



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

Lead Instructor: Kristien Zenkov, PhD, Professor
 Co-Teacher: Michelle Lague, MEd, Doctoral Student
 Office hours: Mon/Tues, 3:00-4:15; 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

Mondays, 4:30-7:10, Peterson 1111

Please note that our class will meet face-to-face on the Fairfax campus for approximately thirteen class sessions and via Blackboard and other Web-based technologies for the remaining sessions. Individual writing/instruction conferences will be held three times across the semester. We are happy to clarify and lend assistance on assignments, but please contact us within a reasonable timeframe. We look forward to collaborating with each of you as you work toward your goals.

Instructor Introduction

The best teachers know themselves as readers, writers, speakers, listeners, presenters, and creators. We 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. We will expect you to be your best, brightest, most thoughtful, and most creative selves in this course. We intend that this class will be one you remember, and that you'll care passionately about the work we do here. We will have uncompromising standards for your behavior, participation, and openness, and we will work diligently to ensure that you meet these standards.

As the instructors for this course, we bring the perspectives of teachers and teacher educators with considerable experience working with diverse adolescents and professionals, as well as the points of view of community activists and artists. We approach all educational experiences with the goal of helping students to learn to be active, creative, "real world" members of a just society. We 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. We offer an explicit critique of schooling: as classroom teachers with a combined more than twenty years' experience, scholars, and advocates for youth and public schools, playing critical roles is our right and responsibility. We hope you will take on this same role. We are also attempting to live some of the teaching risks we will call on you to take in this class.

As veteran teachers and teacher educators, we 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 scholars of teaching, we are interested in the purposes of writing that you and your students perceive and the intersections and tensions between these perceptions. We are also interested in what “justice” means to you as future teachers and what examples of text genres you believe are most relevant to your students and your future classroom instruction. We are 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 we might write. We invite you to consider studying these ideas and practices with us and potentially to write with us about them.

Prerequisites/Corequisites

Pre-requisites: None; Co-requisite: Students are strongly encouraged to take EDUC 372/672 during the same semester they take the Secondary Education (SEED) program Methods I course in their respective subject area.

Catalog 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 clinical experiences 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

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 instructors and must be active by the first week of class. Please inform us 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 us and course participants and supported by the course texts and other selected readings
2. Discussions of the week’s readings led by us and course participants
3. Small group meetings in which students concentrate on selected activities and readings, providing feedback and support for each other’s lesson plans and projects
4. Individual, small group, and whole group meetings to discuss readings, teaching planning efforts, class projects, and clinical 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.

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 (Note: Some of these standards are included below, while others will be provided via separate documents). 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/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.

- 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.
- 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.

- 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.
- 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.

Required Texts and Course Readings

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

*Burke, J. (2012; 4th edition). *The English teacher's companion: A completely new guide to classroom, curriculum, and the profession*. Heinemann. (abbreviated as "ETC" in the schedule below)

Sánchez, E. L. (2017). *I am not your perfect Mexican daughter*. New York, NY: Alfred A. Knopf Books for Young Readers. (abbreviated as "IAN")

*Smagorinsky, P. (2007). *Teaching English by design: How to create and carry out instructional units*. Heinemann. (abbreviated as "TED")

Spandel, V. (2012; 6th edition). *Creating writers: 6 Traits, Process, Workshop, and Literature*. Pearson. (abbreviated as "6 Traits")

Zenkov, K. & Harmon, J. (2016). *Through students' eyes: Writing and photography for success in school*. Lanham, MD: Rowman & Littlefield (abbreviated as "TSE")

Note: Two types of additional required readings will be assigned: 1) Recent research articles related to each week's course topic will be provided electronically; 2) Each student will choose one "Teacher's Lens" book to read, consider, and share across our semester.

Materials and Recommendations

Students will need access to art, craft, and drawing materials, and a smart phone/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*
- *English Education*
- *Research in the Teaching of English*
- *Journal of Adolescent and Adult Literacy*
- *Rethinking Schools*

We would also recommend that you purchase any or all of the following volumes, as they are tremendous illustrations of a justice-focused English teacher in action:

Christensen, L. (2009). *Teaching for joy and justice: Re-imagining the language arts classroom*. Milwaukee, WI: Rethinking Schools.

Christensen, L. (2015). *Rhythm and resistance: Teaching poetry for social justice*. Milwaukee, WI: Rethinking Schools.

Christensen, L. (2017). *Reading, writing, and rising up: Teaching about social justice and the power of the written word*. Milwaukee, WI: Rethinking Schools.

