and you will also create a three-dimensional box illustration related to your story.

### **Assessment and Mastery Grading**

All assignments will be evaluated holistically using a mastery grading system, the general rubric described below, and a specific rubric provided with each assignment. A student must demonstrate "mastery" of each requirement of an assignment; doing so will result in a "B" level score. Only if a student additionally exceeds the expectations for that requirement—through quality, quantity, or the creativity of her/his work—will she/he be assessed with an "A" level score. With a mastery grading system, students must *choose* to "go above and beyond" in order to earn "A" level scores.

- "A" level score = Student work is well-organized, exceptionally thorough and thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines, as well as including additional relevant component. Student supports assertions with multiple concrete examples and/or explanations. Significance and/or implications of observations are fully specified and extended to other contexts. Student work is exceptionally creative, includes additional artifacts, and/or intentionally supports peers' efforts.
- "B" level score = Student work is well organized, thorough, thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines. Student supports assertions with concrete examples and/or explanations. Significance and/or implications of observations are fully specified.
- "C" level score = Student provides cursory responses to assignment requirements. Student followed all format and component guidelines. Development of ideas is somewhat vague, incomplete, or rudimentary. Compelling support for assertions is typically not provided.
- "D" level score = Student provides superficial responses to assignment requirements and/or does not address all requirements. Student followed only some format and component guidelines. Development of ideas is extremely vague, incomplete, or rudimentary. Almost no support for assertions is provided.
- "F" level score = Student work is so brief that any reasonably accurate assessment is impossible.



### ***Graduate Grading Scale***

A+ = 98-100%  
 A = 94-97%  
 A- = 93-90%  
 B+ = 89-88%  
 B = 87-84%  
 B- = 83-80%  
 C = 79-70%  
 F = Below 70%

### ***Undergraduate Grading Scale***

A+ = 98-100%  
 A = 94-97%  
 A- = 93-90%  
 B+ = 89-88%  
 B = 87-84%  
 B- = 83-80%  
 C+ = 77 - 79%  
 C = 73 - 76%  
 C- = 70 - 72%  
 D = 60 - 69%  
 F = Below 60%

Attendance and Participation = 26 points  
 Field Experience and Critical Incidents Reflections/Images = 10 points  
 Young Adult Novels/Literature Selections = 9 points  
 Interview of English Language Arts Teacher = 7 points  
 English Language Arts "Through Students' Eyes" Picture Book Project = 10 points  
 "Reader Response" Lesson Plans and Collection of Sample Readings = 13 points  
 Exploratory Essay Assignment and Lesson Plan = 7 points  
 "Best Practices" Lesson Presentation and Discussion Facilitation = 9 points  
"Story of Injustice" Persuasive Narrative and Story Box = 9 points  
 Total = 106 points

### **Resources**

George Mason University Library: <http://library.gmu.edu/>  
 What Kids Can Do: [www.whatkidscando.org](http://www.whatkidscando.org)  
 Through Students' Eyes: [www.throughstudentseyes.org](http://www.throughstudentseyes.org)  
 Greater Washington Reading Council: [www.gwrc.net](http://www.gwrc.net)  
 Virginia State Reading Association: [www.vusra.org](http://www.vusra.org)  
 International Reading Association (IRA): [www.reading.org](http://www.reading.org)  
 National Reading Conference (NRC): [www.nrconline.org](http://www.nrconline.org)  
 National Council of Teachers of English (NCTE): [www.ncte.org](http://www.ncte.org)  
 International Visual Sociology Association (IVSA): [www.visualsociology.org](http://www.visualsociology.org)

### **Selected Bibliography**

Abrams, S. (2000). *Using journals with reluctant writers: Building portfolios for middle and high school students*. Thousand Oaks, CA: Corwin Press.  
 Alexander, K.L., Entwisle, D.R., Kabbani, N. (2001). The dropout process in life course perspective: Early risk factors at home and school. *Teachers College Record*, 103 (5), 760-822.  
 Allen, J. (2000). *Yellow brick roads: Shared and guided paths to independent reading, 4-12*. Portland, ME: Stenhouse.  
 Alvermann, D. & Hagood, M. (2000). Critical media literacy: Research, theory, and practice in "new times." *Journal of Educational Research*, 93, 3.  
 Alvermann, D., & Hagood, M. (2000). Fandom and critical media literacy. *Journal of Adolescent and Adult Literacy*, 43 (5).  
 Alvermann, D.E. (2004). *Adolescents and literacies in a digital world*. New York: Peter Lang.

