



Promoting Learning Development Across the Lifespan

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

EDCI 569 (Section 001), “Teaching English in the Secondary School” (3 credits)

Key Information

Instructor: Kristien Zenkov, PhD, Associate Professor
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Class Meetings

Tuesdays, 7:20-10:00 pm; Robinson A 247

Please note that our class will meet face-to-face on the Fairfax campus twelve of our class sessions and via Blackboard (and related Web-based technologies) for asynchronous and/or face-to-face small group sessions during approximately four classes. Small group conferences will be held during the second week of class. Students may request a face-to-face, voice, or chat conference at any time; voice and chat conferences will be conducted via Skype or phone. I am happy to clarify and lend assistance on assignments, but please contact me within a reasonable timeframe. I look forward to collaborating with each of you as you work toward your goals.

Course Description

The EDCI 569 and EDCI 669, “Advanced Methods of Teaching English” course sequence is designed to support the development of reflective, professional, collaborative, and research-based practitioners in the field of English/language arts instruction. EDCI 569 introduces pre-service English teachers to the fundamentals of the theories and practices of teaching English/language arts in middle and high schools. Class sessions, reading and writing assignments, and required fieldwork in both courses emphasize current issues and recent developments in curriculum and methodology in the teaching of secondary English/language arts. The purpose of EDCI 569 is to prepare teachers who will understand, respect, and effectively facilitate the language development and learning of the diverse adolescents with whom they work. The course is designed to support pre-service teachers as they:

- Develop a personal theory of language arts education, which is supported by theory and research on the teaching and learning of language arts
- Plan and implement lesson and units of instruction, which are consistent with a theoretically strong personal theory of language arts education
- Make connections between theory and practice in reflective, critical analyses of curriculum and instruction in language arts

CEHD Core Values Commitment

The College of Education & Human Development is committed to collaboration, ethical leadership, innovation, research-based practice, and social justice. Students are expected to adhere to these principles. This course supports these values by

providing students with learning experiences that necessitate collaboration; providing students opportunities to reflect on their teaching and leadership roles in classroom and school contexts; calling on students to develop and participate in innovative research-based practice; and requiring students to reflect on their pedagogies in light of social justice issues. These Core Values are aligned with course outcomes as described below. See <http://cehd.gmu.edu/values/> for more information.

Course Outcomes/Objectives and Relationship to Professional Standards

This course focuses on best practices in English education including the use of technology and meeting the needs of diverse learners and English language learners as called for by the Standards of Learning (SOLs) for Virginia Public Schools and English/language arts standards as outlined by National Council of Teachers of English (NCTE). This course is designed to support pre-service and in-service secondary school teachers as they:

- Read research and theory representative of current thinking in the teaching of English/language arts (Research-Based Practice; NCTE Standards 3.0, 3.5, and 4.0)
- Explore and report on one specific area of interest in the teaching of English/language arts (Research-Based Practice; NCTE Standards 3.0, 3.3, 3.7)
- Practice planning and implementing process-based writing experiences, which facilitate students' understanding of and reflections on their readings, their lives, and their communities (Innovation; NCTE Standard 3.4)
- Practice planning and implementing lessons on English language instruction that are taught within the context of language arts (Innovation; NCTE Standards 3.2, 4.0)
- Practice planning and implementing activities and discussions, which involve students in active, reflective responses to literature within a diverse community of learners (Collaboration; NCTE Standard 3.2)
- Observe and analyze teaching practices in light of course readings and discussions (Research-Based Practice; NCTE Standards 2.0, 3.7)
- Describe national, state, and local standards for English and use them as the underlying basis of classroom curriculum and instruction (Research-Based Practice; NCTE Standard 1.0)
- Design a coherent unit of instruction and effective daily lessons, which reflect current research, theory and practice in English/language arts (Research-Based Practice, Innovation; NCTE Standards 3.0, 3.3)
- Utilize knowledge of adolescence, language, learning, teaching, and diversity to plan and adapt instruction, which maximizes learning for all students in today's diverse schools (Research-Based Practice, Social Justice; NCTE Standards 3.7, 4.0)
- Develop assessments appropriate for identified curricular objectives and related to national, state, and local standards (Research-Based Practice; NCTE Standard 1.0)
- Incorporate media/technology into the curriculum to enhance the teaching and learning of English (Innovation; NCTE Standard 3.6)
- Reflect upon and critically analyze one's own and observed teaching practices in light of related theory and research in English education (Research-Based Practice; NCTE standard 3.7)
- Articulate a developing personal theory of English education (Ethical Leadership; NCTE Standard 3.0)