Web Resources

What Kids Can Do: www.whatkidscando.org

Greater Washington Reading Council: www.gwrc.net

Virginia State Reading Association: www.vusra.org

International Reading Association (IRA): www.reading.org

Literacy Research Association: <https://www.literacyresearchassociation.org>

Association of Literacy Educators and Researchers: www.aleronline.org

TED website: <http://www.ted.com/talks>

Northern Virginia Writing Project: <http://www.nvwp.org>

Course Expectations and Required Assignments

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 the instructor's 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.

Note: Please title each assignment with your last name, the name of the project/assignment, the version of the assignment, and the date you are submitting it (e.g., Smith_Literature_Review_Draft_9-1-12).

Class Attendance/Participation (20 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 and likely end each day with a "Write In" or a "Write Out"—a chance for you to reflect on the day's readings and the day's activities and begin to think about their relevance to our work.

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 instructors ahead of time. Please note that this policy makes no distinction between "excused" or "unexcused" absences or tardies.

Our 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 we make is to engage with students individually and in small groups, so that we can best understand your needs and goals and best support your growth. These individual interactions will happen via conferences at various points across our class, via phone and web-based conferences as students desire, via regular individual feedback that we provide on your discussion postings and assignments, and via Blackboard meetings.

Perspectives on Writing Pecha Kucha Project (5 points)

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

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

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

- 1) How did this young person learn to write and who and what influenced her/his relationship to writing, in and out of school? (slide 10-11)
- 2) What does this young person believe are the purposes of writing, in and out school? (slides 12-13)
- 3) What supports this young person's ability to write 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 (slide 20). In the interests of exploring relevant, multi-modal forms of composition, we will ask you to create your final project as an animated/video Pecha Kucha (not just a PowerPoint presentation—make the leap to video and submit this as an MP4 file or the like), consisting of 20 slides (the 19 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: The image you include in your presentation/video MUST be ones you and the young person with whom you worked took yourself—not images you found.

Readings Roundtable and Teacher's Book Lens Assignment (10 points)

Each week every student should come to class ready to highlight ideas and/or strategies from three readings—two of the day's required readings and your non-fiction ("Teacher's Book Lens") text. This assignment will consist of two elements related to these texts:

- *Readings Roundtable*. Focusing on the the day's assigned readings, one or two future teachers will lead a 20-minute conversation, using a specific discussion facilitation strategy (one of the "high leverage/core practices" we will learn), through which classmates will describe at least one of their chosen ideas or strategies. While facilitators will be scheduled, participants will be selected by the instructors, so be ready with a referenced idea or strategy each class session. Each week students will be required to submit brief summaries/sources of these ideas/strategies before class to a shared document—a collective class "reading log" that will become a resource for your future teaching.
- *Teacher's Book Lens*. There are two items at play in this assignment; the first and most obvious is choice. Choice is important in teaching, and you will continue to learn why this is so throughout this program. For this assignment, you will choose any nonfiction book that **does not** have to do with education, teaching, or learning. Find something that is interesting or that you have been meaning to read but you just haven't had the time yet...this is the time. You're welcome. The second and possibly less obvious facet of this assignment is that now that you are a teacher (which you became when you submitted the application to this program, regardless of your previous experience), you will be looking at the world through a teacher's lens: this means that every media you consume from now on will make your brain wonder, "Could I teach this? If yes, how? If not, what can it teach me that will make me a better teacher?"

As you read your choice nonfiction book that is **not** about education, teaching, or learning, we hope you will discover that actually much of it is about teaching because it is being read by a teacher. Your assignment is to read this text over the course of the semester and look for anything that could be applied to your life as a teacher, checking in during class time periodically with your classmates to share your wisdom and learn what others have found. At the end of the semester, you will be required to incorporate one idea inspired by

this book into your second, complete lesson plan. You will also share this idea and your takeaways from this book as a teacher with the class at the end of the semester.

Consider the following quotations from Michelle's choice book, called *The Art of Gathering: How We Meet and Why it Matters* by Priya Parker. How can you relate these quotations to teaching based on what you know so far as a teacher or as a student? Keep in mind, this book is about **party planning**, but, like most things, it is *really* about teaching:

- "None of us shows up as a blank slate to anything."
- "'Chill' is selfishness disguised as kindness"
- "To get the group to be vulnerable, he said, we facilitators needed to share an even more personal story than we expected our clients to. We would set the depth of the group by whatever level we were willing to go to; however much we shared, they would share a little less. We had to become, in effect, participants."