- Alvermann, D.E., & Strickland, D.S. (2004). *Bridging the literacy achievement gap: Grades 4-12*. New York: Teachers College Press.
- Anderson, Laurie Halse. (1999). *Speak*. New York: Penguin Books.
- Andrews, L. (1993). *Language exploration and awareness: A resource book for teachers*. New York: Longman.
- Applebee, A. N. (1993). *Literature in the secondary school: Studies of curriculum and instruction in the United States*. Urbana, IL: NCTE.
- Atwell, N. (1998). *In the middle: Writing, reading and learning with adolescents* (2nd ed.). Portsmouth, NH: Heinemann.
- Au, K. (1998). An expanded definition of literacy. In K. Au, *Literacy instruction in multicultural settings*, (20-34). New York: Harcourt Brace College Publishers.
- Bausch, L. (2003). Just words: Living and learning the literacies of our students' lives. *Language Arts*, 80(3), 215-222.
- Beach, R., & Marshall, J. (1991). *Teaching literature in the secondary school*. New York: Harcourt Brace Jovanovich.
- Beals, Melba. *Warriors Don't Cry: A Searing Battle to Integrate Little Rock's Central High School*.
- Beers, K. (2002). *When Kids Can't Read—What Teachers Can Do: A Guide for Teachers, 6-12*. Portsmouth, NH: Heinemann.
- Beers, K., & Samuels, B. G. (Eds.). (1998). *Into focus: Understanding and creating middle school readers*. Norwood, MA: Christopher-Gordon.
- Biancarosa, G. & Snow, C.E. (2004). *Reading next—A vision for action and research in middle and high school literacy: A report from the Carnegie Corporation of New York*. Washington, DC: Alliance for Excellent Education, 12.
- Bigelow, B. (2002). Teaching to make a difference: Advice to new teacher from teachers who've been there. *Rethinking Schools*, 17(1), p. 134.
- Blackburn, M. (2002/2003). Disrupting the (hetero)normative: Exploring literacy performances and identity work with queer youth. *Journal of Adolescent & Adult Literacy*, (46) 4, 312-24.
- Brooke, R., Mirtz, R., & Evans, R. (1994). *Small Groups in Writing Workshops: Invitations to a Writer's Life*. Urbana, IL: NCTE.
- Burke, J. (1999). *The English teacher's companion: A complete guide to classroom, curriculum, and the profession*. Portsmouth, NH: Boynton/Cook.
- Burke, J. (1999). *Reading reminders: Tools, tips, and techniques*. Portsmouth, NH: Boynton/Cook.
- Burke, J. (2000). *Reading Reminders: Tools, Tips, and Techniques*. Portsmouth, NH: Heinemann.
- Burke, J. (2001). *Illuminating Texts: How to Teach Students to Read the World*. Portsmouth, NH: Heinemann.
- Burke, J. (2002). *Tools for Thought: Graphic Organizers for Your Classroom*. Portsmouth, NH: Heinemann.
- Carey-Webb, A. (2001). *Literature and Lives: A Response-Based, Cultural Studies Approach to Teaching English*. Urbana, IL: NCTE.
- Carlisle, L.R., Jackson, B. & George, A. (2006). Principles of social justice education: The social justice education in schools project. *Equity & Excellence in Education* 39, 55-64.
- Carnicelli, T. (2001). Words Work: Activities for Developing Vocabulary, Style, and Critical Thinking. Portsmouth, NH: Heinemann.
- Children's Defense Fund. (2008). The state of America's children yearbook. America's children: Key national indicators of well being. Available: [www.childrensdefense.org/ac2001/Acol.ASP](http://www.childrensdefense.org/ac2001/Acol.ASP).
- Christenbury, L. (2000). *Making the Journey: Being and Becoming a Teacher of English Language Arts* (2<sup>nd</sup> Ed.). Portsmouth, NH: Heinemann.
- Christenson, Linda. (2000). *Reading, writing, and rising up: Teaching about social justice and the power of the written word*. Milwaukee, WI: Rethinking Schools. ISBN: 0942961250
- Claggett, F. (1996). *A Measure of Success: From Assignment to Assessment in English Language Arts*. Portsmouth, NH: Heinemann.
- Cook, L., & Lodge, H. C. (Eds.). (1995). *Voices in English Classrooms: Honoring Diversity and Change*. Urbana, IL: NCTE.
- Cook-Sather, A. (2009). *Learning from the student's perspective: A methods sourcebook for effective teaching*. Boulder, CO: Paradigm Publishers.
- Courtland, M. C., & Gambell, T. J. (1994). *Curriculum Planning in the Language Arts K-12: A Holistic Perspective*. North York, Ontario: Captus Press.
- Croninger, R. & Lee, V.E. Social capital and dropping out of high school: Benefits to at-risk students of teachers' support and guidance. *TC Record on-line*.
- Cunningham, P. M., & Allington, R. L. (2003). *Classrooms that work: They can all read and write* (3<sup>rd</sup> ed.). Boston: Allyn & Bacon.
- Dale, H. (1997). *Co-authoring in the Classroom: Creating an Environment for Effective Collaboration*. Urbana, IL: NCTE.
- Davis, J. E., & Salomone, R. E. (Eds.). (1993). *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*. Urbana, IL: NCTE.

