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, Professor
Office hours: Mondays, 3:30-5:30; by appointment, via phone, or via Skype or Google Hangout
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College of Education and Human Development, Fairfax, VA 22030

Class Meetings
Tuesdays, 4:30-7:10, Robinson B 106
Please note that our class will meet face-to-face on the Fairfax campus for twelve class sessions and via Blackboard (and related Web-based technologies) for asynchronous during two classes. Individual writing/instruction conferences will be held three times across the semester. 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)—including the NCTE Content Standards, the NCTE Standards for the Assessment of Reading and Writing, and the NCTE/NCATE Standards for Initial Preparation of Teachers of Secondary English Language Arts. 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)

NCTE Content Standards

1) Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2) Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3) Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4) Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5) Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6) Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7) Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8) Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9) Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10) Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11) Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12) Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment,

NCTE Standards for the Assessment of Reading and Writing, Revised Edition (2009)
1) The interests of the students are paramount in assessment.
2) The teacher is the most important agent of assessment.
3) The primary purpose of assessment is to improve teaching and learning.
4) Assessment must reflect and allow for critical inquiry into curriculum and instruction.
5) Assessment must recognize and reflect the intellectually and socially complex nature of reading and writing and the important roles of school, home, and society in literacy development.
6) Assessment must be fair and equitable.
7) The consequences of an assessment procedure are the first and most important consideration in establish the validity of the assessment.
8) The assessment process should involve multiple perspectives and sources of data.
9) Assessment must be based in the local school learning community, including active and essential participation of families and community members.
10) All stakeholders in the educational community—students, families, teachers, administrators, policymakers, and the public—must have an equal voice in the development, interpretation, and reporting of assessment information.
11) Family must be involved as active, essential participants in the assessment process.

NCTE/NCATE Standards for Initial Preparation of Teachers of Secondary English Language Arts, Grades 7-12 (Approved October 2012)
Content Knowledge I. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes literature and multimedia texts as well as knowledge of the nature of adolescents as readers.
   o Element 1: Candidates are knowledgeable about texts—print and non-print texts, media texts, classic texts and contemporary texts, including young adult—that represent a range of world literatures, historical traditions, genres, and the experiences of different genders, ethnicities, and social classes; they are able to use literary theories to interpret and critique a range of texts.
   o Element 2: Candidates are knowledgeable about how adolescents read texts and make meaning through interaction with media environments.
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.
   o 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.
   o 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.
- o Element 3: Candidates are knowledgeable about how adolescents compose texts and make meaning through interaction with media environments.
- 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.
  - o 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.
  - o Element 2: Candidates design a range of authentic assessments (e.g., formal and informal, formative and summative) of reading and literature that demonstrate an understanding of how learners develop and that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting.
  - o Element 3: Candidates plan standards-based, coherent and relevant learning experiences in reading that reflect knowledge of current theory and research about the teaching and learning of reading and that utilize individual and collaborative approaches and a variety of reading strategies.
  - o Element 4: Candidates design or knowledgeably select appropriate reading assessments that inform instruction by providing data about student interests, reading proficiencies, and reading processes.
  - o Element 5: Candidates plan instruction that incorporates knowledge of language—structure, history, and conventions—to facilitate students' comprehension and interpretation of print and non-print texts.
  - o Element 6: Candidates plan instruction which, when appropriate, reflects curriculum integration and incorporates 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. 2
  - o 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.
  - o 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.
  - o 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.
  - o 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.
- Learners and Learning: Implementing English Language Arts Instruction V. Candidates plan, implement, assess, and reflect on research-based instruction that increases motivation and active student engagement, builds sustained learning of English language arts, and responds to diverse students' context-based needs.
  - o Element 1: Candidates plan and implement instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about students' linguistic and cultural backgrounds.
  - o Element 2: Candidates use data about their students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA.
  - o Element 3: Candidates differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts; candidates communicate with students about their performance in ways that actively involve them in their own learning.

- o Element 4: Candidates select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in English Language Arts.
- 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.
  - o 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.
  - o 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.
- 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.
  - o Element 1: Candidates model literate and ethical practices in ELA teaching, and engage in/reflect on a variety of experiences related to ELA.
  - o Element 2: Candidates engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement.

