



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

Office hours: Mondays, 3:30-5:30; by appointment, via phone, or via Skype or Google Hangout

Phone: 703.993.5413 (O); 216.470.2384 (M)/Email: kzenkov@gmu.edu

Office/Mail: 1603 Thompson Hall, 4400 University Drive, MSN 4B3, George Mason University,
 College of Education and Human Development, Fairfax, VA 22030

Class Meetings

Tuesdays, 4:30 – 7:10 pm; Robinson B 108

Please note that our class will meet face-to-face on the Fairfax campus eleven of our class sessions and via Blackboard (and related Web-based technologies) for asynchronous and/or face-to-face small group sessions during three classes. Small group conferences will be held during the second week of class. 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 II, III, V)
- Explore and report on one specific area of interest in the teaching of English/language arts (Research-Based Practice; NCTE Standards II, III)
- 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 Standards II, IV, VI)
- Practice planning and implementing lessons on English language instruction that are taught within the context of language arts (Innovation; NCTE Standards III, V)
- Practice planning and implementing activities and discussions, which involve students in active, reflective responses to literature within a diverse community of learners (Collaboration; NCTE Standards I, III, IV, V)
- Observe and analyze teaching practices in light of course readings and discussions (Research-Based Practice; NCTE Standards V)
- 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 IV)
- 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 II, III, IV, V, VI)
- 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 Standard I, II, III, V, VI, VII)
- Develop assessments appropriate for identified curricular objectives and related to national, state, and local standards (Research-Based Practice; NCTE Standard III, IV)
- Incorporate media/technology into the curriculum to enhance the teaching and learning of English (Innovation; NCTE Standard I)
- 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 VII)
- Articulate a developing personal theory of English education (Ethical Leadership; NCTE Standard VI, VII)

Course Delivery

The course will be delivered through a variety of face-to-face and online 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/the-mason-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 standards for your behavior, participation, and openness, and I will work diligently 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, a scholar, and an advocate for youth and public schools, playing a critical role is my right and responsibility. I hope you will take on this same role.

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. As a scholar of teaching, I am interested in the purposes of writing that you and your students perceive and the intersections and tensions between these perceptions. I am also interested in what "justice" means to you as future teachers and in what examples of text genres you believe are most relevant to your students and your future classroom instruction. As well, the "Research Assistant Project" is a new and innovative practice and I am interested in the effectiveness and impact of this project. I am interested in considering each of these emphases—youths' and pre-service teachers' perceptions of writing, your ideas about social justice, the text genres you identify for your teaching, and the Research Assistant Project—as potential research emphases and things about which I might write. I invite you to consider studying these ideas and practices with me and potentially to write with me about them.

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. (2012; 6th edition). *Creating writers: 6 Traits, Process, Workshop, and Literature*. 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, and a digital camera. 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 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/Participation, and “Show Me the Money” Demonstration (25 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. We will begin each day with a “Write In”—a chance for you to reflect on the day’s readings and begin to think about their relevance to our work. During each of our three online class sessions we will complete these “Write Ins” on Blackboard’s Discussion Board. You will be expected to contribute and respond to your peers’ ideas for each of these “Write In” sessions.

Students will also be required to co-facilitate—with at least between one and three peers—a “Show Me the Money” demonstration of a highlight of one of the readings from one class session, focused on an issue related to what you believe is a particularly effective practice (ideally related to writing instruction) described in that reading. Each pair/triad/quad will be responsible for providing a one-page handout describing the strategy they have demonstrated and any modifications for diverse learners.

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 web-based conferences as students desire, via regular individual feedback that I provide on your discussion postings and assignments, and via Blackboard meetings.