- Dodge, B. (2001). FOCUS: Five rules for writing a great WebQuest. *Learning & Leading with Technology*, 28(8), pp. 6-9.
- Duncan-Andrade, J. (2005). Toward teacher development for the urban in urban teaching. *Teaching Education*, 15, 339-350.
- Dutro, E., Sinor, J. & Rubinow, S. (1999). Who's at risk? Entering the world of adolescent 'zines. *Breaking the Cycle: Gender, literacy and learning*. Portsmouth, NH: Heinemann.
- Eggers, Dave. *A Heartbreaking Work of Staggering Genius*.
- Elbow, P. (1990). *What is English?* New York: Modern Language Association.
- Ewald, W. (2001). *I wanna take me a picture: Teaching photography and writing to children*. Boston: Center for Documentary Studies/Beacon.
- Espada, Martin. *Poetry Like Bread*.
- Federation for Community Planning & United Way Services of Greater Cleveland (2003). *Social indicators 2003: Education, employment, and income*. Cleveland, OH: Federation for Community Planning & United Way Services of Greater Cleveland.
- Finders, M.J. (1997). *Just girls: Hidden literacies and life in junior high*. New York: Teachers College Press.
- Fletcher, R. (1993). *What a Writer Needs*. Portsmouth, NH: Heinemann.
- Flood, J., Lapp, D., & Squire, J. R., & Jensen, J. M. (Eds.). (2003). *Handbook of Research on Teaching the English Language Arts* (2<sup>nd</sup> Ed.). Mahwah, NJ: Lawrence Erlbaum Associates.
- Flynn, T., & King, M. (1993). *Dynamics of the Writing Conference: Social and Cognitive Interaction*. Urbana, IL: NCTE.
- Foster, H. M. (2002). *Crossing Over: Teaching Meaning-Centered Secondary English Language Arts* (2<sup>nd</sup> Ed.). Mahwah, NJ: Lawrence Erlbaum Associates.
- Franquiz & Reyes (March 1998). Creating inclusive learning communities through English language arts: From *Chanclas to Canicas*. *Language Arts*, Vol. 75, No. 3.
- Freedman, S. W. (1987). *Response to Student Writing*. Urbana, IL: NCTE.
- Freire, P., & Macedo, D. (1987). Rethinking literacy: A dialogue. In P. Freire & D. Macedo, *Literacy: Reading the word and the world*, (47-62). New York: Bergin & Garvey.
- Fuller, Alexandra. *Don't Let's Go to the Dogs Tonight: An African Childhood*.
- Gallego, M. & Hollingsworth, S. (2000). Introduction: The idea of multiple literacies. In M. Gallego & S. Hollingsworth (Eds.), *What counts as literacy? Challenging the school standards*, (1-26). New York: Teachers College Press.
- Gee, J.P. (2002). Millenials and Bobos, *Blue's Clues* and *Sesame Street*: A story for our times. In D.E. Alvermann (Ed.), *Adolescents and literacies in a digital world* (pp. 51-67). New York: Peter Lang.
- Gere, A. R., & Shaheen, P. (Eds.). (2001). *Making American Literatures in High School and College*. Urbana, IL: NCTE.
- Glasgow, J. (2002). *Using Young Adult Literature: Thematic Activities Based on Gardner's Multiple Intelligences*. Norwood, MA: Christopher-Gordon.
- Golden, J. (2001). *Reading in the Dark: Using Film as a Tool in the English Classroom*. Urbana, IL: NCTE.
- Golub, J. (Ed.). (1988). *Focus on Collaborative Learning*. Urbana, IL: NCTE.
- Graves, R.L. (1999). *Writing, Teaching, Learning: A Sourcebook*. Portsmouth, NH: Heinemann.
- Gruwell, Erin. (1999). *The Freedom Writers' diary*. Doubleday.
- Hanks, R.S. & Ponzetti, J.J. (2004). Family studies and intergenerational studies: Intersections and opportunities. *Journal of Intergenerational Relationships*, 2(3/4), 5-22.
- Harvey, S., & Goudvis, A. (2000). *Strategies that work: Teaching comprehension to enhance understanding*. York, ME: Stenhouse.
- Heath, S.B. (1983). *Ways with words: Language, life, and work in communities and classrooms*. Cambridge, UK: Cambridge University Press.
- Heide, A., & Henderson, D. (1994). *The Technological Classroom: A Blueprint for Success*. Norwood, MA: Christopher-Gordon.
- Herrell, A. & Jordan, M. (2007). *Fifty strategies for training English language learners*. Upper Saddle River, NJ: Pearson/Merrill/Prentice Hall.
- Hirsch, E. D. (1996). *The schools we need: And why we don't have them*. New York: Random House.
- Howard, T., & Benson, C. (Eds.). (1999). *Electronic Networks: Crossing Boundaries, Creating Communities*. Portsmouth, NH: Heinemann.
- Hurlbert, C. M., & Totten, S. (Eds.). (1992). *Social Issues in the English Classroom*. Urbana, IL: NCTE.
- Hull, G. & Schultz, K. (2002). *School's out: Bridging out-of-school literacies with classroom practice*. New York: Teachers College Press.
- Irvine, J.J. (Ed.). (1997). *Critical knowledge for diverse teachers and learners*. Washington, DC: American Association of Colleges for Teacher Education.