"Show Me the Money" Demonstration: Co-Teaching with Technology and "High Leverage/Core Practices" (5 points)

Often, for teachers to incorporate new digital and multimedia genres in their classrooms means reaching outside of their own comfort zones, out of the kinds of codified, text-only genres we ourselves studied in school (e.g., research papers, book summaries, 5 paragraph essays, Power Point presentations) or the kinds of academic-style texts that are privileged by high-stakes testing. This assignment is designed to push you outside of your comfort zone, offer you a safe space to learn about and practice composing in a new medium, genre, and/or digital platform, and reflect on how you might incorporate new (and even unfamiliar) genres in your future teaching contexts. So, your task...

Students will be required to co-facilitate—with one or two peers—a maximum 30 minute "Show Me the Money" demonstration to highlight *one* aspect of *one* of the readings from *one* class session, focused on a core issue you believe central to the teaching of English and suitable for further discussion in class. Your demonstration will include:

- A digital presentation of approximately 10 minutes reviewing the topic. You are invited to challenge the readings, synthesize ideas from multiple readings and/or class sessions, include reflections on how your clinical work in your partner school classroom highlights or informs the core issue, and/or how the core issue relates to your own Injustice Multi-Genre Composition. Your presentation must include a combination of images, words, and/or audio. Below is an incomplete list of digital presentation options (borrowed from Hicks, *Creating Digital Writing*, p. 70, and added upon). You must choose a digital presentation platform *you have never used before!*

Online Share Shows	<ul style="list-style-type: none"> ● www.slideshare.net (upload PPT or Keynote, then share in Google Hangout)
Recorded Presentations	<ul style="list-style-type: none"> ● www.authorstream.com (turn your slideshow into a video) ● http://present.me and http://vcasmo.com (video-record yourself talking next to your slides) ● www.slidespeak.com
Video/Multimedia	<ul style="list-style-type: none"> ● http://voicethread.com ● http://littlebirdtales.com ● www.pixorial.com ● www.wideo.com
Digital Posters	<ul style="list-style-type: none"> ● http://edu.glogster.com
Interactive Timelines	<ul style="list-style-type: none"> ● www.capzles.com ● www.timeglider.com
Word Clouds	<ul style="list-style-type: none"> ● www.wordle.net ● www.tagxedo.com
Infographics	<ul style="list-style-type: none"> ● http://visual.ly ● www.easel.ly ● http://infogr.am ● www.piktochart.com

Sketching/Whiteboards	<ul style="list-style-type: none"> ● www.educareations.com (iPad) ● https://cacao.com (works in Google Hangouts) ● www.scriblink.com ● http://cosketch.com ● www.scribblar.com ● http://flockdraw.com ● www.scribd.com
Screenrecasting and Screencapture	<ul style="list-style-type: none"> ● www.techsmith.com/jing.html ● www.screencast-o-matic.com ● www.screenr.com ● http://evernote.com/skitch

- A 15-20 minute model lesson related to the topic and the reading on which you are focusing; this lesson must highlight at least three pedagogical strategies drawn from the “high leverage/core practices” list provided later in our syllabus and that you believe you and your peers could implement in your future classrooms
- A maximum two-page handout (bring sufficient copies for all class members, Zenkov, and Michelle) describing:
 - choices you made in determining which presentation format to use
 - affordances and limitations of the particular platform or design
 - tips/suggestions for using the digital composition platform
 - a brief description of the minimum three “high leverage/core practice” pedagogies you’ve used
- Video self and peer reflections on your full demonstration, via Goreact; it is recommended that you have two classmates video record your demonstration to be uploaded later to Goreact

Injustice Multi-Genre Composition (30 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: formal education is 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 twice revising—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, using 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 poem) 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
- *I Am Not Your Mexican Daughter*
- 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
- ...and the technology genres listed for the “Show Me the Money” Demonstration above

Finally, we will begin our exploration of the notions of “justice” and “injustice” through our reading of *I Am Not Your Perfect Mexican Daughter*. The description and rubric for this project are included toward the end of this syllabus.

Mini-Unit Project (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 block-length lesson plan in their discipline. This plan would be one of three that are part of this assignment—the first and third would be outlines or skeletal descriptions but include writing instruction and writing feedback strategies and daily assessments, and the second would be a complete, detailed lesson plan that would include objectives, standards, an instructional plan that includes writing instruction and feedback strategies, and a daily assessment. Across the three plans you will use a “backward” or “design-based” process to teach your students to write their own “Stories of Injustice,” so each plan must include explicit writing instruction, including information about how you will call on your students to revise their stories across your three plans and how you will give feedback for the draft, revision, and final story. Appeal to the course activities and readings to identify these instructional, revision, feedback, and assessment activities.