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to identify elements of their "Reader Response" Lesson Plan that best address the "exceeds expectations" level of NCTE standard mastery on this assignment's rubric*

Course Delivery

The course will be delivered through a variety of face-to-face, online, and individualized instructional approaches. During class meetings there will be large group, small group, and individual activities. GMU's BlackBoard course framework will be used regularly throughout the course. Your GMU email address is required for communication with the course instructor and must be active by the first week of class. Please inform me of any accessibility problems the first day of class. In general, we will engage in four activities during our time together:

1. Mini-lectures, activities, and discussions related to English instructional methods led by both the instructor and course participants and supported by the course text and other selected readings
2. Discussions of the week's readings led by the instructor and course participants
3. Small group meetings in which students concentrate on selected activities and readings, providing feedback and support for each others' lesson plans and projects
4. Individual, small group, and whole group meetings to discuss readings, teaching planning efforts, class projects, and fieldwork experiences

Please note that because you have much to learn from each other, and because teaching is often a collaborative effort, you will frequently work in groups. This will give you a chance to share ideas, be exposed to a range of perspectives and experiences, and support each other as you continue to develop your teaching skills.

GMU/CEHD Policies and Resources for Students

George Mason University and the College of Education and Human Development expect that all students abide by the following:

- Professional Dispositions: Students are expected to exhibit professional behavior and dispositions at all times. See gse.gmu.edu for a listing of these dispositions. The Virginia Department of Education and the National Council for Accreditation of Teacher Education promote standards of professional competence and dispositions. Dispositions are values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and all members of the learning community. The Graduate School of Education expects students, faculty, and staff to exhibit professional dispositions through a:
 - Commitment to the profession
 - Promoting exemplary practice
 - Excellence in teaching and learning
 - Advancing the profession
 - Engagement in partnerships
 - Commitment to honoring professional ethical standards
 - Fairness
 - Honesty
 - Integrity
 - Trustworthiness
 - Confidentiality
 - Respect for colleagues and students
 - Commitment to key elements of professional practice
 - Belief that all individuals have the potential for growth and learning
 - Persistence in helping individuals succeed
 - High standards
 - Safe and supportive learning environments
 - Systematic planning
 - Intrinsic motivation
 - Reciprocal, active learning
 - Continuous, integrated assessment
 - Critical thinking
 - Thoughtful, responsive listening
 - Active, supportive interactions
 - Technology-supported learning
 - Research-based practice
 - Respect for diverse talents, abilities, and perspectives
 - Authentic and relevant learning
 - Commitment to being a member of a learning community
 - Professional dialogue
 - Self-improvement
 - Collective improvement
 - Reflective practice
 - Responsibility
 - Flexibility
 - Collaboration
 - Continuous, lifelong learning
 - Commitment to democratic values and social justice
 - Understanding systemic issues that prevent full participation
 - Awareness of practices that sustain unequal treatment or unequal voice
 - Advocate for practices that promote equity and access
 - Respects the opinions and dignity of others

- Sensitive to community and cultural norms
 - Appreciates and integrates multiple perspectives
- Students must follow the guidelines of the George Mason University Honor Code. See <http://oai.gmu.edu/honor-code/> for the full honor code. Please note that:
 - “Plagiarism encompasses the following:
 - Presenting as one’s own the words, the work, or the opinions of someone else without proper acknowledgment.
 - Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgment.” (from Mason Honor Code online at <http://mason.gmu.edu/~montecin/plagiarism.htm>)
 - Paraphrasing involves taking someone else’s ideas and putting them in your own words. When you paraphrase, you need to cite the source using APA format.
 - When material is copied word for word from a source, it is a direct quotation. You must use quotation marks (or block indent the text) and cite the source.
 - Electronic tools (e.g., SafeAssign) may be used to detect plagiarism if necessary.
 - Plagiarism and other forms of academic misconduct are treated seriously and may result in disciplinary actions.
- All students must follow the university policy for Responsible Use of Computing. See <http://universitypolicy.gmu.edu/policies/responsible-use-of-computing/>.
- Students with disabilities who seek accommodations in a course must be registered with the Mason Office of Disability Services (ODS) and inform the instructor, in writing, at the beginning of the semester. [See <http://ods.gmu.edu>].
- The George Mason University Counseling and Psychological Services (CAPS) staff consists of professional counseling and clinical psychologists, social workers, and counselors who offer a wide range of services (e.g., individual and group counseling, workshops and outreach programs) to enhance students' personal experience and academic performance [See <http://caps.gmu.edu/>].
- Students are responsible for the content of university communications sent to their George Mason University email account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason email account.
- Students must follow the university policy stating that all sound emitting devices shall be turned off during class unless otherwise authorized by the instructor.
- The George Mason University Writing Center staff provides a variety of resources and services (e.g., tutoring, workshops, writing guides, handbooks) intended to support students as they work to construct and share knowledge through writing [See <http://writingcenter.gmu.edu/>].
- For additional information on the College of Education and Human Development, Graduate School of Education, please visit our website: <http://gse.gmu.edu/>.