- Jackson, A. W., & Davis, G. A. (2000). *Turning points 2000: Educating adolescents in the 21st century*. New York: Teachers College Press.
- Jago, C. (2000). *With Rigor for All: Teaching the Classics to Contemporary Students*. Portsmouth, NH: Heinemann.
- Jago, C. (2001). *Beyond Standards: Excellence in the High School English Classroom*. Portsmouth, NH: Heinemann.
- Jago, C. (2002). *Cohesive Writing: Why Concept Is Not Enough*. Portsmouth, NH: Heinemann.
- Janisch, C. & Johnson, M. (2003). Effective literacy practices and challenging curriculum for at-risk learners: Great expectations. *Journal of Education for Students Placed At Risk*, 8(3), 295-308.
- Jobe, R., & Dayton-Sakari, M. (1999). *Reluctant readers: Connecting students and books for successful reading experiences*. Markham, Ontario, Canada: Pembroke.
- Jones, S. (2006). *Girls, social class, and literacy: What teachers can do to make a difference*. Portsmouth, NH: Heinemann.
- Kiester, J. B. (2000). *Blowing away the state writing assessment test: Four steps to better scores for teachers of all levels* (2<sup>nd</sup> ed.). Gainesville, FL: Maupin House.
- Kist, W. (2005). *New literacies in action: Teaching and learning in multiple media*. New York: Teachers College Press.
- Kohn, A. (1999). *The schools our children deserve: Moving beyond traditional classrooms and "Tougher Standards"*. New York: Houghton Mifflin.
- Krogness, M.M. (1995). *Just Teach Me, Mrs. K: Talking, Reading, and Writing with Resistant Adolescent Learners*. Portsmouth, NH: Heinemann.
- Krueger, E., & Christel, M. T. (2001). *Seeing and Believing: How to Teach Media Literacy in the English Classroom*. Portsmouth, NH: Heinemann.
- Ladson-Billings, G. (2006). From the achievement gap to the education debt: Understanding achievement in US schools. *Educational Research*, 35(7), 3-12.
- Lamont, A. (1994). *Bird by bird*.
- Langer, J. A. (1995). *Envisioning Literature: Literary Understanding and Literature Instruction*. New York: Teachers College Press.
- Lawrence-Lightfoot, S. (1983). *The good high school: Portraits of character and culture*. New York: Basic Books.
- Lawson, B., Ryan, S. S., & Winterowd, W. R. (1989). *Encountering Student Texts: Interpretive Issues in Reading Student Writing*. Urbana, IL: NCTE.
- Leu, D. J., & Leu, D.D. (1997). *Teaching with the Internet: Lessons from the Classroom*. Norwood, MA: Christopher-Gordon.
- Lloyd-Jones, R., & Lunsford, A. A. (Eds.). (1989). *The English Coalition Conference: Democracy through Language*. Urbana, IL: NCTE.
- Lucas, T. & Villegas, A.M. (2003). *Educating culturally responsive teachers: A coherent approach*. Albany, NY: State University of New York Press.
- Luke, A., & Elkins, J. (1998). Reinventing literacy in "new times." *Journal of Adolescent & Adult Literacy*, 42, 4-7.
- Mahiri, J. (Ed). (2004). *What they don't learn in school: Literacy in the lives of urban youth*. New York: Peter Lang.
- Mahoney, J. (2002). *Power and Portfolios: Best Practices for High School Classrooms*. Portsmouth, NH: Heinemann.
- Marquez-Zenkov, K. (2003). The "public art" of language arts: A new lens on educational standards. *Language Arts*, 80(5), pp. 384-391.
- Marquez-Zenkov, K. (2007). Through city students' eyes: Urban students' beliefs about school's purposes, supports, and impediments. *Visual Studies*, 22(2), 138-154.
- Marquez-Zenkov, K., & Harmon, J.A. (2007). "Seeing" English in the city: Using photography to understand students' literacy relationships. *English Journal*, 96(6), 24-30.
- Marzano, R., Pickering, D., & Pollock, J. (2004). *Classroom instruction that works: Research-based strategies for increasing student achievement*. Prentice Hall.
- Masterman, L. (1985). *Teaching the Media*. New York: Routledge.
- Mathabane, Mark. *Kaffir Boy: The True Story of A Black Youth's Coming of Age in Apartheid South Africa*.
- Maxwell, R. J., & Meiser, M. J. (2001). *Teaching English in the Middle and Secondary Schools* (3<sup>rd</sup> Ed.). Upper Saddle River, NJ: Merrill/Prentice-Hall.
- McCourt, F. *Teacher Man*. New York: Scribner.
- McMahon, R. (2002). *Thinking About Literature: New Ideas for High School Teachers*. Portsmouth, NH: Heinemann.
- Michaels, J. R. (2001). *Dancing with Words: Helping Students Love Language through Authentic Vocabulary Instruction*. Urbana, IL: NCTE.
- Milner, J.O., & Milner, L.F.M. (1999). *Bridging English* (2<sup>nd</sup> Ed.). .). Upper Saddle River, NJ: Merrill/Prentice-Hall.
- Mitra, D. (2007). Student voice in school reform: From listening to leadership. In D. Thiessen & A. Cook-Sather (Eds.), *International handbook of student experience in elementary and secondary school*. Dordrecht, The Netherlands: Springer Publishers.