Perspectives on Writing Pecha Kucha Project (15 points)

One of the grandest notions with which we will operate in this class—one with both curricular and pedagogical implications—is that our students are some of the best experts on teaching. One of the other realities we will challenge and one of the gaps we will try to bridge is the fact that many of us have had very different experiences with school and writing than our students. Guided by these ideas/acknowledgments, you will first explore your own perspectives on writing, answering these questions with images and words:

- 1) How did you learn to write and who and what influenced your relationship to writing, in and out of school? (slides 2-3)
- 2) What do you believe are the purposes of writing, in and out school? (slides 4-5)
- 3) What supported your ability to writing and your interest in writing, in and out of school? (slides 6-7)
- 4) What impeded your ability to write and your interest in writing, in and out of school? (slides 8-9)

Then you will work with a young adult (likely of your choosing, certainly of the age you would like to one day teach, and perhaps from one of our partner schools) to help her/him answer these same questions—again in words and pictures:

- 1) How did this young person learn to write and who and what influenced her/his relationship to writing, in and out of school? (slide 10-11)

- 2) What does this young person believe are the purposes of writing, in and out school? (slides 12-13)
- 3) What supports this young person's ability to writing and her/his interest in writing, in and out of school? (slides 14-15)
- 4) What impedes this young person's ability to write her/his interest in writing, in and out of school? (slides 16-17)

In addition to illustrating your own and your student's responses to these questions, in your final project you must describe (and illustrate) the intersections and tensions between your own and this youth's perspective (slides 18-19) and some conclusions about your own future teaching based on your completion of this project, particularly related to writing instruction (slides 20-21).

Finally, in the interests of exploring relevant, multi-modal forms of composition, I will ask you to create your final project as a Pecha Kucha, consisting of 21 slides (the 20 listed above plus a title slide)—half consisting of images and half of accompanying text and accompanied by your recordings of your own and this youth's voice. Take risks, be creative, and embrace the freedom that this project provides. Please check out <http://www.pechakucha.org/> to learn more about this compelling text genre.

Note: This is a project that I am considering as a focus of my research; I invite you to explore this with me and potentially to write about this project with me, as another authentic product of our work together.

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

The objectives of and ideas behind this assignment are numerous and ambitious. 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. One could 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.

This project is also grounded in the notion of “multi-literacy.” That is, 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 through and to a variety of text genres. To help us be ready to *teach* about justice, know ourselves as advocates and activists, and consider multiple forms of text in our future roles as teachers, we will *create* our own justice-focused multi-genre project, utilizing a variety of composition and revision structures. While your project will begin with your “Story of Injustice,” you will eventually also compose at least two more types of text (a research essay and a text of your choice) that describe or illustrate the justice topic depicted in your story.

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

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

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*.

Note: This is a project that I am considering as a focus of my research; I invite you to explore this with me and potentially to write about this project with me, as another authentic product of our work together.

Multi-Genre Project Lesson Plan, Presentation, and Analysis (20 points)

Planning is essential to teaching and assessment. The goal of this assignment is for English language arts methods students to develop (and, ideally, *teach*) a complete 60-minute Multi-Genre Project Lesson Plan in their discipline. The complete, detailed lesson plan must include objectives, standards, instructional plan, and assessment. The lesson must 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. Include all written materials and samples of texts and resources that would be given to students as part of the lesson (e.g., worksheets, 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.

Your plan will grow from your “Story of Injustice” Multi-Genre Composition assignment listed above. This plan should include at least seven texts of different genres related to a social justice-focused topic that is relevant to your future English instruction. As described in the “Story of Injustice” Multi-Genre Composition assignment, you must be the author of at least three of these texts. Use the “backwards design” process to develop your lesson plan and 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?

In addition, each student will engage our class in a ten-minute mini-lesson based on at least one element of this lesson plan. 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. As well, the lesson plan must address the NCTE standards and INTASC standards addressed in the rubric at the end of this syllabus. 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. Please note that if students do not pass this assessment, they cannot pass the initial methods course.

To submit to your instructor:

- 1) Complete, detailed lesson plan including objectives, standards, instructional plan, assessment, and teacher self-assessment. Include, in particular, details about what students will do during the lesson as well as plans for the teachers’ role.
- 2) All written materials that would be given to students as part of the lesson (e.g., worksheets, reading material, assessments). Include answer keys where appropriate.
- 3) An assessment and accompanying rubric to be used for the lesson, including student feedback and self-assessment, and focused on the following questions:
 - a. What did you learn about your teaching from this experience? Discuss areas for your continuous and professional development based on this experience.
 - b. What did you learn about students from this lesson?
 - c. What would you change/modify the next time you teach the lesson?