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://cert.gmu.edu/>.

Instructor Introduction

The best teachers know themselves as readers, writers, speakers, listeners, presenters, and creators. I will ask you also to know yourselves as photographers, artists, designers, community constituents, and researchers. Teachers must be resilient individuals who are willing to take risks to let a broad range of literacies matter to themselves, their students, and the larger community. Let’s actively learn about our own literacies as we study how we might best engage our students and theirs. I will expect you to be your best, brightest, most thoughtful, and most creative selves in this course. I intend that this class 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.

As the instructor for this course, I bring the perspectives of a teacher and teacher educator with considerable experience working with diverse adolescents and professionals, as well as the points of view of a community activist and an 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. I believe 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 youth and public schools, playing a critical role is my right and responsibility. It is my hope that you will take on this same role. Finally, as a veteran teacher and teacher educator, I have a profound commitment to impact: the overarching objective of our class is to help you grow as a person and a professional and for you to be explicitly aware of this growth and its impact on your current and future professional practices.

Course Readings

**Note: These books will be used in both EDCI 469/569 and EDCI 479/669*

- *Burke, J. (2012; 4th edition). *The English teacher’s companion: A completely new guide to classroom, curriculum, and the profession*. Heinemann. (abbreviated as “ETC” in the schedule below)
- Christenson, L. (2000). *Reading, writing, and rising up: Teaching about social justice and the power of the written word*. Rethinking Schools. (abbreviated as “RWRU” in the schedule below)
- Green, J. (2012). *The fault in our stars*. Dutton Juvenile. (abbreviated as “Fault” in the schedule below)
- *Smagorinsky, P. (2007). *Teaching English by design: How to create and carry out instructional units*. Heinemann. (abbreviated as “TED” in the schedule below)
- Spandel, V. (2008). *Creating writers through 6-trait writing: Instruction and assessment*. Pearson. (abbreviated as “6 Traits” in the schedule below)

Note: Additional required readings will be assigned during the course of our class and provided electronically.

Materials and Recommendations

Students will need access to art, craft, and drawing materials, a digital camera, and a color printer. You are also recommended to obtain a student membership in either the National Council of Teachers of English and/or the International Reading Association and to subscribe to one of the following journals:

- *English Journal*
- *Voices from the Middle*
- *Journal of Adolescent and Adult Literacy*

Course Expectations and Projects

Across this course we will complete a number of projects. All written work must be typed, double-spaced, in 11-12 pt font, with 1-inch margins, and must be submitted electronically. All projects are due by midnight (Eastern time) on the day of the given course session; projects late due to unsatisfactory tardies or absences will be accepted at my discretion. In recognition that we are all human, you will be allowed one late assignment without penalty; after this initial allowance, no ensuing late work will be accepted. You will also be assessed on your writing proficiency (grammar, spelling, coherence, etc.) in addition to the requirements of each assignment. Incompletes will only be an option for students who have consistently attended and participated in class and have completed and turned in all required work except the final projects.

Class Attendance and Participation (30 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. Our face-to-face and asynchronous class time will provide opportunities for (1) participation in activities, (2) presentations and demonstrations of effective teaching strategies, and (3) discussions and reflection on course readings, class activities, and assignments. You are expected to complete assignments for each class day, and contribute as both a listener and speaker in large and small group activities and discussions.

Students may also be required to co-facilitate—with their peers and the instructor—a discussion of one week’s course readings, focused broadly on current issues in writing instruction. We will form pairs or triads of students who will be responsible for leading a 30” discussion of the day’s assigned readings, using a discussion facilitation method that might be utilized with middle/high school students. Each pair/triad will also be responsible for providing a one-page handout describing the facilitation method and any modifications for diverse learners.

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be lead discussion facilitators*

Attendance in this class is *critical*. You must be in class—in person for designated sessions and/or participating on our Blackboard site regularly—and you will work with your classmates and the instructor via Blackboard, email, and face-to-face during other periods each week. Students are expected to be on time and well prepared to participate in class as active, thoughtful discussants. Absences and tardies will impact your grade. Two tardies or early departures are equal to one absence, and missing 30% or more of class sessions will result in automatic failure of the course. If you must be late to or miss a class, you must contact the instructor ahead of time. Please note that this policy makes no distinction between “excused” or “unexcused” absences or tardies.