- Moffett, J., & Wagner, B. J. (1992). *Student-centered Language Arts, K-12* (4<sup>th</sup> Edition). Portsmouth, NH: Heinemann.
- Moje, E.B., & Hinchman, K. (2004). Culturally responsive practices for youth literacy learning. In J. Dole & T. Jetton (Eds.), *Adolescent literacy research and practice* (pp. 331-350). New York: Guilford Press.
- Moje, E. & O'Brien, D. (Eds.) (2001). *Constructions of literacy: studies of teaching and learning in and out of secondary schools*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Moje, E.B. (2008). The complex world of adolescent literacy: Myths, motivations, and mysteries. *Harvard Educational Review*, Spring 2008, 107-154.
- Moll, L. & Gonzalez (1994). Lessons from research with language minority children. *Journal of Reading behavior*, 26(4).
- Monroe, R. (1993). *Writing and Thinking with Computers: A Practical and Progressive Approach*. Urbana, IL: NCTE.
- Morrell, E. and Duncan-Andrade, J. (2006). Popular culture and critical media pedagogy in secondary literacy classrooms. *International Journal of Learning*, 12, 2005/2006.
- Morrell, E. (2007). *Critical literacy and urban youth: Pedagogies of access, dissent, and liberation*. New York: Routledge.
- Myers, M., & Spalding, E. (Eds.). (1997). *Assessing Student Performance, Grades 9-12*. Urbana, IL: NCTE.
- Myers, Walter Dean. (2001). *Monster*. Amistad.
- National Board for Professional Teaching Standards. (1994). *What teachers should know and be able to do*. Washington, DC: National Board for Professional Teaching Standards.
- National Council of Teachers of English. (1996). *Standards for the English language arts*. Urbana, IL: Author.
- National Writing Project Urban Sites Network. (1996). *Cityscapes: Eight Views from the Urban Classroom*. Urbana, IL: NCTE.
- Nelms, B. F. (1988). *Literature in the Classroom: Readers, Texts, and Contexts*. Urbana, IL: NCTE.
- Noden, H. R. (1999). *Image Grammar: Using Grammatical Structures to Teach Writing*. Portsmouth, NH: Heinemann.
- Noden, H. R., & Vacca, R. T. (1994). *Whole Language in the Middle and Secondary Classroom*. New York: Harper Collins.
- Oakes, J. & Lipton, M. (2003). *Teaching to change the world, 2<sup>nd</sup> ed.* Boston: McGraw Hill.
- O'Keefe, V. (1999). *Developing Critical Thinking: The Speaking/Listening Connection*. Portsmouth, NH: Heinemann.
- Pappas, C. & Zecker, L. (Eds.) (2001). *Transforming literacy curriculum genres: working with teacher researchers in urban classrooms*. Mahwah, N.J. : L. Erlbaum Associates.
- Peters, M. & Lankshear, C. (1996). Critical literacy and digital texts. *Educational Theory* 46(1), pp. 51-70.
- Pirie, B. (1997). *Reshaping High School English*. Urbana, IL: NCTE.
- Purves, A. C., Rogers, T., & Soter, A. O. (1995). *How Porcupines Make Love III: Readers, Texts, and Cultures in the Response-based Literature Classroom*. New York: Longman.
- Raggl, A. & Schratz, M. (2004). Using visuals to release pupil's voices: Emotional pathways to enhancing thinking and reflecting on learning. In C. Pole (Ed.), *Seeing is believing? Approaches to visual research (Volume 7)*. New York, NY: Elsevier.
- Rethinking Schools. *Open Minds to Equality*. Milwaukee, WI: Rethinking Schools.
- Rief, L. (1998). *Vision and Voice: Extending the Literacy Spectrum*. Portsmouth, NH: Heinemann.
- Rodgers, C. (2006). Attending to student voice: The role of descriptive feedback in learning and teaching. *Curriculum Inquiry*, 36(2), 209-237.
- Rogers, T., & Soter, A. O. (1997). *Reading Across Cultures: Teaching Literature in a Diverse Society*. New York: Teachers College Press.
- Romano, T. (1995). *Writing with Passion: Life Stories, Multiple Genres*. Portsmouth, NH: Heinemann.
- Romano, T. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth, NH: Heinemann.
- Rosenblatt, L.M. (1978). *The reader, the text, the poem: The transactional theory of the literary work*. Carbondale, IL: Southern Illinois UP.
- Roskelly, H. (2002). *Breaking (into) the Circle: Group Work for Change in the English Classroom*. Portsmouth, NH: Heinemann.
- Sheridan, D. (1993). *Teaching Secondary English: Readings and Applications*. New York: Longman.
- Singer, Jessica. (2006). *Stirring up justice: Writing and reading to change the world*. Portsmouth, NH: Heinemann. ISBN: 0325007470
- Smagorinsky, P. (1996). *Standards in Practice, Grades 9-12*. Urbana, IL: NCTE.
- Steineke, N. (2002). *Reading and Writing Together: Collaborative Literacy in Action*. Portsmouth, NH: Heinemann.
- Street, B. (2003). What's "new" in New Literacy Studies? Critical approaches to literacy in theory and practice. *Current Issues in Comparative Education*, 5(2), pp. 1-14.
- Street, B. (2003). What's "new" in New Literacy Studies? Critical approaches to literacy in theory and practice. *Current Issues in Comparative Education*, 5(2), pp. 1-14.