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

- Students must adhere to the guidelines of the George Mason University Honor Code [See http://academicintegrity.gmu.edu/honorcode/].
- Students must follow the university policy for Responsible Use of Computing [See http://universitypolicy.gmu.edu/1301gen.html].
- 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.
- 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 with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester [See http://ods.gmu.edu/].
- 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/].
- Professional Dispositions: Students are expected to exhibit professional behaviors and dispositions at all times [See http://cehd.gmu.edu/assets/docs/forms/secondary_ed/sec_ed_handbook.pdf].
- 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 [See http://cehd.gmu.edu/values/]

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/.

Important Information for Licensure Completion
Student Clinical Practice: Internship Requirements

Testing
Beginning with Spring 2015 internships, **all** official and passing test scores must be submitted and in the Mason system (i.e. Banner/PatriotWeb) by the internship application deadline. Allow a minimum of six weeks for official test scores to arrive at Mason. Testing too close to the application deadline means scores will not arrive in time and the internship application will not be accepted.
Required tests
▪ Praxis Core Academic Skills for Educators Tests (or qualifying substitute)
▪ VCLA
▪ Praxis II (Content Knowledge exam in your specific endorsement area)
For details, please check http://cehd.gmu.edu/teacher/test/
Endorsements
Please note that ALL endorsement coursework must be completed, with all transcripts submitted and approved by the CEHD Endorsement Office, prior to the internship application deadline. Since the internship application must be submitted in the semester prior to the actual internship, please make an appointment to meet with the Endorsement Specialist and plan the completion of your Endorsements accordingly.
CPR/AED/First Aid
Beginning with spring 2015 internships, verification that the Emergency First Aid, CPR, and Use of AED Certification or Training requirement must be submitted and in the Mason system (i.e. Banner/PatriotWeb) by the application deadline. Students must submit one of the "acceptable evidence" documents listed at http://cehd.gmu.edu/teacher/emergency-first-aid to CEHD Student and Academic Affairs. In order to have the requirement reflected as met in the Mason system, documents can be scanned/e-mailed to CEHDacad@gmu.edu or dropped-off in Thompson Hall, Suite 2300.
Background Checks/Fingerprints
All local school systems require students to complete a criminal background check through their human resources office (not through George Mason University) **prior to beginning the internship**. Detailed instructions on the process will be sent to the student from either the school system or Mason. Students are **strongly advised** to disclose any/all legal incidents that may appear on their records. The consequence of failing to do so, whether or not such incidents resulted in conviction, is termination of the internship.
Please Note
Your G-Number must be clearly noted (visible and legible) on the face of the document(s) that you submit.
Application
The internship application can be downloaded at http://cehd.gmu.edu/teacher/internships-field-experience
Deadlines

Spring internship application:
- ▪ Traditional: September 15
- ▪ On-the Job: November 1

Fall internship application:
- ▪ Traditional: February 15
- ▪ On-the Job: May 1

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. I am interested in considering each of these emphases—youths' and pre-service teachers' perceptions of writing, your ideas about social justice, and the text genres you identify for your teaching—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

Alexie, S. (2009). *The Absolutely True Diary of a Part-Time Indian*. Little/Brown Books. (abbreviated as "ATD" in the schedule below)

*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)

Kozol, J. (2012). *Savage Inequalities: Children in America's Schools.* Broadway Books. (abbreviated as "SI" 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 two 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 one or two 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*. 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. 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 <u>purposes</u> of writing, in and out school? (slides 4-5)
3) What <u>supported</u> your ability to writing and your interest in writing, in and out of school? (slides 6-7)
4) What <u>impeded</u> 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) <u>How</u> 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 <u>purposes</u> of writing, in and out school? (slides 12-13)
3) What <u>supports</u> 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). In the interests of exploring relevant, multi-modal forms of composition, I will ask you to create your final project as an animated/video Pecha Kucha, consisting of 21 slides (the 20 listed above plus a title slide)—half consisting of images and half of 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, we are all 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 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
- "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