Note: This is a project that I am considering as a focus of my research; I invite you to explore this with me and potentially to write about this project with me, as another authentic product of our work together.

Field Experiences and Research Assistant Project (RAP) or Writing Mentor Project (WMP) (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. You will complete your field

experience with a partner from our class. During your field experience you will complete one of the two following assignments:

- **Research Assistant Project:** You will work with your mentor teacher as a “Research Assistant”—asking your mentor about a lesson/unit they want to teach, a lesson/unit by which they are challenged, or a lesson/unit for which they need new ideas or resources. You will then research, co-plan, and ideally co-teach this lesson unit with your mentor teacher.
- **Writing Mentor Project:** You will with your mentor teacher to select one or two students who this teacher has identified as someone struggling with writing and/or struggling to develop a positive relationship to writing. You will then meet with this individual as a writing mentor to support their writing growth and/or enhance their relationship with writing.

Additional details of this fieldwork will be shared in class, including the format and content of the final report you will write on this experience. 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.

Please note that each student must register online to request a field experience placement. The registration deadline is September 15. You must register for field experience using the online registration site <https://cehd.gmu.edu/endorse/ferf>, even if you do not need GMU to arrange you placement. We track all field experience site information for accreditation and reporting purposes. Students are only allowed to arrange their own field experience placements if they are currently working as full-time contracted employees in their school division. The field experience website <http://cehd.gmu.edu/teacher/internships-field-experience> includes a Field Experience Documentation Form, which you can print and submit to me to verify your hours. For specific questions about fieldwork placement, please contact Comfort Uanserume, 1708 Thompson Hall, 703.993.9777, cuanseru@gmu.edu

Note: This is a project that I am considering as a focus of my research; I invite you to explore this with me and potentially to write about this project with me, as another authentic product of our work together.

Course Assessment: Assignment (Points)

Class Attendance/Participation and “Show Me the Money” Demonstration = 25 points

Perspectives on Writing Pecha Kucha Project = 15 points

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

Multi-Genre Project Lesson Plan, Presentation, and Analysis = 20 points

Field Experiences and RAP/WMP = 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%

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 Multi-Genre 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>

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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.

Details	Topic	Readings Due	Assignments Due	Activities
Week #1 Aug 26 <i>Campus</i>	<ul style="list-style-type: none"> • Introductions/Course Overview 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • Introductions • Listen to read aloud book chapter
Week #2 Sept 2 <i>Campus</i>	<ul style="list-style-type: none"> • Small group conferences: Conferences begin at 4 pm and class begins at 5:30 • Our perspectives on writing • Writing instruction focus: Narrative • What we teach and building community 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 1 • <i>RWRU</i>: Ch. 1 • <i>Fault</i> 	<ul style="list-style-type: none"> • “Perspectives on Writing Pecha Kucha” draft: Our points of view • Begin reading <i>Fault in Our Stars</i> 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Sharing “Perspectives on Writing Pecha Kucha” draft: Our points of view • Discuss <i>Fault in Our Stars</i> as a basis for the “Story of Injustice” •
Week #3 Sept 9 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Narrative • Who we teach and how to teach so students will learn, use, remember—and enjoy • Students’ ways of knowing and providing scaffolds for student learning • 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 • <i>Fault</i> 	<ul style="list-style-type: none"> • “Story of Injustice” (SOJ) Multi-Genre: Narrative draft • Continue reading <i>Fault in Our Stars</i> 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Sharing “Story of Injustice” (SOJ) narrative drafts •
Week #4 Sept 16 <i>Online</i>	<ul style="list-style-type: none"> • Writing instruction focus: Narrative • Planning and whole course 	<ul style="list-style-type: none"> • <i>TED</i>, Ch. 4 • <i>Fault</i> 	<ul style="list-style-type: none"> • Online feedback on SOJ narrative draft • Continue reading <i>Fault in Our Stars</i> 	<ul style="list-style-type: none"> • Discussion Board “Write In” • Provide peers with online feedback on SOJ narrative draft •
Week #5 Sept 23 <i>Campus</i>	<ul style="list-style-type: none"> • Youths’ and our perspectives on writing • Writing instruction focus: Narrative • Teaching writing and goals for conventional and unconventional writing assignments • Getting acquainted with 6 traits and setting the stage with writing process and writing workshop • 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 • <i>Fault</i> 	<ul style="list-style-type: none"> • SOJ narrative revision • “Show Me the Money” Demonstration, Group #1 • “Perspectives on Writing Pecha Kucha” final • Continue reading <i>Fault in Our Stars</i> 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • “Show Me the Money” Demonstration, Group #1 • Sharing and analyzing “Perspectives on Writing Pecha Kucha” final projects • Share revised SOJ narratives