In addition, this second lesson must include differentiation of instruction for students of varying levels, crafted to serve a general or advanced level English class and explicitly address the needs of struggling readers and English language learners. It must 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.). It must also include an assessment and accompanying rubric to be used for the “Story of Injustice” and the lesson. The assessment of this lesson plan and its implementation must include student feedback and self-evaluation.

Your plan will grow from your Injustice Multi-Genre Composition assignment listed above. Use the “backwards design” process to develop your lesson plan and think of the teaching strategies that you plan for in your lesson in three categories, which are framed by this assessment-driven, “backwards” design:

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

In addition, each student will engage our class in a ten-minute mini-lesson (“10 Minutes of Wonder!”) based on at least one element of this lesson plan, which will be video recorded and uploaded to GoReact (a video coding software platform). The lesson plan must address the NCTE standards and InTASC standards listed in the rubric at

the end of this syllabus and a minimum six “high leverage/core” practices. This lesson plan will serve as the performance-based assessment (PBA) and one of the college’s “common assessments” for this course, and must be uploaded to Blackboard/Tk20 at the end of our course. Please note that your final grade for our course cannot be submitted until you have uploaded this PBA and that if students do not pass this assessment, they cannot pass the initial methods course.

To submit to your instructor:

- 1) Outline/skeletal descriptions of the first and third lesson plans (including writing instruction and writing feedback strategies and daily assessments) that precede and follow the complete second plan;
- 2) A complete, detailed second lesson plan including objectives, standards, instructional plan that includes writing instruction and feedback strategies, 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;
- 3) 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;
- 4) An assessment and accompanying rubric to be used for the “Story of Injustice” assignment and the full 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?
- 5) A GoReact video of your “10 Minutes of Wonder,” on which you have reflected and on which your classmates have given feedback

Clinical Experience Summary and Analysis Project (10 points)

In this course you will spend 15 hours in area classroom(s) with teachers instructing subject(s) and grade level(s) for which you are being licensed. Many of these hours will be spent observing these teachers’ instruction, but you will also be expected to engage with students individually, in small groups, and in whole groups, as your mentor teacher determines. As part of this experience, you will be reflecting on how teachers design instruction to meet the needs of students and you will consider suggestions as to how you might do things similarly and/or differently. You should spend a *minimum* of 4 days observing teachers, with each day being a *maximum* of 3 hours. The purpose of the field experience is to provide you with the opportunity to (1) connect the goals of your methods I class, education theories relevant to your subject matter, and concepts and research findings related to classroom/school practice, (2) study and begin to develop your pedagogical practices in a variety of classroom/school communities, and (3) promote critical, self-reflection about your current and future teaching practices.

On your first day at your clinical experience school, create a maximum 10-minute video tour of your classroom, highlighting the key features of the classroom space. In this video, also introduce your mentor and any teachers with whom your mentor collaborates or team teaches. Then upload this video to GoReact so that your peers can peruse it, get a sense of where and with whom you are engaging in these activities, and offer comments on your classroom space.

I will also provide you with a Clinical Experience Packet with full details of this project. In summary, your Clinical Experience Summary Project should address all of the elements described on the Clinical Experience Observation Protocol and Critical Incidents Reflection Form:

1. your class’s demographics
2. your classroom’s layout and the teacher and student movements and interactions it enables or inhibits
3. your observations regarding your mentor teacher’s, team teacher’s, and classroom’s:
 - a. teaching processes and practices
 - b. team teaching and collaborative teaching activities
 - c. student-teacher interactions
 - d. student-student interactions
 - e. teaching and learning with technology
 - f. interactions with students with special needs

- g. interactions with diverse populations (e.g., ELLs or underrepresented racial/ethnic minority students)
4. critical teaching/learning incidents
5. burning issues/questions
6. “best practice” teaching tips

Consider your Protocol and Reflection Forms as well as any other relevant data you collected and prepare your Clinical Experience Summary and Analysis Project, which should consist of 4-5 page description and analysis of what you have learned. Your project should include a cover page and appendices (not included in the 4-5 page total). Be sure to reflect on the intersections and tensions between what you have encountered in our Methods I class, our course readings and activities, your own school experiences in similar classes, and your clinical experience observations. Finally, detail implications of this clinical experience, what you observed, and your analyses for your future teaching practices.

Each student must register online to request a field experience placement. Our goal will be to match you at one of the SEED program partner schools, but you may be placed at another school through the Educator Preparation Office. You must register for field experience using the online site <https://cehd.gmu.edu/endorse/ferf>. We track all clinical experience site information for accreditation and reporting purposes. Students are only allowed to arrange their own clinical experience placements if they are currently working as full-time contracted employees in their school division. The clinical experience website <http://cehd.gmu.edu/teacher/internships-field-experience> includes a Field Experience Documentation Form, which you must print and submit to your instructors to verify your hours. For specific questions about clinical experience placements, please contact Stacy Wilson, 1708 Thompson Hall, 703.993.9777, fieldexp@gmu.edu.