My goal is to develop a comfortable classroom community where risk-taking is encouraged; we can only grow through such open-heartedness. Finally, one of the most important commitments I make is to engage with students individually and in small groups, so that I can best understand your needs and goals and best support your growth. These individual interactions will happen via conferences in the early weeks of our class, via phone and Skype conferences as students desire, via regular individual feedback that I provide on your discussion postings and assignments, and via Blackboard meetings.

Purposes of Writing Photovoice Project (10 points)

This assignment will ask you to think about, explore, and document your own and one student’s relationships to and experiences with writing. You will have to identify and connect with a student or young person of approximately the same age and demographics as the students you hope to teach. You will answer five questions with photographs and writings:

- 1) How did you and this student learn to write and who and what influenced your relationship to writing, in and out of school?
- 2) What do you and this student believe are the purposes of writing, in and out school?
- 3) What supports your own and this students’ ability to writing and your own and this student’s interest in writing, in and out of school?
- 4) What impedes your own and this student’s ability to write and your own and your student’s interest in writing, in and out of school?
- 5) What are some conclusions about how this student’s experiences with writing have given you insight into your own development as a writer and your approach to teaching writing?

The final project will take the form of an illustrated PowerPoint that includes ten photographs—two each for the first four questions above, one from you and one from your student—and a paragraph related to each of these images. Two of these ten photographs (again, accompanied by related paragraphs) should illustrate your responses to the fifth question above, regarding conclusions you have drawn from this project. Take risks, be creative, and embrace the freedom that this project provides. I will provide samples of this project in class.

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to identify alternative presentation tools—options other than PowerPoint—through which these projects might be created*

“Story of Injustice” Multi-Genre Composition (25 points)

The objectives of and ideas behind this assignment are numerous and grand. Undergirding this project is the idea that the best teachers of writing know themselves as writers. In order to know oneself as a writer, one must engage in writing—and, more broadly, *composition*—processes. A second idea upon which this assignment is founded is that all teachers are social justice activists: education is commonly recognized as an equalizing force in any society, and teachers should both know their own notions of justice and be able to guide students toward a more complex understanding of justice. And one could easily argue that we can only know justice through its absence: injustice. Thus, you will begin this assignment by drafting—then revising multiple times—your own “Story of Injustice.” Ultimately one of our goals for writing these stories is to consider how our teaching work can help to make the world a more just place.

A final concept upon which this project is founded is that of “multi-literacy”: it is impossible not to acknowledge that our students—and we—are literate in many “text” forms, well beyond traditional types of text such as books. Given the fact that our students are fluent in these multiple forms of text, we should be willing—and, more importantly, *able*—to teach to a variety of text genres. If we are to best be ready to *teach* about justice, know ourselves as advocates and activists, and to consider multiple forms of text in our future roles as teachers, then we must first *create* our own justice-focused multi-genre project, utilizing a variety of composition and revision structures.

Specifically, this paper is an exploration of some topic related to English instruction you want to learn about during this course and potentially share with your future students. Modeled after the multi-genre research paper designed by Tom Romano, the paper consists of at least five different genres of writing/composition—some of which will be required and some that will be your option:

- Story of injustice you have authored
- “Classic” and contemporary novels, young adult literature, stories, or poems
- Essays
- *Fault in Our Stars*
- Research papers
- Textbooks
- Found picture books
- Picture book you have authored
- Journal articles
- Websites
- Powerpoint, Prezi, or similar presentations
- News reports
- Autobiography
- Personal vignette
- Plays or dramatic presentations
- Letters
- Narratives
- Photo essays

We will appeal to NCTE standards for other forms of text, and I will provide a detailed description of the final project (including an assessment rubric and required types of text). Finally, we will begin our exploration of the notions of “justice” and “injustice” through our reading of John Green’s young adult novel *The Fault in Our Stars*.

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to identify and share in class examples of multi-genre projects in-service teachers are already utilizing*

“Reader Response” Lesson Plan, Presentation, and Analysis (20 points)

Each student will use the “backwards design” process to develop one lesson plan that involves young adults in reading at least one example of young adult literature and meaningful learning. I will ask you to think of the teaching strategies that you plan for in your lesson in three categories, which are framed by this 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. How will you motivate students to engage with this activity? What specific literacy strategies will you use?
- 3) “Ways Through”: What are students’ “ways through” this text or activity? That is, what literacy 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?