Details	Topic	Readings Due	Assignments Due	Activities
Week #6 Sept 30 <i>Online</i>	<ul style="list-style-type: none"> • Writing instruction focus: Narrative • “Ideas” and “organization” 	<ul style="list-style-type: none"> • <i>6 Traits</i>, Ch. 3-4 • <i>Fault</i> 	<ul style="list-style-type: none"> • Online feedback on SOJ narrative revision • Continue reading <i>Fault in Our Stars</i> • Lesson Plan draft 	<ul style="list-style-type: none"> • Provide peers with online feedback on SOJ narrative revision • Provide peers with online feedback on Lesson Plans
Week #7 Oct 7 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Narrative • Speaking and listening and alternatives to teacher-led discussions • “Voice” and “Word Choice” 	<ul style="list-style-type: none"> • <i>ETC</i>, Ch. 6 • <i>TED</i>, Ch. 3 • <i>6 Traits</i>, Ch. 5-6 • <i>Fault</i> 	<ul style="list-style-type: none"> • SOJ narrative final • “Show Me the Money” Demonstration, Group #2 • Finish reading <i>Fault in Our Stars</i> 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Share SOJ narrative final • “Show Me the Money” Demonstration, Group #2 • Discuss <i>Fault in Our Stars</i> as basis for other “Story of Injustice” texts
Week #8 Oct 14	<ul style="list-style-type: none"> • No class due to Columbus Day Mason shift 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • None!
Week #9 Oct 21 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Research essay • Language study—politics, vocabulary, grammar, and style • “Sentence Fluency,” “Conventions,” and “Presentation” 	<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"> • SOJ Multi-Genre: Research essay draft • Lesson Plan revision #1 • Field experience check-in • “Show Me the Money” Demonstration, Group #3 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Sharing SOJ research essay drafts • “Show Me the Money” Demonstration, Group #3 • Sharing Lesson Plan revisions #1 • Discussion of field experiences
Week #10 Oct 28 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Research essay • Assessing, grading, and responding to student writing, learning, and work 	<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. 7 	<ul style="list-style-type: none"> • SOJ research essay revision #1 • “Show Me the Money” Demonstration, Group #4 • Lesson Plan Presentations 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Share SOJ research essay revision #1 • “Show Me the Money” Demonstration, Group #4 • Lesson Plan Presentations
Week #11 Nov 4 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Research essay • Beginning and diverse writers and untracking English 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 10 • <i>RWRU</i>: Ch. 6, 8 	<ul style="list-style-type: none"> • SOJ research essay revision #2 • “Show Me the Money” Demonstration, Group #5 • Lesson Plan revision #2 • Lesson Plan Presentations • Field experience check-in 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Share SOJ research essay revision #2 • “Show Me the Money” Demonstration, Group #5 • Share Lesson Plan revisions #2 • Lesson Plan Presentations • Discussion of field experiences