Finally, we will begin our exploration of the notions of "justice" and "injustice" through our reading of Sherman Alexie's young adult novel, *Absolutely True Diary of a Part-Time Indian*, and Jonathon Kozol's seminal book *Savage Inequalities.* The description and rubric for this project are included toward the end of this syllabus.
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 two texts of different genres related to a social justice-focused topic that is relevant to your future English instruction. 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 <u>demonstrate</u> 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 <u>motivate</u> 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 <u>translate</u> the material into their own terms?
In addition, each student will engage our class in a ten-minute mini-lesson ("10 Minutes of Wonder!") based on at least one element of this lesson plan, which will be videotaped. As well, the lesson plan must address the NCTE standards and INTASC standards listed 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 Blackboard 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. Ideally 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 area 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. 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, fieldexp@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%

Performance-Based Assessment Submission Requirements

Every student registered for any Masters of Education course or licensure with a required performance-based assessment is required to submit this assessment, the Multi-Genre Lesson Plan, to Blackboard (regardless of whether a course is an elective, a one-time course or part of an undergraduate minor). Evaluation of the performance-based assessment by the course instructor will also be completed in Blackboard. Failure to submit the assessment to Blackboard will result in the course instructor reporting the course grade as Incomplete (IN). Unless the IN grade is changed upon completion of the required Blackboard 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)

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
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
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.vsra.org
International Reading Association (IRA): www.reading.org
Literacy Research Association: https://www.**literacyresearchassociation**.org
Association of Literacy Educators and Researchers: www.**aler**online.org
TED website: http://www.ted.com/talks

Articles, Book Chapters, and Books
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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 Sept 1 *Campus*	• Introductions/Course Overview	• None!	• None!	• Introductions • Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson • Reflections, connections, check-ins
Week #2 Sept 8 *Campus*	• Knowing ourselves as writers and teachers of writing • What we teach • Building a classroom community • Getting acquainted with the 6 Traits	• *ETC*, Ch. 1 • *RWRU*: Ch. 1 • *6 Traits*: Ch. 1 • *ATD*	• "Perspectives on Writing Pecha Kucha" draft: Our points of view • Begin reading *Absolutely True Diary (ATD)*	• Listen to read aloud book chapter • Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --"Perspectives on Writing Pecha Kucha" draft: Our points of view --The 6 Traits --*ATD* as a basis for the "Story of Injustice" • Reflections, connections, check-ins
Week #3 Sept 15 *Campus* <u>Conferences</u> 3:30-6:00 <u>Class</u> 6:10-7:10	• Writing/Teaching Writing Conference #1 • Writing instruction focus: Narrative • Students' ways of knowing and providing scaffolds for student learning • The writing process and writing workshop	• *TED*, Ch. 1-2 • *6 Traits*: Ch. 2 • *ATD*	• Multi-Genre Project (MGP) Genre #1: The Narrative and your "Story of Injustice" (SOI) draft • Continue reading *ATD*	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing "Story of Injustice" (SOI) narrative drafts --Writing process and writing workshop • Reflections, connections, check-ins
Week #4 Sept 22 *Campus*	• Writing instruction focus: Narrative • Who we teach and how to teach so students learn, use, remember—and enjoy • Planning the whole course • Unlearning myths • 6 Traits: "Ideas"	• *ETC*, Ch. 2-3 • *TED*, Ch. 4 • *RWRU:* Ch. 2 • *6 Traits,* Ch. 3 • *ATD*	• MGP Genre #1: The Narrative and your SOI revision • Continue reading *ATD*	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Revising SOI narratives --"Ideas" • Reflections, connections, check-ins
Week #5 Sept 29 *Online*	• Writing instruction focus: Narrative • Online tools for responding to students' writing • Online tools for peer writing feedback and conferences	• *6 Traits*, Ch. 1-2 • *Savage Inequalities (SI)* • TBD	• Find, read, and implement online tools for peer feedback on SOIs • Begin reading *SI*	• Share revised SOIs • Work on draft MGP Lesson Plan