Course Assessment: Assignment (Points)

Class Attendance/Participation = 20 points
 Perspectives on Writing Pecha Kucha Project = 5 points
 Readings Roundtable/Teacher’s Book Lens Assignment = 10 points
 “Show Me the Money” Demonstration = 5 points
 Injustice Multi-Genre Composition = 30 points
 Mini-Unit Project = 20 points
 Field Experiences and RAP/WMP = 10 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%

Tk20 Performance-Based Assessment Submission Requirement

Every student registered for any Secondary Education course with a required Tk20 performance-based assessment(s) (designated as such in the syllabus) is required to submit this/these assessment(s), the Mini-Unit Project (submitted to both NCTE and InTASC links) and the Injustice Multi-Genre Composition, to Tk20 through ‘Assessments’ in Blackboard (regardless of whether a course is an elective, a one-time course or part of an undergraduate minor). Failure to submit these assessments to Tk20 (through Blackboard) will result in the course instructor reporting the course grade as Incomplete (IN). Unless this grade is changed upon completion of the required Tk20 submission, the IN will convert to an F nine weeks into the following semester.

In addition, this course contains at least one Common Assessment (the Mini-Unit Project) developed by the College of Education and Human Development to assess our candidates’ performance on nationally accepted standards for beginning teachers (InTASC) and our programs’ performance on national accreditation standards (CAEP).

Professional Dispositions

See <https://cehd.gmu.edu/students/policies-procedures/>

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: <http://cehd.gmu.edu/values>.

GMU/CEHD Policies and Resources for Students

Policies

- Students must adhere to the guidelines of the Mason Honor Code (see <https://catalog.gmu.edu/policies/honor-code-system/>).
- Students must follow the university policy for Responsible Use of Computing (see <http://universitypolicy.gmu.edu/policies/responsible-use-of-computing/>).
- Students are responsible for the content of university communications sent to their Mason email account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students **solely** through their Mason email account.
- Students with disabilities who seek accommodations in a course must be registered with George Mason University Disability Services. Approved accommodations will begin at the time the written letter from Disability Services is received by the instructor (see <https://ds.gmu.edu/>).
- Students must silence all sound emitting devices during class unless otherwise authorized by the instructor.

Campus Resources

- Support for submission of assignments to Tk20 should be directed to tk20help@gmu.edu or <https://cehd.gmu.edu/aero/tk20>. Questions or concerns regarding use of Blackboard should be directed to <http://coursesupport.gmu.edu/>.
- For information on student support resources on campus, see <https://ctfe.gmu.edu/teaching/student-support-resources-on-campus>

GSE/CEHD Information

For additional information on the College of Education and Human Development, please visit our website <https://cehd.gmu.edu/students/>.

Student Clinical Practice: Internship Application Requirements*Testing*

Since 2015, internship applications must include 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. For Spring 2018 internships, this means that the latest you could test in time for scores to be reported to Mason by September 15th is August 1st.

Required Test

- Praxis Core Academic Skills for Educators Tests (or qualifying substitute)
- VCLA
- RVE (specific programs only...see link below)
- ACTFL (Foreign Language only...unofficial scores are acceptable *for this test only*)
- 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 – NEW hands-on training required for licensure!

Due to a recent change in Virginia law, effective July 1, 2017, all new license applications and license renewals must include verification that “hands-on” First Aid/CPR/AED training was completed. This means that applications for spring 2018 internships must also include verification of completing “hands-on” training. After June 30, 2017, the online training will no longer be accepted.

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.

Dyslexia Awareness Training – New requirement for licensure!

Effective July 1, 2017, every person seeking initial licensure or renewal of a license shall complete awareness training, provided by VDOE, on the indicators of dyslexia, as that term is defined by the board and regulations, and the evidence-based interventions and accommodations for dyslexia. The training module is located at <http://www.doe.virginia.gov/teaching/licensure/dyslexia-module/story.html>. Similar to the Child Abuse Prevention Module, students will need to save and print out the completion certificate at the end of the module.

Background Checks/Fingerprinting

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.

When applying for their background check/fingerprinting, students are **strongly advised** to disclose any/all legal incidents that may appear on their records. School divisions can and will withhold internship placement if discrepancies are found between a student’s disclosure and their official judicial record. Students must assume the

risk that classes may be deferred and their program progress delayed or altered due to the individual severity of notations on such a check and review by individual agencies.