Details	Topic	Readings Due	Assignments Due	Activities
Week #12 Nov 11 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Research essay • Informational writing 	<ul style="list-style-type: none"> • <i>6 Traits</i>: Ch. 9 	<ul style="list-style-type: none"> • SOJ research essay final • “Show Me the Money” Demonstration, Group #6 • Lesson Plan Presentations 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Share SOJ research essay final • “Show Me the Money” Demonstration, Group #6 • Lesson Plan Presentations
Week #13 Nov 18 <i>Campus</i>	<ul style="list-style-type: none"> • Writing instruction focus: Student text choice • Poetry 	<ul style="list-style-type: none"> • <i>RWRU</i>: Ch. 5 • <i>6 Traits</i>, Ch. 11 	<ul style="list-style-type: none"> • SOJ Multi-Genre: 3rd text draft • “Show Me the Money” Demonstration, Group #7 • Lesson Plan revision #3 • Lesson Plan Presentations • Field experience check-in 	<ul style="list-style-type: none"> • Listen to read aloud book chapter • Share SOJ Multi-Genre: 3rd text drafts • “Show Me the Money” Demonstration, Group #7 • Share Lesson Plan revision #3 • Lesson Plan Presentations • Discussion of field experiences
Week #14 Nov 25 <i>Online</i>	<ul style="list-style-type: none"> • Writing instruction focus: Student text choice 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Online feedback on SOJ 3rd text draft • 	<ul style="list-style-type: none"> • Provide peers with online feedback on SOJ 3rd text draft •
Week #15 Dec 2 <i>Campus</i>	<ul style="list-style-type: none"> • Course evaluations 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Lesson Plan Presentations • SOJ Multi-Genre Composition final • SOJ Multi-Genre Composition final, Lesson Plan draft, RAP/WMP Report draft 	<ul style="list-style-type: none"> • Lesson Plan Presentations • Sharing and discussion of SOJ Multi-Genre Composition final, Lesson Plan drafts, RAP/WMP drafts • Check-in about final projects due Fri, Dec 4th
Week #16 Dec 9 <i>Campus</i>	<ul style="list-style-type: none"> • TBD 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • None!

GEORGE MASON UNIVERSITY
College of Education and Human Development Secondary Education Program

EDCI 469/569, “Teaching English in the Secondary School”
Multi-Genre Project Lesson Plan Description and Assessment
Aligned with 2012 NCTE Standards for
Initial Preparation of Teachers of Secondary English Language Arts (Grades 7–12)

Planning is essential to teaching and assessment. The goal of this assignment is for English language arts methods students to develop (and, ideally, *teach*) a complete 60-minute Multi-Genre Project Lesson Plan in their discipline. The complete, detailed lesson plan must include objectives, standards, instructional plan, and assessment. The lesson must 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 materials that would be given to students as part of the lesson (e.g., worksheets, 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.

Your plan should include at least seven texts of different genres related to a social justice-focused topic that is relevant to your future English instruction. You must be the author of at least three of these texts. These texts might include a poem/song, an article, an essay, a short story, an introductory chapter from a novel, a visual text, or an electronic text; other types of text will be introduced in class and detailed in the complete assignment description. All of these should be texts you believe you might see included in a 7-12 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 identified in the rubric below. This lesson plan will serve as the performance-based assessment for this course.

To submit to your instructor:

- 4) Complete, detailed lesson plan including objectives, standards, instructional plan, assessment, and teacher self-assessment. Include, in particular, details about what students will do during the lesson as well as plans for the teachers’ role.
- 5) All written materials that would be given to students as part of the lesson (e.g., worksheets, reading material, assessments). Include answer keys where appropriate.
- 6) An assessment and accompanying rubric to be used for the lesson, including student feedback and self-assessment, and focused on the following questions:
 - d. What did you learn about your teaching from this experience? Discuss areas for your continuous and professional development based on this experience.
 - e. What did you learn about students from this lesson?
 - f. What would you change/modify the next time you teach the lesson?

For English education candidates, this assessment is completed during the initial methods course, EDCI 469/569, “Teaching English in the Secondary School.” This assessment consists of a lesson plan assignment and an associated scoring rubric. The assessment is meant to ensure that all secondary English education candidates move on to their advanced methods class knowing how to design a quality lesson plan that is focused on multiple text genres and requires them to compose some of these text forms. If the students do not pass this assessment, they cannot pass the initial methods course. The lesson must adhere to Virginia’s Standards of Learning in English and specific NCTE Standards for the English language arts. The course instructor evaluates the complete lesson plan using the rubric below.