Details	Topic	Readings Due	Assignments Due	Activities
Week #6 Oct 6 *Campus*	• Writing instruction focus: Narrative • Goals for conventional and unconventional writing assignments • Youths' and our perspectives on writing • Writing the word/world • 6 Traits: "Voice"	• *ETC*, Ch. 4, • *TED*, Ch. 5-6 • *RWRU*, Ch. 3 • *6 Traits*, Ch. 5 • *SI*	• MGP Genre #1: The Narrative and your SOI final • MGP Lesson Plan draft • "Perspectives on Writing Pecha Kucha" final	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing and analyzing "Perspective on Writing Pecha Kucha" final projects --"Voice" --Sharing MGP Lesson Plan drafts • Reflections, connections, check-ins
Week #7 Oct 13	• No class due to Monday class holiday shift	• None!	• None!	• None!
Week #8 Oct 20 *Campus* <u>Conferences</u> 3:30-6:00 <u>Class</u> 6:10-7:10	• Writing/Teaching Writing Conference #2 • Writing instruction focus: Research essay • Responding to student writing • Politics of language and poetry • 6 Traits: "Organization"	• *TED*, Ch. 7 • *RWRU,* Ch. 4-5 • *6 Traits,* Ch. 4 • *SI*	• MGP Genre #2: Poetry and your "Forgiveness" poem • MGP Genre # 3: The Research essay and your "Injustice and Action" research draft • Continue reading *SI*	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Discussing *SI* as basis for "Injustice and Action" research draft --"Organization" • Reflections, connections, check-ins
Week #9 Oct 27 *Campus*	• Writing instruction focus: Research essay • Language study—vocabulary, grammar, and style • Conceptual units and unit design basics • 6 Traits: "Fluency"	• *ETC*: Ch. 7 • *TED*, Ch. 8-9 • *6 Traits*: Ch. 7 • *SI*	• MGP Genre #3: Research essay and "Injustice and Action" revision #1 • MGP Lesson Plan revision #1 • Finish reading *SI*	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing "Injustice and Action" revisions --"Fluency" --Sharing Lesson Plan revisions • Reflections, connections, check-ins
Week #10 Nov 3 *Campus*	• Writing instruction focus: Research essay • Assessing and grading student learning and work • Unit rationales and outlines • Immigration • 6 Traits: "Word Choice"	• *ETC*: Ch. 8 • *TED*: Ch. 10-11 • *RWRU:* Ch. 6 • *6 Traits*: Ch. 6	• MGP Genre #3: Research essay and "Injustice and Action" revision #2 • MGP Lesson Plan revision #2 • MGP check-in	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing "Injustice and Action" revisions --"Word Choice" --Sharing Lesson Plan revisions • Reflections, connections, check-ins

Details	Topic	Readings Due	Assignments Due	Activities
Week #11 Nov 10 *Campus*	• Writing instruction focus: Research essay • Speaking and listening • Setting up the construction zone and introductory activities • 6 Traits: "Conventions and Presentation"	• *ETC*, Ch. 7 • *TED*, Ch. 12-13 • *6 Traits*: Ch. 8	• MGP Project Genre #3: Research Essay and "Injustice and Action" final • MGP Lesson Plan revision #3	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing "Injustice and Action" final --"Conventions and Presentation" --Sharing Lesson Plan revisions • Reflections, connections, check-ins
Week #12 Nov 17 *Campus* <u>Conferences</u> 3:30-6:00 <u>Class</u> 6:10-7:10	• Writing instruction focus: Social media resource • Daily planning • Portfolios • Assessing our students well	• *TED*, Ch. 14 • *RWRU*, Ch. 7 • *6 Traits*: Ch. 12	• MGP Genre #4: Social media resource draft • MGP Lesson Plan revision #4	• Read aloud and "Student Lens" • "Write In" • Whole group discussion • "Meth Labs" mini-lesson --Sharing social media resource draft --Assessing student writing --Sharing Lesson Plan revisions Reflections, connections, check-ins
Week #13 Nov 24 *Online*	• Writing instruction focus: Social media resource • Authentic social media homes for our own and students' writing • Untracking English	• *RWRU:* Ch. 8	• MGP Lesson Plan queries • Find and share via Discussion Board authentic social media for your own and students' writing	• Via Discussion Board share social media resource draft
Week #14 Dec 1 *Campus*	• Writing instruction focus: The Multi-Genre Project • MGP Lesson Plans and "10 Minutes of Wonder!" presentations	• None!	• MGP Lesson Plan presentations: "10 Minutes of Wonder!" • Fieldwork check-in • MGP check-in	• MGP Lesson Plan presentations • Sharing about fieldwork and MGPs
Week #15 Dec 8 *Campus*	• Writing instruction focus: The Multi-Genre Project • MGP Lesson Plans and "10 Minutes of Wonder!" presentations • Course evaluations	• None!	• MGP Lesson Plan presentations: "10 Minutes of Wonder!" • Sharing MGP and MGP Lesson Plan highlights • Fieldwork check-in	• MGP Lesson Plan presentations • Sharing about fieldwork and MGPs • Course evaluations
Week #16 Dec 15 *Campus*	• TBD	• None!	• *Final projects due to Blackboard by Saturday, Dec 12th*	• 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 two 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 both 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:
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?