The goal of this assignment is for you to develop (and, ideally, *teach*) a complete 60-minute “Reader Response” lesson. The complete, detailed lesson plan must include objectives, standards, instructional plans, and assessment. The lesson must also include differentiation of instruction for students of varying levels; the lesson will be crafted to serve a general or advanced level English class and must explicitly address the needs of struggling readers and English language learners. The use of technology (e.g., presentation software, video clips, etc.) must be appropriately integrated into the lesson. Include all written/supporting materials that would be given to students as part of the lesson (e.g., worksheets, samples of reading material, assessments, etc.). Include an assessment and accompanying rubric to be used for the lesson. The assessment of this lesson plan and its implementation must include student feedback and self-evaluation.

While literature instruction is not the focus of this course, your plan should include at least two different but related text forms and appeal to notions of “Reader Response.” These texts should include one that represents a non-normative perspective or experience. All of these should be texts you believe you might see included in a grades 6-12 English/language arts curriculum. You will use the lesson plan format included in the Secondary Program Handbook. The lesson plan must address the NCTE standards and INTASC standards addressed in the rubric below. This lesson plan will serve as the performance-based assessment (PBA) for this course and must be uploaded to Taskstream at the end of our course—please note that your final grade for our course cannot be submitted until you have uploaded this PBA.

In addition, each student will engage our class in a twelve-minute mini-lesson based on at least one element of this lesson plan. These lesson presentations will be tightly timed and must involve all students in our course in an activity relevant to your future instruction of grade 6-12 students. As well, this presentation must include an assessment of student learning—that is, you must gather evidence of student (in this case, your peers') engagement and learning. These presentations will be videotaped and you will be required to complete a reflection on this presentation/videotape as a part of your final lesson plan submission, focused on the following questions:

- 1) What did you learn about your teaching from this experience? Discuss areas for your continuous and professional development based on this experience.
- 2) What did you learn about students from this lesson?
- 3) What would you change/modify the next time you teach the lesson?

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to provide formal, written feedback to peers' draft lesson plans*

Field Experiences and Field Experience Report (15 points)

Each student enrolled in EDCI 569 is expected to complete a minimum of fifteen (15) hours of fieldwork (spread across a minimum of three days) in a middle or high school English/language arts classroom. Students are responsible for arranging their fieldwork experiences to include the following:

- 1) a study of the school's and the mentor teacher's approach to the teaching of writing
- 2) a chance to read, diagnose, and assess student writing samples
- 3) an opportunity to peruse the school's or school division's English program of studies as well as the suggested and required works of literature and an interview with the mentor teacher or department chair about issues facing today's English teachers—particularly related to writing instruction

Students will submit five "Critical Incident and Reflection Image" forms throughout the semester and draft a final summary Field Experience Report. Details of this fieldwork, CIRI forms, and the format of the Field Experience report will be shared in class. The College of Education and Human Development is currently developing partnerships with the Alexandria City Public Schools and the Prince William County Schools, so you may have the option—or requirement—of completing fieldwork in one of these division's schools.

**EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to provide feedback to their peers based on observations made on the CIRI forms*

Course Assessment: Assignment (Points)

Class/Literature Circle Attendance/Participation = 30 points

Purposes of Writing Photovoice Project = 10 points

“Story of Injustice” Multi-Genre Project = 25 points

“Reader Response” Lesson Plan, Presentation, and Analysis = 20 points

Field Experience/Field Experience Report = 15 points

Total = 100 points

Grading Criteria 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 components. 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.
- “F” level score = Student work is so brief that any reasonably accurate assessment is impossible.

Graduate (EDCI 569) Grading Scale

A = 95-100%

A- = 90-94%

B+ = 87-89%

B = 83-86%

B- = 80-82%

C = 70-79%

F = Below 70%

Undergraduate (EDCI 469) Grading Scale

A = 93-100%

A- = 90-92%

B+ = 86-89%

B = 82-85%

B- = 80-81%

C = 70-79%

F = Below 70%

TaskStream Requirements

Every student registered for any Masters of Education or licensure course with a required performance-based assessment (PBA) is required to submit this assessment to TaskStream (regardless of whether a course is an elective, a onetime course, or part of an undergraduate minor.) Evaluation of your performance-based assessment will also be provided using TaskStream. The performance-based assessment for EDCI 569 is the “Reader Response” Lesson Plan. Failure to submit the assessment to TaskStream will result in the course instructor reporting the course grade as Incomplete (IN). Unless this grade is changed upon completion of the required TaskStream submission, the IN will convert to an F nine weeks into the following semester.