EDCI 469/569, “Teaching English in the Secondary School”
Multi-Genre Project Lesson Plan Description and Assessment
Aligned with 2012 NCTE Standards for
Initial Preparation of Teachers of Secondary English Language Arts (Grades 7–12)

Name of candidate _____

Date _____

Rating		Description
NA/ IA	Not Assessable/ Initial Assessment	Given the nature of the assessment, the candidate cannot reasonably demonstrate complete understanding or mastery of the given standard. The standard is included in this rubric in order to introduce candidates to its relevance and to provide them with an initial, formative self, peer, and/or instructor assessment of their proficiency with this standard. An “NA/IA” score does not count toward the calculation of the mean score for this assessment.
0	Unacceptable	The candidate exhibits little, or irrelevant, evidence of meeting the standard for planning, teaching, and student learning. Specifically, a score of zero (0) is given when there is no evidence of the teacher candidate’s attempt to meet a particular NCTE standard, OR the attempt is “unacceptable,” as defined by NCTE.
1	Marginal	The candidate exhibits insufficient evidence of performance in relation to essential knowledge, skills, dispositions required by the standard. Provides fundamental evidence of attainment but does not yet meet minimum expectations for planning, teaching, and student learning. Specifically, a score of one (1) is given when the teacher candidate meets the “acceptable” level of criteria for a NCTE standard.
2	Meets Expectations	The candidate exhibits performance that meets the standard in essential knowledge, skills and dispositions. Provides evidence of sound work, usually with multiple examples of achievement which substantially meet basic expectations for planning, teaching, and student learning. Specifically, a score of two (2) is given when the teacher candidate meets the “target” level of criteria for a NCTE standard.
3	Exceeds Expectations	The candidate exhibits mastery of the knowledge, skills and dispositions required by the standard. Achieves an exceptional level of performance in relation to expectations of the program and generally provides multiple examples of excellence in performance for planning, teaching, and student learning. Specifically, a score of three (3) is given when the teacher candidate exceeds the “target” level of criteria for a NCTE standard.

Notes

- **Required** elements are in ***bold, italicized, and shaded***; **recommended** elements are in plain, unshaded text
- Minimum mean rating of 2.0 (with at least a rating of 1.0 for each measured standard) required for licensure

Content Knowledge II. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes language and writing as well as knowledge of adolescents as language users.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates can compose a range of formal and informal texts taking into consideration the interrelationships among form, audience, context, and purpose; candidates understand that writing is a recursive process; candidates can use contemporary technologies and/or digital media to compose multimodal discourse.		<ul style="list-style-type: none"> • Candidate composes creative range of texts that demonstrates consideration of relationships • Candidate consistently provides evidence of understanding that writing is recursive process • Candidate consistently demonstrates ability to use contemporary technologies • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate composes range of texts that demonstrates consideration of relationships • Candidate provides evidence of understanding that writing is recursive process • Candidate demonstrates ability to use contemporary technologies 	<ul style="list-style-type: none"> • Candidate limited range of texts that demonstrates consideration of relationships • Candidate provides limited evidence of understanding that writing is recursive process • Candidate demonstrates limited ability to use contemporary technologies 	<ul style="list-style-type: none"> • Candidate does not compose text(s) that demonstrate consideration of relationships • Candidate provides no evidence of understanding that writing is recursive process • Candidate demonstrates no ability to use contemporary technologies 	
Element 2: Candidates know the conventions of English language as they relate to various rhetorical situations (grammar, usage, and mechanics); they understand the concept of dialect and are familiar with relevant grammar systems (e.g., descriptive and prescriptive); they understand principles of language acquisition; they recognize the influence of English language history on ELA content; and they understand the impact of language on society.		<ul style="list-style-type: none"> • Candidate consistently and creatively demonstrates knowledge of conventions of English language • Candidate consistently and creatively demonstrates understanding of dialect and grammar systems, principles of language acquisition • Candidate consistently and creatively provides evidence of knowledge of English language history and impact of language on society • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates knowledge of conventions of English language • Candidate demonstrates understanding of dialect and grammar systems, principles of language acquisition • Candidate provides evidence of knowledge of English language history and impact of language on society 	<ul style="list-style-type: none"> • Candidate demonstrates limited knowledge of conventions of English language • Candidate demonstrates limited understanding of dialect and grammar systems, principles of language acquisition • Candidate provides limited evidence of knowledge of English language history and impact of language on society 	<ul style="list-style-type: none"> • Candidate demonstrates no knowledge of conventions of English language • Candidate demonstrates no understanding of dialect and grammar systems, principles of language acquisition • Candidate provides no evidence of knowledge of English language history and impact of language on society 	
Element 3: Candidates are knowledgeable about how adolescents compose texts and make meaning through interaction with media environments.		<ul style="list-style-type: none"> • Candidate consistently and creatively demonstrates knowledge about how adolescents compose text and make meaning with media • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates knowledge about how adolescents compose text and make meaning with media 	<ul style="list-style-type: none"> • Candidate demonstrates limited knowledge about how adolescents compose text and make meaning with media 	<ul style="list-style-type: none"> • Candidate demonstrates no knowledge about how adolescents compose text and make meaning with media 	