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 does not quite meet the "acceptable" level of criteria for a NCTE standard but is above an "unacceptable" level of performance.**
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.		• *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*	• *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*	• *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*	• *Candidate does composes text(s) that demonstrate consideration of relationships* • *Candidate provides no evidence of understand 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.		• 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	• 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	• 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	• 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.		• 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	• Candidate demonstrates knowledge about how adolescents compose text and make meaning with media	• Candidate demonstrates limited knowledge about how adolescents compose text and make meaning with media	• Candidate demonstrates no knowledge about how adolescents compose text and make meaning with media	

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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.		• 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	• 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	• 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	• 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.		• 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	• Candidate plans instructional opportunities that reflect curriculum integration • Candidate plans instructional opportunities that incorporate interdisciplinary teaching methods and materials	• Candidate plans limited instructional opportunities that reflect curriculum integration • Candidate plans limited instructional opportunities that incorporate interdisciplinary teaching methods and materials	• 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
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.	• *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*	• *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*	• *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*	• *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.	• 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	• 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	• 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	• 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.	• 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	• Candidate designs instructional opportunities related to the strategic use of language conventions in the context of students' writing	• Candidate designs limited instructional opportunities related to the strategic use of language conventions in the context of students' writing	• 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.	• *Candidate consistently and creatively designs instruction that incorporates students' home and community languages* • *Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts*	• *Candidate designs instructional opportunities that incorporate students' home and community languages*	• *Candidate designs limited instructional opportunities that incorporate students' home and community languages*	• *Candidate does not design instructional opportunities that incorporate students' home and community languages*	

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.		• 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	• 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	• 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	• 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	

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| 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. | • 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 | • Candidate uses knowledge of theories and research to plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects | • 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 | • Candidate does not plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects | |

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.		• 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	• Candidate consistently models literate and ethical practices in ELA teaching • Candidate consistently engages in and/or reflects on variety of experiences related to ELA	• Candidate inconsistently models literate and ethical practices in ELA teaching • Candidate inconsistently engages in and/or reflects on variety of experiences related to ELA	• 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	

EDCI 469/569, "Teaching English in the Secondary School" (3 credits)
"Story of Injustice" Multi-Genre Research and Composition Project (25 points)

Genre: A "genre" is a category of artistic, musical, or literary composition characterized by a particular style, form, or content.

Big Ideas

The 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 know their own notions of justice, be able to examine and support their ideas with information garnered from a wide variety of sources, and be able to guide students toward a more complex understanding of justice that is grounded in these sources. 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.

Another 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 or genres, 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. Multi-genre projects acknowledge that there are ideas and perspectives that cannot be achieved through a linear expository paper. Consequently, when one uses more than one genre, more of the research findings can be shared.

Objectives/Purposes

This assignment represents a unique opportunity: it is a chance for you to pursue a passion in your intellectual/emotional/spiritual life, a chance to strive to answer a question involving a topic of consuming interest to you and to communicate your learning through a multi-genre research project—a multi-literacy composition—where you get at the factual, the emotional, and the imaginative. This is a time to try the untried and to be expansive.

Choose a person, idea, topic, trend, era, cultural phenomenon, movement, thing, place – something related to social justice or injustice – and become the quintessential mad researcher: The wigged out, completely immersed learner, on the trail of vital information for achieving peace of mind and for satisfying your insatiable curiosity! This topic should be one about which you are deeply passionate—as a learner and as a teacher. Do not simply paste material from any source into your research composition. Construct a project that is original to you—one grounded in a researched understanding of your topic, representing how you have expanded your knowledge about this subject and maybe even your wisdom. Stretch and refine your writing skills and powers of communication. Ultimately, we want anyone who reads your composition to be informed and be *moved*. Even more, we want *you* to be moved.