Resources and Selected Bibliography

Journals

The ALAN Review
The Bulletin of the Center for Children's Books
English Journal
The Horn Book Magazine
Interracial Books for Children
Journal of Adolescent and Adult Literacy
Kirkus Review
Language Arts
The New Advocate
The New York Times Book Review
Publisher's Weekly
The Reading Teacher
School Library Journal
Voice of Youth Advocates (VOYA)
Wilson Library Journal

Reference Texts and Indexes

Authors of Books for Young People
Best Books for Young Adult Readers
Black Authors and Illustrators of Books for Children & Young Adults
Book Review Digest
Book Review Index
Books for the Teen Age. New York Public Library
Children's Book Review Index
Children's Books. Awards & Prizes
Children's Literature Awards and Winners
Children's Literature Review
Something About the Author
Something About the Author. Autobiography Series
St. James Guide to Young Adult Writers
The Coretta Scott King Awards Book, 1970-1999
The Newbery & Caldecott Awards

Web Resources

George Mason University Library: <http://library.gmu.edu/>
What Kids Can Do: www.whatkidscando.org
Greater Washington Reading Council: www.gwrc.net
Virginia State Reading Association: www.vusra.org
International Reading Association (IRA): www.reading.org
Literacy Research Association: <https://www.literacyresearchassociation.org>
Association of Literacy Educators and Researchers: www.aleronline.org
TED website: <http://www.ted.com/talks>

Articles, Book Chapters, and Books

Abrams, S. (2000). *Using journals with reluctant writers: Building portfolios for middle and high school students*. Thousand Oaks, CA: Corwin Press.

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).

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.

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Appendix A

“Reading Log” Questions and Alternative Log Suggestions

While reading logs are not a required assignment for our course, it is expected that you will keep track of your responses to all texts we encounter in this course. These reading logs will be marked by an informality of style and will reflect your personal needs and interests as a prospective or practicing teacher. You will present not only your ideas about readings, but also your feelings, attitudes, and opinions. You may keep handwritten or typed notes on readings, but these should adhere to all standard conventions of English usage and mechanics, including spelling and punctuation. While there are many ways to respond to texts, those described here will allow you to work on the higher levels of Bloom’s taxonomy and prepare you for writing in school and beyond. The intent of providing you with these frameworks is not to limit interaction with our readings but to provide you with a scaffold to assist you in organizing thoughts so that you can assess your developing understandings of the texts with which you are interacting. Logs might include the following elements, which relate to both the textbook and young adult literature readings for our course:

1. **Summary Response:** Write two summary paragraphs about your readings for the week. Textbook summaries should include key ideas and terms from the chapter. Literature summaries should include plot details, descriptions of main characters, mentions of major conflicts, brief descriptions of the resolutions of these conflicts, and a sentence on the theme of the novel.
2. **Personal Response:** Write at least a paragraph summarizing your personal response to the ideas, events, characters, themes, etc. in these readings. These responses should indicate your connection to these ideas, characters, etc., noting similarities and differences to your own life through the use of personal examples and references to the texts.
3. **Pedagogical Response:** A pedagogical response to all required reading is also required. Specifically consider how you—as an educator—respond to the ideas, characters, practices, etc. in the week’s reading.

As well, please consider the following “close” reading guidelines as you are completing your logs:

- **Read with a pen:** Mark up your books, consider them your own, circle “big ideas” and/or characters’ names when you first encounter them, and use the blank pages at the start and end of the book to write down ideas.
- **Connect previous concepts with new readings:** After we discuss a concept, look for it in the next book. When you see an example, write a note in the margin (for example, if you notice a moment in which an adult acts in a particularly caring way, you might write “child-centered” off to the side).
- **Come ready with questions about concepts:** Think back over concepts that are still a little fuzzy to you and ask about them in regards to the current reading, remembering that concepts build upon each other.
- **Locate passages you especially admire:** At the start of class, be ready to talk about a particular passage you like, whether it is a paragraph or a whole scene; think about why you like the passage (e.g., because it is well-written or because it connects to something we were talking about)
- **Be critical:** One of the most important steps to becoming a better reader is to go beyond simply whether you liked or disliked a book. Think about the concepts and practices in the book or about why the author portrays children the way she or he does. Consider how you can articulate what bothers you about the book, or what excites you. Or think to yourself, “I may not like this book, but I can see that it is important to study it because...”
- **Pay attention to everything you read or watch:** Look for concepts we talked about when you watch television or read magazines or talk to friends; see if those concepts make sense in everyday life and lend your experiences to our class.
- **Think about how to put concepts into your own words:** Concepts make the best sense when you can explain them to others and when you can phrase them in your own understanding.
- **Take risks:** Difficult concepts will change the way you think; try to be vulnerable, open-minded, and willing to take risks to have your ideas and comfort level challenged.
- **Think of one thing you could say at the start of class:** Be ready to engage at the beginning of class and ready with something you can contribute or ask about the readings for the day.
- **Find a famous quotation that applies to your book;** write it out and explain its relationship to the text.
- **Pretend you’re the author(s) and explain the part of the book that was most difficult to write.**
- **Find a poem or a song that applies to your book;** write it out and explain its relationship to the novel.
- **What was the author trying to say about life and/or living in this book?**
- **What was the most memorable part of the book? Why?**
- **Finish the following statement: “When reading this book, I was reminded of . . .”**