- Strickland, K. & Strickland, J. (1998). *Reflections on Assessment: Its Purposes, Methods, and Effects on Learning*. Portsmouth, NH: Heinemann.
- Strickland, K. & Strickland, J. (2002). *Engaged in Learning: Teaching English, 6-12*. Portsmouth, NH: Boynton/Cook Heinemann.
- Strong, W. (1986). *Creative Approaches to Sentence Combining*. Urbana, IL: NCTE.
- Strong, W. (2001). *Coaching Writing: The Power of Guided Practice*. Portsmouth, NH: Heinemann.
- Sullivan, P., & Dautermann, J. (Eds.). (1996). *Electronic Literacies in the Workplace: Technologies of Writing*. Urbana, IL: NCTE.
- Sunstein, B. S., & Lovell, J. H. (Eds.). (2000). *The Portfolio Standard: How Students Can Show Us What They Know and Are Able to Do*. Portsmouth, NH: Heinemann.
- Tchudi, S. (Ed.). (1997). *Alternatives to Grading Student Writing*. Urbana, IL: NCTE.
- Teasley, A. B., & Wilder, A. (1996). *Reel Conversations: Reading Films with Young Adults*. Portsmouth, NH: Heinemann.
- Teel, K., & Obidah, J. (Eds.). (2008). *Building racial and cultural competence in the classroom: Strategies from urban educators*. New York: Teachers College Press.
- Temple, C., Ogle, D., Crawford, A., Frepon, P. (2008). *All children read: Teaching for literacy in today's diverse classrooms*. Upper Saddle River, NJ: Pearson/Allyn & Bacon. (Required)
- Tsujimoto, J. (2001). *Lighting Fires: How the Passionate Teacher Engages Adolescent Writers*. Portsmouth, NH: Heinemann.
- Tsukiyama, Gail. *The Samurai's Garden*.
- Van Horn, L. (2008). *Reading photographs to write with meaning and purpose, grades 4-12*. Newark, DE: International Reading Association.
- Villegas, A. & Lucas, T. (2007). The culturally responsive teacher. *Educational Leadership*, 64(6), 28-33.
- Weaver, C. (1998). *Lesson to Share on Teaching Grammar in Context*. Portsmouth, NH: Heinemann.
- Weber, C. (2002). *Publishing with Students: A Comprehensive Guide*. Portsmouth, NH: Heinemann.
- Weiss, J., & Herndon, S. (2001). *Brave New Voices: The YOUTH SPEAKS Guide to Teaching Spoken Word Poetry*. Portsmouth, NH: Heinemann.
- Wilhelm, J.D., Baker, T.N., & Dube, J. (2001). *Strategic reading: Guiding students to lifelong literacy, 6-12*. Westport, CT: Heinemann.
- Willis, A. I. (1998). *Teaching Multicultural Literature in Grades 9-12*. Norwood, MA: Christopher-Gordon.
- Yonezawa, S., & Jones, M. (2007). Using student voices to inform and evaluate secondary school reform. In D. Thiessen & A. Cook-Sather (Eds.), *International handbook of student experience in elementary and secondary school* (pp. 681-710). The Netherlands: Springer Publishers.
- Zemelman, S., & Daniels, H. (1988). *A Community of Writers: Teaching Writing in the Junior and Senior High School*. Portsmouth, NH: Heinemann.
- Zenkov, K., Harmon, J., van Lier, P., & Marquez, M. (2008). Picture this: Seeing diverse city students' ideas about schools' purposes, impediments, and supports. *Multicultural Perspectives*.
- Zenkov, K. & Harmon, J. (2009). Picturing a writing process: Photovoice and teaching writing to urban youth. *Journal of Adolescents & Adult Literacy*, 52(7), 575-584.