Specifically, this project is an exploration of some social justice-focused topic related to English instruction about which 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 project consists of at least ten different genres of writing/composition—some of which will be required and some that will be your option. You should also appeal to the NCTE standards for other forms of text. An incomplete, draft list of genres, sub-genres, and text forms can be found at the end of this assignment description.

A multi-genre paper is personal, creative, and cannot be copied from some other source. It involves you, as a writer and a teacher, making conscious decisions about what information is important and how it should be presented to the reader. In the simplest terms, a multi-genre project is a compilation of research on a given topic presented in a way that is specific to the writer. Said differently, it is a collection of your written pieces, in a variety of genres which are informed by your topic-specific research, and which presents one or more perspectives on your research question or topic. You will use critical thinking skills and methods of inquiry to find appropriate research to support your topic – academic, trade, and popular sources should be utilized.

Audience(s)
Your paper should be geared toward an academic audience—yourself, your teaching peers, with an eye toward the content you will eventually share with your students.

Form
You will be able to manipulate media and the design of your project to suit your social justice topic, your own purposes, and the genres you consider. The guidelines apply to a typed paper (page length); however, you may choose to do a multi-media paper, either in the form of a web-page or Power Point presentation. The text in these choices should be equivalent to twenty double-spaced pages.

Elements of Your Multi-Genre Research Composition
Your multi-genre research composition must include a number of required and optional elements, including at least *ten* different genres. *Required elements—including six required genres—are indicated below with an asterisk (*)*
- Title/cover page
- A table of contents*
- A repetend*
  - A repetend is a repeated sound, word, or phrase—very much like a refrain. Just as a thesis is used to tie a traditional research paper together, a repetend is the common thread throughout the entire piece of a multi-genre project that allows the reader to hear the writer's voice. For your repetend, you might include the same phrase, sentence, or passage in each genre page as a heading or somewhere else in the text. Or you might include a description or design in each piece (written or graphic), placed strategically for easy recognition. You might follow or precede each genre piece with include a running commentary from you. If you feel the most comfortable using expository prose, you may use this as your repetend.

- Preface/abstract
  - Your project must have a preface of a maximum of 150 words that clues the reader in to what you are presenting. A preface is similar to an abstract, whereas it briefly summarizes your project to allow the reader to proceed with more clarity.
- An introductory letter*
  - This should be written to the instructor but it should also be relevant to any colleagues, students, or other potential audience members of your project; in this letter you should briefly detail your process for creating this project. You should also identify the minimum three NCTE standards presented in your project, and how your project addresses these guidelines.
- Your "Story of Injustice"*
  - Write a story that addresses your topic but that is relevant in form and content to your future students; explore your topic in an engaging, narrative manner.
- A brief expository "Research Essay"*
  - Make this vivid, informational, straight-ahead writing. Boil your topic down to the essentials. This essay can take a standard form or another form of your choosing, but let this be the most summative element of your research composition.
- A young adult novel*
  - We will all read Green's fantastic novel, and you could consider utilizing this book or at least one other young adult book that gives you some insight into your topic. Briefly detail how this young adult novel offers insight into your topic.
- Visual element*
  - Include at least one visual text—one you have discovered or created—that provides some insight into your topic; this might include a photo essay, a work of art, etc. Briefly detail how this visual text offers insight into your topic.
- Poetry or abbreviated word form*
  - Write and/or identify at least one example of poetry (broadly defined) or other short form of writing that informs you about your topic. Briefly detail how this poetry or abbreviated word form offers insight into your topic.
- Social media*
  - Create a resource that you might share with your students and that might be shared via tools like Facebook, Twitter, etc. Briefly detail how this social media offers insight into your topic.
- Web-based resource
  - Identify a website or web-based tool that offers some perspective on your topic. Briefly detail how this web-based resource offers insight into your topic.
- Research/news report*
  - Choose at least one research publication that gives some factual—even statistical—information about your topic. Briefly detail how this research/news report offers insight into your topic.
- Bibliography/Reference List*
  - Provide a list of a minimum of ten resources on your topic—at least four of which must be scholarly. Be sure to cite these sources in appropriate places throughout your composition.