Content Pedagogy: Planning Literature and Reading Instruction in ELA						
III. Candidates plan instruction and design assessments for reading and the study of literature to promote learning for all students.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant learning experiences utilizing a range of different texts—across genres, periods, forms, authors, cultures, and various forms of media—and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge to plan standards-based, coherent, and relevant learning experiences utilizing range of texts • Candidate consistently and creatively plans instructional strategies that are motivating and accessible to all students • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge to plan range of standards-based, coherent, and relevant learning experiences utilizing limited range of texts • Candidate plans range of instructional strategies that are motivating and accessible to all students 	<ul style="list-style-type: none"> • Candidate uses knowledge to plan limited range of standards-based, coherent, and relevant learning experiences utilizing extremely limited range of texts • Candidate plans limited range of instructional strategies that are motivating and accessible to all students 	<ul style="list-style-type: none"> • Candidate exhibits no knowledge of ability to plan standards-based, coherent, and relevant learning experiences utilizing range of texts • Candidate exhibits no ability to plan instructional strategies that are motivating and accessible to all students 	
Element 6: Candidates plan instruction which, when appropriate, reflects curriculum integration and incorporates interdisciplinary teaching methods and materials.		<ul style="list-style-type: none"> • Candidate consistently and creatively plans instruction that reflects curriculum integration • Candidate consistently and creatively plans instruction that incorporates interdisciplinary teaching methods and materials • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate plans instructional opportunities that reflect curriculum integration • Candidate plans instructional opportunities that incorporate interdisciplinary teaching methods and materials 	<ul style="list-style-type: none"> • Candidate plans limited instructional opportunities that reflect curriculum integration • Candidate plans limited instructional opportunities that incorporate interdisciplinary teaching methods and materials 	<ul style="list-style-type: none"> • Candidate does not plan instructional opportunities that reflect curriculum integration • Candidate does not plan instructional opportunities that incorporate interdisciplinary teaching methods and materials 	

Content Pedagogy: Planning Composition Instruction in ELA						
IV. Candidates plan instruction and design assessments for composing texts (i.e., oral, written, and visual) to promote learning for all students.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
<i>Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant composing experiences that utilize individual and collaborative approaches and contemporary technologies and reflect an understanding of writing processes and strategies in different genres for a variety of purposes and audiences.</i>		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge of theory, research, and practice to plan composition instructional experiences that utilize individual and collaborative approaches • Candidate consistently and creatively plans composition instructional experiences that utilize contemporary technologies • Candidate consistently and creatively plans composition instructional experiences that reflect understanding of writing processes and strategies in different genres • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge of theory, research, and practice to plan composition instructional experiences that utilize individual and collaborative approaches • Candidate plans composition instructional experiences that utilize contemporary technologies • Candidate plans composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	<ul style="list-style-type: none"> • Candidate uses knowledge of theory, research, and practice to plan limited composition instructional experiences that utilize individual and collaborative approaches • Candidate plans limited composition instructional experiences that utilize contemporary technologies • Candidate plans limited composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	<ul style="list-style-type: none"> • Candidate does not plan composition instructional experiences that utilize individual and collaborative approaches • Candidate does not plan composition instructional experiences that utilize contemporary technologies • Candidate does not plan composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	
Element 2: Candidates design a range of assessments for students that promote their development as writers, are appropriate to the writing task, and are consistent with current research and theory. Candidates are able to respond to student writing in process and to finished texts in ways that engage students' ideas and encourage their growth as writers over time.		<ul style="list-style-type: none"> • Candidate consistently and creatively designs range of assessments that promote students' development as writers, are appropriate to writing task, and consistent with current research/theory • Candidate are consistently and creatively able to respond to student writing in ways that engage students' ideas and encourage their growth as writers • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate designs range of assessments that promote students' development as writers, are appropriate to writing task, and consistent with current research/theory • Candidate is able to respond to student writing in ways that engage students' ideas and encourage their growth as writers 	<ul style="list-style-type: none"> • Candidate designs limited range of assessments that promote students' development as writers, are appropriate to writing task, and consistent with current research/theory • Candidate is able in limited manner to respond to student writing in ways that engage students' ideas and encourage their growth as writers 	<ul style="list-style-type: none"> • Candidate does not design assessments that promote students' development as writers, are appropriate to writing task, and consistent with current research/theory • Candidate does not respond to student writing in ways that engage students' ideas and encourage their growth as writers 	