- Finish the following statement: “As a result of reading this book, I would like to . . . “
- Write a response using the same style as the author.
- Why is it important for students to read this book as it connects with adolescent development?
- What questions would you ask the author and why?
- Was the subject of the book interesting and meaningful? Why or why not?
- What seemed to be the author's attitude toward his/her subject? Explain.
- Make a visual representation of your book (drawing, collage, chart, graph) and explain it in writing.
- What questions about the book's subject would you still like answered?
- Report on one of the events or incidents in this book in a newspaper article.

Schedule of Topics and Assignments

Note: This schedule and all of its contents are subject to change, as we attempt to construct the most responsive, worthwhile learning experience possible.
 *EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to identify at least one additional reading or professional resource that addresses at least one topic in each week's readings

Details	Topic	Readings Due	Assignments Due	Activities
Week #1 Aug 27 Campus	<ul style="list-style-type: none"> • Introductions/Course Overview 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • Check out Blackboard site 	<ul style="list-style-type: none"> • Introductions • Listen to read aloud book chapter
Week #2 Sept 3 Campus	<ul style="list-style-type: none"> • Small group conferences • <i>ETC</i>: What we teach • <i>RWRU</i>: Building community 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 1 • <i>RWRU</i>: Ch. 1 	<ul style="list-style-type: none"> • Draft Purposes of Writing photovoice project 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Sharing and discussion of draft Purposes of Writing projects
Week #3 Sept 10 Campus	<ul style="list-style-type: none"> • <i>ETC</i>: Who we teach and how to teach so students will learn, use, remember—and enjoy • <i>TED</i>: Students' ways of knowing and providing scaffolds for student learning • <i>RWRU</i>: Unlearning myths 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 2-3 • <i>TED</i>, Ch. 1-2 • <i>RWRU</i>: Ch. 2 	<ul style="list-style-type: none"> • Final Purposes of Writing project 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Presentation and analysis of Purposes of Writing projects
Week #4 Sept 17 Online	<ul style="list-style-type: none"> • <i>TED</i>: Planning and whole course • <i>Fault</i>: Examples of justice and injustice 	<ul style="list-style-type: none"> • <i>TED</i>, Ch. 4 • <i>Fault</i> 	<ul style="list-style-type: none"> • Draft "Story of Injustice" 	<ul style="list-style-type: none"> • Draft "Story of Injustice" • Electronic feedback on peers' "Stories of Injustice"
Week #5 Sept 24 Campus	<ul style="list-style-type: none"> • <i>ETC</i>: Teaching writing • <i>TED</i>: Goals for conventional and unconventional writing assignments • <i>6 Traits</i>: Getting acquainted with 6 traits; setting the stage with writing process and writing workshop • <i>RWRU</i>: Writing the word/world 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 4 • <i>TED</i>, Ch. 5-6 • <i>6 Traits</i>, Ch. 1-2 • <i>RWRU</i>: Ch. 3 	<ul style="list-style-type: none"> • Revised "Story of Injustice" 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Review of revised "Stories of Injustice" using <i>TED</i>, <i>6 Traits</i>, and <i>RWRU</i>