EDCI 469/569 Differentiation Note: Students enrolled in the graduate section of this course will be required to identify examples of multi-genre projects that are already being utilized by in-service teachers, and share these examples during class.

The Assignment Process

1) Pick a social justice topic that interests you deeply; draft 3-5 guiding questions that you will try to answer with this project—these questions should be relevant to you as a person and professional, and also be pertinent to your students' learning if you were to address this topic in your classroom.
    a. Sample topic somewhat loosely on *Fault in Our Stars*: Access to health care for immigrant youth.
    b. Sample guiding questions: Is health care a human right in any society and particularly in a democracy? Does a society have any different responsibilities for providing health care to youth than to adults? Should citizenship status play a role in who has access to publicly-funded health care?
2) Start researching your topic. Find information that highlights what you think you want to say or that gives you a starting point. You may (1) choose to do a project that is informative (i.e., states the facts, but is trying to answer some sort of research question), or (2) choose to do a project that is persuasive in nature (i.e., it is still researched, but it has a more obvious bias). An example of the first choice is given above in step #1a. An example of the second choice would be to research an issue that is sided and to focus on one side of the issue.
3) Begin to consider how the results of your research would best be shared via different genres. Your topic will invariably lend itself to specific genres. For example, if I were to focus on health care issues for immigrant youth, I might utilize statistics, interviews, photo essays, and testimonies.
4) Research the types of genres that provide the best platform for your selected topic, then begin to explore examples of these genres. Eventually you will identify ten different resources covering ten different genres.

Additional Resources about Multi-Genre/Multi-Literacy Projects
http://www.huffenglish.com/?p=1728
http://writing.colostate.edu/gallery/multigenre/introduction.htm
http://www.heinemann.com/shared/onlineresources/E00785/chapter1.pdf

<u>Multi-Genre Research Composition Evaluation</u>

Criteria	Exceeds Expectations (5 points)	Meets Expectations (3-4 points)	Approaches Expectations (1-2 points)	Unacceptable (0 points)
Purpose and Audience	Project meets clearly defined purpose (e.g., to persuade, inform). Purpose is compelling because it goes beyond simply completing assignment. Project is addressed clearly to an academic audience and a sub-audience can be found – a peer group who needs to be informed about the topic, a group who might have a stake in the topic.	Project meets clearly defined purpose (e.g., to persuade, inform). Purpose is less compelling because it is geared primarily toward completing assignment. Project is addressed to academic audience sometimes and addressed to a secondary audience sometimes. There are places where audience is unclear.	Project meets no clearly defined purpose, or it may switch purposes unexpectedly. Writer seems only to have submitted something to complete assignment. Project has no clearly defined audience. The prose may imply inappropriate shifts in audience.	Purpose and audience are unclear or incompletely addressed.
NCTE Standards and Genre Content and Validity	Author has addressed a minimum of three NCTE standards, thoroughly explaining how these are addressed by the project. The genres all represent legitimate text forms that both offer consistent, valid perspectives on the chosen topic and represent text forms that might be utilized in secondary English classrooms to instruct students in the given content.	Author has addressed a minimum of two NCTE standards, reasonably explaining how these are addressed by the project. The majority of the genres the author has identified represent legitimate text forms that generally offer valid perspectives on the chosen topic and represent text forms that might be utilized in secondary English classrooms to instruct students in the given content.	Author has addressed a minimum of one NCTE standard, offering a partial explanation of how these are addressed by the project. A number but not all of the genres the author has identified represent legitimate text forms that generally offer valid perspectives on the chosen topic and represent text forms that might be utilized in secondary English classrooms to instruct students in the given content.	The author has not sufficiently identified or addressed relevant NCTE standards. The genres chosen are either insufficient in number of inappropriate in form for instruction of secondary students.
Project Creativity	The author has successfully taken a wide range of risks with the topic considered, the genres included, and the forms in which elements of the project are presented.	The author has—with clear but inconsistent success—taken a number of risks with the topic considered, the genres included, and the form in which elements of the project are presented.	The author has—with largely inconsistent success—taken a nominal number of risks with the topic considered, the genres included, and the form in which elements of the project are presented.	The author has taken no risks with the topic, genres, or form of the project.