Element 3: Candidates design instruction related to the strategic use of language conventions (grammar, usage, and mechanics) in the context of students' writing for different audiences, purposes, and modalities.	<ul style="list-style-type: none"> • Candidate consistently and creatively designs instruction related to the strategic use of language conventions in the context of students' writing • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate designs instructional opportunities related to the strategic use of language conventions in the context of students' writing 	<ul style="list-style-type: none"> • Candidate designs limited instructional opportunities related to the strategic use of language conventions in the context of students' writing 	<ul style="list-style-type: none"> • Candidate does not design instructional opportunities related to the strategic use of language conventions in the context of students' writing 	
Element 4: Candidates design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes.	<ul style="list-style-type: none"> • <i>Candidate consistently and creatively designs instruction that incorporates students' home and community languages</i> • <i>Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts</i> 	<ul style="list-style-type: none"> • <i>Candidate designs instructional opportunities that incorporate students' home and community languages</i> 	<ul style="list-style-type: none"> • <i>Candidate designs limited instructional opportunities that incorporate students' home and community languages</i> 	<ul style="list-style-type: none"> • <i>Candidate does not design instructional opportunities that incorporate students' home and community languages</i> 	

Professional Knowledge and Skills

VI. Candidates demonstrate knowledge of how theories and research about social justice, diversity, equity, student identities, and schools as institutions can enhance students' opportunities to learn in English Language Arts.

Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates plan and implement English language arts and literacy instruction that promotes social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.		<ul style="list-style-type: none"> • Candidate consistently and creatively plans and implements instruction that promotes social justice • Candidate consistently and creatively plans and implements instruction that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate plans and implements instructional opportunities that promote social justice • Candidate plans and implements instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	<ul style="list-style-type: none"> • Candidate plans and implements limited instructional opportunities that promote social justice • Candidate plans and implements limited instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	<ul style="list-style-type: none"> • Candidate does not plan and implement instructional opportunities that promote social justice • Candidate does not plan and implement instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	

Element 2: Candidates use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.	<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge of theories and research to plan instruction responsive to students' local, national and international histories, identities, and dialects • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan limited instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	<ul style="list-style-type: none"> • Candidate does not plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	
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Professional Knowledge and Skills

VII. Candidates are prepared to interact knowledgeably with students, families, and colleagues based on social needs and institutional roles, engage in leadership and/or collaborative roles in English Language Arts professional learning communities, and actively develop as professional educators.

Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates model literate and ethical practices in ELA teaching, and engage in/reflect on a variety of experiences related to ELA.		<ul style="list-style-type: none"> • Candidate consistently and creatively models literate and ethical practices in ELA teaching • Candidate consistently and creatively engages in and/or reflects on variety of experiences related to ELA • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate consistently models literate and ethical practices in ELA teaching • Candidate consistently engages in and/or reflects on variety of experiences related to ELA 	<ul style="list-style-type: none"> • Candidate inconsistently models literate and ethical practices in ELA teaching • Candidate inconsistently engages in and/or reflects on variety of experiences related to ELA 	<ul style="list-style-type: none"> • Candidate does not model literate and ethical practices in ELA teaching • Candidate does not engage in and/or reflect on variety of experiences related to ELA 	