Please Note

Your G# must be clearly noted (visible and legible) on the face of any & all documents that you submit.

Application

The internship application can be downloaded at <http://cehd.gmu.edu/teacher/internships-field-experience>

Deadlines

The Fall 2019 internship application deadline:

- Traditional Internship: February 15, 2019
- On-the Job Internship: August 1, 2019

The Spring 2019 internship application deadline:

- Traditional Internship: September 15, 2018
- On-the Job Internship: December 1, 2018

If you have any questions about the above requirements, **don't wait** - please contact your advisor or the Clinical Practice Specialist at internsh@gmu.edu. Please be sure to include your G# and program/content area information in your email.

A Final Note

This communication to you, including all requirements and deadlines, will be referenced upon receipt of any request for application deadline extension.

Schedule of Topics and Assignments

Note: This schedule and all of its contents are subject to change, as we attempt to construct the most responsive, worthwhile learning experience possible.

Details	Topic	Readings Due	Assignments Due	Activities
Week #1 Aug 27th Campus	Picturing who we are as teachers ● Introductions/Course Overview ● Teacher identity and reflection	● TSE, Foreword and Preface	● None!	● Introductions ● Read aloud and "Student Lens" ● "Write In" ● "Meth Labs" mini-lesson ● Reflections, connections, check-ins ● ZCS: "Writing Identity Survey" ● "Write Out": "I Used to Think, Now I Think..."
Week #2 Sept 3 rd	No class--Labor Day! Celebrate workers!	None!	None!	None!
Week #3 Sept 10th Campus Clinical Orientation 4:30-5:00 pm	Picturing who we are as writers and teachers of writing ● Getting acquainted with the 6 Traits ● Metacognitive learning and the genre approach	● TSE, Ch. 1-2 ● ETC, Ch. 1 ● 6 Traits: Ch. 1 ● <i>How's It Going</i> chapter ● IAN ● Article TBD ● Teacher's Lens Book	● MGP Genre #1: The Narrative and your "Story of Injustice" (SOI) brainstorm	● Read aloud and "Student Lens" ● "Write In" ● "Meth Labs" mini-lesson --Readings Roundtable model --Sharing "Story of Injustice" (SOI) narrative brainstorms --Writing process and writing workshop --Literacy and "literacies" --Student "voice" ● ZCS: "Hollywood and Teachers" ● Write Out: "I Used to Think, Now I Think..."
Week #4 Sept 17th Campus <u>Writing Conferences</u> 3:00-5:30 <u>Class</u> 5:30-7:10	Picturing the writing process: ways in ● Writing Conferences: Round #1 ● Writing instruction focus: Narrative ● Students' ways of knowing and providing scaffolds for student learning ● The writing process, writing workshop, and foundational writing instruction practices	● TSE, Ch. 3 ● TED, Ch. 1-2 ● 6 Traits: Ch. 2 ● Adolescent Literacies chapter ● IAN ● Article TBD ● Teacher's Lens Book	● MGP Genre #1: The Narrative and your "Story of Injustice" (SOI) draft ● Pecha Kucha draft: Our points of view ● Readings Roundtable #1	● Read aloud and "Student Lens" ● "Write In" ● "Meth Labs" mini-lesson --Show Me the Money Model --"Perspectives" draft: Our points of view --The 6 Traits --IAN as a basis for the "Story of Injustice" ● ZCS: "Student Narratives and Counter-Narratives" ● Write Out: "I Used to Think, Now I Think..."
Week #5 Sept 24th Campus	Picturing the writing process: ways through ● Writing instruction focus: Narrative ● Who we teach and how to teach so students learn, use, remember--and enjoy ● Planning the whole course ● 6 Traits: "Ideas" ● 21 st century texts--digital and multimodal	● ETC, Ch. 2-3 ● TED, Ch. 4 ● 6 Traits, Ch. 3 ● <i>Reading Photographs</i> chapter ● IAN ● Article TBD ● CDW, Ch. 2	● Mini Unit Project draft ● Readings Roundtable #2	● Read aloud and "Student Lens" ● "Write In" ● "Meth Labs" mini-lesson --Introduction to genre study --Revising SOI narratives --"Ideas" --Unfamiliar genre project and our multi-genre research project ● ZCS: "Why Giving Feedback Is Harder..." ● Write Out: "I Used to Think, Now I Think..."