Research Content	Author has used at least ten reliable sources relative to the topic, four of which are academic. Sources are integrated into project to help strengthen author's voice. Sources are cited correctly in APA format. Author develops three to five main claims which are supported adequately via research. Argument concedes when necessary and the argument includes author's academic voice to carry reader from point to point.	Author has used one academic source and a few reliable sources which relate to topic. Sources are integrated into the paper, but in some parts they do not help strengthen author's argument. Sources are cited correctly most of the time in APA format. For the most part, author develops three to five main points although some may lack backing. In some places, author fails to include his/her own voice to help transition between points.	Author has used no academic sources and many unreliable sources. Sources may not relate to topic. The sources are not integrated with authors voice and they do not help strengthen the argument. In many places the sources are not cited correctly in APA format. Author generally fails to develop three to five main points. Research given does not support argument. There is no author's voice to carry reader from point to point.	Research content is insufficient, incorrectly cited, fails to support claims, and/or does not move reader from point to point.
Organization, Presentation, Readability, Professional-ism	Author's prose establishes consistent and appropriate relationship with readers – one that is formal, informed, and/or concerned. Project has clear thesis which maps the rest of the project. Repetend is present and evident within each genre. Main points follow in logical order. Introduction acts to entice reader to move forward and the conclusion answers, "so what?" Prose is engaging, clear, coherent. Word choice is appropriate and academic, and sentences generally flow from one to another. Transitions between paragraphs are effective. Prose is free of distracting errors in grammar, mechanics, and spelling.	Author's prose establishes relationship that is usually consistent, but that may shift inappropriately at one or two points. Prose is generally clear and coherent; The project has a thesis, but it does not direct the project in all parts. A few elements appear in places that weaken the author's purpose, or unnecessary repetition may detract from a reader's sense of coherence. Word choice is generally appropriate, but a few inappropriate words weaken the prose. A few sets of sentences may be choppy, disrupting flow. Although prose is free of sentence-level errors (e.g., comma splices, fused sentences, fragments) it may contain few obvious mechanical or spelling errors.	Author's prose establishes relationship that is often inconsistent, shifts inappropriately at more than a few points. Project is organized in a manner generally inappropriate for a logical argument. Thesis does not guide the project. Unnecessary repetition detracts from a reader's sense of coherence. Prose is unclear in more than a couple of places. It may also be choppy in more than a few places. Prose contains distracting sentence-level errors. It may also contain more than a few obvious mechanical or spelling errors.	Prose is incomplete, excessively informal, lacking clarity in description of thesis, includes poor word choices and numerous grammatical, mechanical, spelling errors.

Incomplete and Draft List of Genres, Sub-Genres, and Text Forms

- Fictional story
- "Classic" and contemporary novels, young adult literature, stories, or poems—including John Green's *Fault in Our Stars*
- Essays
- Research papers
- Textbooks
- Found picture books
- Picture book you have authored
- Journal articles
- Websites or electronic text*
- Powerpoint, Prezi, or similar presentations*
- News and/or non-fiction reports
- Autobiography
- Advertisement
- Personal vignette
- Announcement
- Flier
- Business report/prospectus
- Campaign speech
- Character sketch
- Storyboard
- Script
- Book jacket
- Clinical lab report
- Collage
- Critical analysis
- Diary/journal entry
- Encyclopedia entry
- Eulogy
- Informative essay
- Narrative essay
- Persuasive essay
- Grocery list
- Interview
- Memo
- Post-it note
- Menu
- Movie review
- Obituary
- Personal commentary
- Radio broadcast
- Recipe
- Rhetorical analysis
- Stream of consciousness/freewrite
- Song/ballad
- Travel journal
- Postcard
- Cartoon/comic strip
- CD/DVD cover
- Graph/chart
- Illustration
- Photographs
- Map with legend
- Travel poster
- Plays or dramatic presentations
- Letters
- Photo essays
- Scrapbook
- Political/protest paraphernalia
- Bucket list
- Primary source materials such as interviews, testimonies, observations
- Poetry (free verse or structured)
- Drama (short play, dialogue with characters, monologue
- Altered book (ask me about this!)