## Tentative Schedule

Week/ Date	Topic/Detail	Assignment due	Reading
#1 Aug 31 <sup>st</sup>	<ul style="list-style-type: none"> <li>• Introductions, syllabus, procedures, and fieldwork details</li> </ul>	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• None</li> </ul>
#2 Sept 7 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Who are our students—fact and fiction</li> <li>• What do you believe are the purposes of ELA?</li> <li>• <i>No class: Individual conferences will be scheduled</i></li> </ul>	<ul style="list-style-type: none"> <li>• ELA "Through Students' Eyes" Project, Part I</li> <li>• YA Novel #1</li> </ul>	<ul style="list-style-type: none"> <li>• Zenkov/Harmon article</li> <li>• Young adult novel of your choice</li> </ul>
#3 Sept 14 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Chaos theory in literary interpretation</li> <li>• Cultural modeling in literary interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Interview of ELA teacher</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Inquiry</i>, Ch. 1, 3, 5</li> <li>• Bring YA novel to class</li> </ul>
#4 Sept 21 <sup>st</sup>	<ul style="list-style-type: none"> <li>• Teaching literature using Read Response approach</li> </ul>	<ul style="list-style-type: none"> <li>• "Best Practice" Lesson Presentation/Discussion, Group #1</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Inquiry</i>, Ch. 13-14</li> <li>• <i>Critical</i>, Ch. 1-3</li> <li>• Bring YA novel to class</li> </ul>
#5 Sept 28 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Using the Socratic method</li> <li>• Critical Theory/Reader Response</li> </ul>	<ul style="list-style-type: none"> <li>• "Best Practice" Lesson Presentation/Discussion, Group #2</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Critical</i>, Ch. 4-5</li> <li>• Bring YA novel to class</li> </ul>
#6 Oct 5 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Critical Theory/Reader Response</li> <li>• Put it all together—how do theories of reader response relate to one another?</li> </ul>	<ul style="list-style-type: none"> <li>• CIRI #1</li> <li>• "Best Practice" Lesson Presentation/Discussion, Group #3</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Critical</i>, Ch. 6-7</li> <li>• Bring YA novel to class</li> </ul>
#7 Oct 12 <sup>th</sup>	<ul style="list-style-type: none"> <li>• No class—independent work time</li> </ul>	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• Independent reading of second YA novel</li> </ul>
#8 Oct 19 <sup>th</sup>	<ul style="list-style-type: none"> <li>• What is an essay?</li> <li>• Thesis/Support Essays</li> </ul>	<ul style="list-style-type: none"> <li>• Reader Response Lesson Plan #1</li> <li>• CIRI #2</li> <li>• "Best Practice" Lesson Presentation/Discussion, Group #4</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Teaching</i>, Ch. 1, 4, 8, 10</li> </ul>

## Tentative Schedule, continued

Week/ Date	Topic/Detail	Assignment due	Reading
#9 Oct 26 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Exploratory essays</li> </ul>	<ul style="list-style-type: none"> <li>• "Best Practice" Lesson Presentation/Discussion, Group #5</li> <li>• "Story of Injustice" and Box Draft</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Teaching</i>, Ch. 5-6</li> <li>• Bring YA novel to class</li> </ul>
#10 Nov 2 <sup>nd</sup>	<ul style="list-style-type: none"> <li>• Designing an Exploratory Essay Assignment</li> </ul>	<ul style="list-style-type: none"> <li>• CIRI #3</li> <li>• "Best Practice" Lesson Presentation/Discussion, Group #6</li> </ul>	<ul style="list-style-type: none"> <li>• No reading</li> <li>• Bring YA novel to class</li> </ul>
#11 Nov 9 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Supporting difficult reading</li> <li>• Addressing the needs of inexperienced and struggling readers</li> </ul>	<ul style="list-style-type: none"> <li>• "Best Practice" Lesson Presentation/Discussion, Group #7</li> <li>• Exploratory Essay Assignment/Lesson Plan</li> </ul>	<ul style="list-style-type: none"> <li>• TBA</li> <li>• Bring YA novel to class</li> </ul>
#12 Nov 16 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Supporting difficult reading</li> <li>• Exploratory Essay Assignments</li> <li>• English language learners</li> </ul>	<ul style="list-style-type: none"> <li>• CIRI #4</li> <li>• "Best Practice" Lesson Presentation/Discussion, Group #8</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Language</i>, Ch. 1-2</li> <li>• Bring YA novel to class</li> </ul>
#13 Nov 23 <sup>rd</sup>	<ul style="list-style-type: none"> <li>• Supporting difficult reading</li> <li>• English language learners</li> </ul>	<ul style="list-style-type: none"> <li>• "Story of Injustice" and Box Final</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Language</i>, Ch. 3-4</li> <li>• Bring YA novel to class</li> </ul>
#14 Nov 30 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Supporting difficult reading</li> <li>• English language learners</li> </ul>	<ul style="list-style-type: none"> <li>• CIRI #5</li> <li>• Reader Response Lesson Plan #2</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Language</i>, Ch. 5-6</li> </ul>
#15 Dec 7 <sup>th</sup>	<ul style="list-style-type: none"> <li>• No class: Final conferences</li> </ul>	<ul style="list-style-type: none"> <li>• ELA "TSE" Project, Part II</li> </ul>	<ul style="list-style-type: none"> <li>• Second YA novel of your choice</li> </ul>
#16 Dec 14 <sup>th</sup>	<ul style="list-style-type: none"> <li>• Course evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• ELA "TSE" Project Final</li> <li>• YA Novel #2</li> </ul>	<ul style="list-style-type: none"> <li>• Second YA novel of your choice</li> </ul>



**Appendix A  
Field Experience Hours/Activities Log**

*Deliver this log to your mentor teacher on the first day of your field experience. Your mentor will keep the log in her/his classroom and track dates, activities, and hours. You must complete a minimum of 15 hours of field experience, involving interactions with individual and small and large groups of students. Hours must begin by the 4<sup>th</sup> week of the semester and be spread across a minimum of 5 sessions, with no single session lasting longer than 4 hours. Submit this signed log at the end of the course to Dr. Zenkov.*