Details	Topic	Readings Due	Assignments Due	Activities
Week #6 Oct 1st <i>Online</i>	<ul style="list-style-type: none"> Online and "real time" feedbacking tools 	<ul style="list-style-type: none"> None! 	<ul style="list-style-type: none"> TBD 	<ul style="list-style-type: none"> Find, read, and implement online tools for peer feedback on SOLs
Week #7 Oct 9th Note: Monday classes meet Tuesday this week! <i>Campus</i>	<p>Picturing the writing process: ways out & planning backwards</p> <ul style="list-style-type: none"> Writing instruction focus: Narrative Goals for conventional and unconventional writing assignments Designing writing assignments and rubrics Youths' and our perspectives on writing Writing the word/world 6 Traits: "Voice" 	<ul style="list-style-type: none"> TSE, Ch. 4 ETC, Ch. 4 TED, Ch. 5-6 6 Traits, Ch. 5 Dean, Ch. 3 Literacy and Injustice chapter Article TBD Teacher's Lens Book 	<ul style="list-style-type: none"> MGP Genre #1: The Narrative and your SOL revision Pecha Kucha revisions Readings Roundtable #3 Show Me the Money #1 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" "Meth Labs" mini-lesson Share revised SOLs Work on draft MGP Mini Unit Project Sharing and analyzing "Perspective on Writing Pecha Kucha" revisions "Voice" Writing assignments and rubrics Ask first, daily forgiveness, and blind faith ZCS: "Why Revise?" Write Out: "I Used to Think, Now I Think..."
Week #8 Oct 15th <i>Campus</i>	<p>Picturing the writing process: feedback</p> <ul style="list-style-type: none"> Writing instruction focus: Narrative Online tools for responding to students' writing Online tools for peer writing feedback and conferences 	<ul style="list-style-type: none"> 6 Traits, Ch. 1-2 Because Writing Matters chapter Savage Inequalities (SI) Article TBD Teacher's Lens Book 	<ul style="list-style-type: none"> Readings Roundtable #4 Show Me the Money #2 	<ul style="list-style-type: none"> Read aloud and "Students Lens" "Write In" "Meth Labs" mini-lesson Share revised SOLs Work on draft MGP Mini Unit Project Write Out: "I Used to Think, Now I Think..."
Week #9 Oct 22nd <i>Campus</i> <u>Writing</u> <u>Conferences</u> 3:00-5:30 Class 5:30-7:10	<p>Picturing self—past, present, and future</p> <ul style="list-style-type: none"> Writing instruction focus: Research essay Responding to student writing Politics of language and poetry 6 Traits: "Organization" 	<ul style="list-style-type: none"> TSE, Ch. 5 TED, Ch. 7 6 Traits, Ch. 4 Argument in the Real World chapter Article TBD Teacher's Lens Book 	<ul style="list-style-type: none"> MGP Genre #1: The Narrative and your SOL final GoReact classroom tour Readings Roundtable #5 Show Me the Money #3 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" "Show Me the Money" Demonstration "Meth Labs" mini-lesson Discussing SI as basis for "Injustice and Action" research draft "Organization" Writing by not writing The 3 conference arc ZCS: "Writing Workshop Checklist" Write Out: "I Used to Think, Now I Think..."