Details	Topic	Readings Due	Assignments Due	Activities
Week #6 Oct 1 <i>Campus</i>	<ul style="list-style-type: none"> • <i>ETC</i>: Speaking and listening • <i>TED</i>: Alternatives to teacher-led discussions • <i>6 Traits</i>: Ideas and organization 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 6 • <i>TED</i>, Ch. 3 • <i>6 Traits</i>, Ch. 3-4 	<ul style="list-style-type: none"> • Lesson Plan Draft • “Story of Injustice” Multi-Genre project: 2nd text 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Review of draft lesson plans • Review of 2nd Multi-Genre project text
Week #7 Oct 8 <i>Online</i>	<ul style="list-style-type: none"> • <i>6 Traits</i>: Voice and word choice • Zenkov: Picturing Change/Iraq 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 5-6 	<ul style="list-style-type: none"> • Lesson Plan Revision • Small group meetings 	<ul style="list-style-type: none"> • Meet in small groups to provide feedback on revised lesson plans and “Story of Injustice” project
Week #8 Oct 15	<ul style="list-style-type: none"> • No class due to Monday holidays! 	<ul style="list-style-type: none"> • Finish <i>Fault</i> 	<ul style="list-style-type: none"> • Read! 	<ul style="list-style-type: none"> • None! •
Week #9 Oct 22 <i>Campus</i>	<ul style="list-style-type: none"> • <i>ETC</i>: Language study—vocabulary, grammar, and style • <i>6 Traits</i>: Sentence fluency, conventions, and presentation • <i>RWRU</i>: Politics of language 	<ul style="list-style-type: none"> • <i>ETC</i>: Ch. 7 • <i>6 Traits</i>: Ch. 7-8 • <i>RWRU</i>: Ch. 4 	<ul style="list-style-type: none"> • Field Experience CIRIs #1/#2 • “Story of Injustice” Multi-Genre project: 3rd text 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Discussion of Field Experience and CIRIs • Review of 3rd Multi-Genre project text
Week #10 Oct 29 <i>Campus</i>	<ul style="list-style-type: none"> • <i>ETC</i>: Assessing and grading student learning and work • <i>TED</i>: Responding to student writing • <i>6 Traits</i>: Assessing our students • <i>RWRU</i>: Poetry 	<ul style="list-style-type: none"> • <i>ETC</i>: Ch. 8 • <i>TED</i>: Ch. 7 • <i>6 Traits</i>: Ch. 12 • <i>RWRU</i>: Ch. 5 	<ul style="list-style-type: none"> • Lesson Plan Presentations 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Lesson Plan Presentations
Week #11 Nov 5 <i>Campus</i>	<ul style="list-style-type: none"> • <i>6 Traits</i>: Beginning writers • <i>RWRU</i>: Immigration 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 10 • <i>RWRU</i>: Ch. 6 	<ul style="list-style-type: none"> • Lesson Plan Presentations • Field Experience CIRIs #3/#4 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Lesson Plan Presentations • Discussion of Field Experience and CIRIs

Details	Topic	Readings Due	Assignments Due	Activities
Week #12 Nov 12 Campus	<ul style="list-style-type: none"> • <i>6 Traits</i>: Communicating about students' writing • <i>RWRU</i>: Portfolios 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 11 • <i>RWRU</i>: Ch. 7 	<ul style="list-style-type: none"> • Lesson Plan Presentations • "Story of Injustice" final 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Lesson Plan Presentations • Review of final "Stories of Injustice" using <i>6 Traits</i> and <i>RWRU</i>
Week #13 Nov 19 Campus	<ul style="list-style-type: none"> • <i>6 Traits</i>: Informational writing • <i>RWRU</i>: Untracking English • Small group conferences • <i>NCTE Conference, Nov 21-24 (Boston, MA)</i> 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 9 • <i>RWRU</i>: Ch. 8 	<ul style="list-style-type: none"> • Lesson Plan Presentations • Field Experience CIRI #5 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Lesson Plan Presentations • Discussion of Field Experience and CIRIs
Week #14 Nov 26 Online	<ul style="list-style-type: none"> • Final conferences • <i>Thanksgiving Holiday, Nov 27-Dec 1</i> 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Student's Choice: Field experiences, Multi-Genre project, lesson plans 	<ul style="list-style-type: none"> • Conferences on course assignments
Week #15 Dec 3 Online	<ul style="list-style-type: none"> • Final conferences • <i>Literacy Research Association Meeting, Dec 4-7 (Dallas, TX)</i> 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Student's Choice: Field experiences, Multi-Genre project, lesson plans 	<ul style="list-style-type: none"> • Conferences on course assignments
Bonus Week! Dec 10	<ul style="list-style-type: none"> • No classes—University Reading Days 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • Field Experiences Report 	<ul style="list-style-type: none"> • None!
Week #16 Dec 17 Campus	<ul style="list-style-type: none"> • The best of teaching, writing, social justice • Course assessment 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Final Lesson Plan and Analysis • Final "Story of Injustice" Multi-Genre project 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Sharing and discussion of lesson plans and Multi-Genre project