GMU Student: \_\_\_\_\_

Mentor Teacher/School: \_\_\_\_\_ Subject Area/Grades: \_\_\_\_\_

Dates	Activities with focus student(s)	Other activities	Hours
			Total

GMU student signature: \_\_\_\_\_ Mentor teacher signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Appendix B**  
**Critical Incidents Reflections and Image Form**

Name \_\_\_\_\_

Date \_\_\_\_\_

<p align="center"><b><u>Critical Incidents</u></b></p> <p>What were the highlights and lowlights of your recent work in schools? What student or students can you identify who are having success or struggling in your classes?</p>	
<p align="center"><b><u>Burning Issues/Questions</u></b></p> <p>What issues or concerns can you identify from your recent work in schools?</p>	
<p align="center"><b><u>"Best Practice" Tips</u></b></p> <p>What activities, assignments, or strategies from your recent work in schools have you identified as particularly effective?</p>	

*Describe an image and an artifact (related to at least one of the above incidents, highlights, lowlights, student successes or struggles, and burning issues):*

\_\_\_\_\_

**Appendix C**  
**Field Experience Letter**



College of Education and Human Development

4400 University Drive, Robinson A 341, MS 4B3  
Fairfax, Virginia 22030  
Phone: 703-993-5413

31 August 2010

Dear educator:

My name is Kristien Zenkov, I'm an associate professor of literacy and secondary education at George Mason University, and I write as the instructor for EDCI 479, "Advanced Methods of Teaching English in the Secondary School." This course is taken by future secondary (grades 6-12) English teachers, and as a part of the course students are required to complete 15 hours of field experience in English language arts classrooms in grades 6-12. You have been identified as a teacher with whom the Mason student bearing this letter might complete these 15 hours of field experience. With this letter I hope to provide some information about the expectations for you and this Mason student, and invite you to work with this future teacher.

EDCI 479 focuses on the methods English teachers use to engage middle and secondary students with a wide range of texts, reading, writing, and general literacy skills. For most of the Mason students in this course, this is their second English methods course and precedes their student teaching. Our expectations for this field experience includes the following:

- Mason students will complete a minimum of 15 hours of tutoring, observation, and general interaction with students in your classroom
- All of these 15 hours must involve direct interaction with adolescents and young adults, with direct and indirect supervision by you or another licensed teacher
- The goal of this experience is for the Mason student to become familiar with the general day-to-day efforts of youth and teachers in secondary English settings, including learning styles, curricula, teaching strategies, teaching and learning challenges, management strategies, etc.
- I would hope that the Mason student would be given guidance from you regarding strategies to use with supporting students and their learning, and that you'd allow the Mason student to plan some interventions of her or his own (with input from you)
- In addition, the Mason student might observe your classroom instruction, work with an individual or small group of students, work with an individual student or small groups on assignments or projects, check papers or tests, etc.

Our hope is that this student will begin to work in your classroom by the fourth week of the Mason summer semester, or beginning the week of September 20<sup>th</sup>. Please note that field experiences must occur over a minimum of 5 visits to your classroom/school, with a maximum length of any one visit of 4 hours. These schedule requirements are meant to encourage the Mason student to visit your classroom and work with you and your students with some frequency, for meaningful periods of time, over a substantial length of time. Ultimately you will be asked to sign off on the schedule of field experiences this student completed. Please contact me with any questions you might have about this experience and also complete the agreement page attached to this letter. And thank you for your support of this Mason student and her/his development as a future teacher.

Sincerely,

Kristien Zenkov, PhD

Associate Professor, College of Education and Human Development, George Mason University

703.993.5413, [kzenkov@gmu.edu](mailto:kzenkov@gmu.edu)

**Appendix D**  
**Field Experience Approval**



Date: \_\_\_\_\_

Mason Student: \_\_\_\_\_

Mentor Teacher: \_\_\_\_\_

School: \_\_\_\_\_

City, State, Zip Code: \_\_\_\_\_

Grade Level/Subject Area: \_\_\_\_\_

Mentor Teacher Phone: \_\_\_\_\_

Mentor Teacher Email: \_\_\_\_\_

I agree to support \_\_\_\_\_ (Mason Student Name) as she/he completes a minimum 15-hour field experience in my classroom.

I understand that this Mason student will work with me and my students over a minimum of five sessions (each lasting at most 4 hours), and that all of these hours must involve direct interaction with adolescents and young adults. These experiences may involve working with an individual student, small groups of students, and/or an entire class of students.

I understand that the goal of the Mason student's fieldwork is to gain experience with the day-to-day- workings of an English language arts teacher and her/his students. I agree to accurately document the Mason student's tutoring hours and activities on a daily basis.

\_\_\_\_\_  
Mentor Teacher Signature Date

\_\_\_\_\_  
Mason Student Signature Date

Tentative Tutoring Schedule (Weeks/Days/Times)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_