Details	Topic	Readings Due	Assignments Due	Activities
Week #10 Oct 29th Campus	Picturing teachers and school ● Mid-Term "Exam" ● Writing Conferences: Round #2 ● Writing instruction focus: Research essay ● Language study—vocabulary, grammar, and style ● Conceptual units and unit design basics ● 6 Traits: "Fluency"	● The "Best Of..." ● TSE, Ch. 6 ● ETC: Ch. 7 ● TED, Ch. 8-9 ● 6 Traits: Ch. 7 ● Alvermann JAAL column ● Article TBD ● Teacher's Lens Book	● MGP Genre #2: "Injustice and Action" Research Essay draft ● Your writing instruction model ● Mini Unit Project revision #1 ● Readings Roundtable #6 ● Show Me the Money #4	● Read aloud and "Student Lens" ● "Write In" ● Zenkovian assessment magic! ● "Show Me the Money" Demonstration ● "Meth Labs" mini-lesson --Sharing "Injustice and Action" drafts --"Fluency" --Sharing Mini Unit Project revisions --Relationships in/beyond the classroom --Coming in "sideways" and elicitation questions ● ZCS: "Iceberg Illusion" or "Network Pictures" ● Write Out: "I Used to Think, Now I Think..."
Week #11 Nov 5th Campus	Picturing challenges and trauma ● Writing instruction focus: Research essay ● Assessing and grading student learning and work ● Unit rationales and outlines ● 6 Traits: "Word Choice"	● TSE, Ch. 7 ● ETC: Ch. 8 ● TED: Ch. 10-11 ● 6 Traits: Ch. 6 ● Subhani <i>English Journal</i> article ● Article TBD ● Teacher's Lens Book	● MGP Genre #2: "Injustice and Action" Research Essay revision ● MGP check-in ● Mini Unit Project revision #2 ● Readings Roundtable #7 ● Show Me the Money #5	● Read aloud and "Student Lens" ● "Write In" ● "Show Me the Money" Demonstration ● "Meth Labs" mini-lesson --Sharing "Injustice and Action" revisions --"Word Choice" --Sharing Mini Unit Project revisions --Explicitly explaining, 1:1 or not at all, just 10 minutes ● ZCS: "What Teens Want from Their Schools" ● Write Out: "I Used to Think, Now I Think..."
Week #12 Nov 12th Campus	Picturing family and community ● Writing instruction focus: Research essay ● Speaking and listening ● Setting up the construction zone and introductory activities ● 6 Traits: "Conventions and Presentation"	● TSE, Ch. 8 ● ETC, Ch. 7 ● TED, Ch. 12-13 ● 6 Traits: Ch. 8 ● Annotated bibliography from <i>Research in Teaching of English</i> ● Article TBD ● Teacher's Lens Book	● MGP Genre #3: Poetry and "Forgiveness" or "I Am From" poem ● MGP check-in ● Readings Roundtable #8	● Read aloud and "Student Lens" ● "Write In" ● "Show Me the Money" Demonstration ● "Meth Labs" mini-lesson --Sharing "Injustice and Action" final --"Conventions and Presentation" --Sharing Mini Unit Project revisions --40 minutes, photo walking, writing community ● ZCS: "33 Six Word Stories" ● Write Out: "I Used to Think, Now I Think..."

Details	Topic	Readings Due	Assignments Due	Activities
Week #13 Nov 19th <i>Online</i>	<ul style="list-style-type: none"> TBD 	<ul style="list-style-type: none"> TBD 	<ul style="list-style-type: none"> TBD 	<ul style="list-style-type: none"> TBD
Week #14 Nov 26th <i>Campus</i> Conferences 4:00-5:30 Class 5:45-7:10	Picturing mentors and mentoring <ul style="list-style-type: none"> Writing Conferences: Round #3 Writing instruction focus: Social media resource Daily planning Portfolios Assessing our students well 	<ul style="list-style-type: none"> TSE, Ch. 9 TED, Ch. 14 6 Traits: Ch. 12 Article TBD Teacher's Lens Book 	<ul style="list-style-type: none"> MGP Genre #3: Poetry revision MGP Genre #4: Social media resource draft MGP Mini Unit Project revision #3 Readings Roundtable #9 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" "Show Me the Money" Demonstration "Meth Labs" mini-lesson -Sharing social media resource draft -Assessing student writing -Sharing Mini Unit Project revisions -Others' images, fake it, no tourists, mentoring boomerang ZCS: "50 Writing Prompts" Write Out: "I Used to Think, Now I Think..."
Week #15 Dec 3rd <i>Campus</i>	Picturing success and failure <ul style="list-style-type: none"> Writing Conferences: Round #10 Writing instruction focus: The Multi-Genre Project MGP Mini Unit Projects and "10 Minutes of Wonder!" presentations 	<ul style="list-style-type: none"> TSE, Ch. 10 Reading, Writing, and Rising Up chapter Article TBD Teacher's Lens Book 	<ul style="list-style-type: none"> Mini Unit Project presentations: "10 Minutes of Wonder!" Clinical experience check-in MGP check-in Readings Roundtable #10 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" "Meth Labs" mini-lesson -Humility and invitation, drive-by assessments, local and global assessments, due not done Mini Unit Project presentations Sharing about Pecha Kuchas, clinical experiences, Teacher's Lens books, and MGPs ZCS: "Spine Poetry" Write Out: "I Used to Think, Now I Think..."
Week #16 Dec 10th <i>Campus</i>	Who we are as teachers <ul style="list-style-type: none"> Writing instruction focus: The Multi-Genre Project MGP Mini Unit Projects and "10 Minutes of Wonder!" presentations Course evaluations 	<ul style="list-style-type: none"> Teacher's Lens Book 	<ul style="list-style-type: none"> Mini Unit Project presentations: "10 Minutes of Wonder!" Sharing MGP and Mini Unit Project highlights Pecha Kucha final Clinical experience check-in <p><i>Final projects due to Blackboard by Weds, Dec 12th</i></p>	<ul style="list-style-type: none"> Mini Unit Project presentations Sharing about Pecha Kuchas, clinical experiences, Teacher's Lens books, and MGPs Course evaluations ZCS: "Year Mapping"

