



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)

[Table of Contents](#)

[Key Information](#)

[Class Meetings](#)

[Instructor Introductions](#)

[Prerequisites/Corequisites](#)

[Catalog Course Description](#)

[Course Delivery](#)

[Course Outcomes/Objectives and Relationship to Professional Standards](#)

[NCTE/NCATE Standards for Initial Preparation of Teachers of Secondary English Language Arts.](#)

[Required Texts and Course Readings](#)

[Materials and Recommendations](#)

[Course Expectations and Required Assignments](#)

[Course Assessment: Assignment \(Points\)](#)

[Grading Criteria and Mastery Grading](#)

[Tk20 Performance-Based Assessment Submission Requirement](#)

[Professional Dispositions](#)

[Core Values Commitment](#)

[GMU/CEHD Policies and Resources for Students](#)

[GSE/CEHD Information](#)

[High-Leverage/Core Practices \(from Teachingworks.org\)](#)

[Schedule of Topics and Assignments](#)

[Assignment Schedule, Writing Instruction Focus, and Feedback/Assessment Strategies](#)

Key Information

Lead Instructor: Kristien Zenkov, PhD, Professor
Office hours: Mon/Tues, 3:00-4:15; by appointment, via phone, or virtually
Phone: 703.993.5413 (O); 216.470.2384 (M)/Email: kzenkov@gmu.edu
Office/Mail: 1808 Thompson Hall, 4400 University Drive, MSN 4B3, George Mason University,
College of Education and Human Development, Fairfax, VA 22030

Co-Instructor: Emily Staudt, PhD Student
Office Hours: Mon 3:00-4:15; by appointment or virtually
Email: echambe5@masonlive.gmu.edu
Office: Robinson B 474A, 4400 University Drive, MSN 3E4, George Mason University,
College of Humanities and Social Sciences, Fairfax, VA 22030

Class Meetings

Mondays, 4:30-7:10, Thompson Hall 1020

Please note that our class will meet face-to-face on the Fairfax campus for twelve class sessions, in “Homes Teams” for two 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 (Zenkov or Staudt) within a reasonable timeframe. We look forward to collaborating with each of you as you work toward your goals.

Instructor Introductions

Kristien Zenkov

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 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 thirty years’ experience, as a scholar, and as 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. I will also attempt to live some of the teaching risks I will call on you to take in this class.

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 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 topics and things about which we might write.

Emily Staudt

My process of teaching is influenced by my graduate studies, my teaching colleagues, administrators, mentors, and students—I am inspired, challenged, and helped by these folks to improve my teaching practice through reflection on

research and best practices. I ask you to adopt a similar growth mindset whereby you are open to trying new habits, considering new thoughts, and believing that you can continue to grow and improve. This is not change for change's sake, but rather a willingness to expand your worldview to consider other's and an ability to reflect on these changes. I ask you to adapt a habit of critical thinking that isn't afraid to consider new ideas.

I expect to grow alongside you, too. As often as possible, I will write and read alongside you, in order to continually reflect on the efficacy of these assignments and to stay grounded in them. This also serves as a model of the kind of work, growth, and reflection that I ask of you. When we discuss course readings and concepts, each new class brings a new perspective that challenges me to consider the material in a new way. Thus, I function as a mentor and guide: I have experience and knowledge of teaching, reading, and writing, but I don't know everything. I ask you to consider that you might not know it all by modeling this myself, and I hope this models for you the kind of curiosity, excitement, and humility we continually need as we learn.

We never write or think alone, and our lives are better for it. In a similar way, I will often ask you to work in groups, sometimes with others you don't know. This group work will ask you to communicate and collaborate around a set of questions or a prompt and it will mimic the work you will do at your future school or in your future studies.

These are the habits of lifelong learners that I hope to develop alongside you. I see the writing, reading, and critical thinking that I ask of you as lifelong habits in processing what you know and making knowledge, a lifelong habit of making sense of the world and engaging with new ideas through reflection and critical thinking. By asking you to practice and reflect on these habits, I strive to help you adapt and transfer these skills to other courses and situations.

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 lessons 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 the instructors and course participants and supported by the course texts and other selected readings
2. Discussions of the week's readings led by the course instructors 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 engage in writing conferences and 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. 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.
- 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.

- 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.
- 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.
- 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.
- Element 4: Candidates design or knowledgeably select appropriate reading assessments that inform instruction by providing data about student interests, reading proficiencies, and reading processes.
- 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.
- 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

- 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.
- 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.
- 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.
- 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.

- 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.

- 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.
- 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.
- 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.

- 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.
- 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.

- Element 1: Candidates model literate and ethical practices in ELA teaching, and engage in/reflect on a variety of experiences related to ELA.
- 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*

Gallagher, K. (2011). *Write like this: Teaching real-world writing through modeling & mentor texts*. Stenhouse Publishers. (abbreviated as "WLT")

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. (2018). *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: Additional required readings will be assigned during the course of our class and provided electronically.

Materials and Recommendations

Students are also required to purchase a license to GoReact for use in our course; license options will be explained in class. In addition, 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*

These are important texts to support your English-teaching life:

- Burke, J. (2012; 4th edition). *The English teacher's companion: A completely new guide to classroom, curriculum, and the profession*. Heinemann.
- Culham, R. (2018). *Teach writing well: How to assess writing, invigorate instruction, and rethink revision!*. Portsmouth, NH: Stenhouse.

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 (Note: We will use these texts with your “Readings Roundtables” activities):

- 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.

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 as a Google Document (in their draft forms) and to Blackboard (in their final forms). 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.

Notes

- 1) 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*).
- 2) You will need a laptop computer in class each day.

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 each day with a “Write In” and end each day with 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” (POW) Project (10 points)***Draft due on Sept 9th; Check-In on Sept 30th; Revision due on Oct 21st; Final due on Nov 18th***

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. One of the “truisms” about teaching with which we will function is that teaching is always about building relationships between us, young people, and content. 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 of 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 of 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, this youth’s perspective (slides 18-19), the information you encountered in our course and our readings, and the perspectives/experiences of some of the young people in your clinical experience school, then draw 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 using a technology tool that you might call on your future students to use to compose a project/presentation. The original form of this project was a “pecha kucha,” which is typically a video (an MP4 file or the like), consisting of 20 slides (the 19 listed above plus a title slide)—half of images and half of text and accompanied by your recordings of your own and this youth’s voice. But you can use whatever technology-based presentation tool you choose (best to get it approved by your instructors!). Other options include Nearpod (www.nearpod.com), Emaze (www.emaze.com), and Haiku Deck (www.haikudeck.com/). Take risks, be creative, and embrace the freedom that this project provides. Check out <http://www.pechakucha.org/> to learn more about this compelling text genre. *Note: The images 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,” “20 Minutes of Wonder,” and “10 Minutes of Wonder”

The “Readings Roundtable,” “20 Minutes of Wonder,” and “10 Minutes of Wonder” are all teaching opportunities through which you will be able to practice the pedagogical skills you are learning and that you will implement with your future middle/high school students. These are intended to be scaffolded events:

- The “Readings Roundtable” is a lower stakes discussion activity facilitated with a peer;
- The “20 Minutes of Wonder” is a more complete, abbreviated lesson facilitated by a small group;
- The “10 Minutes of Wonder” is a chance for each individual to share one element of the lesson you will plan across the semester.

Readings Roundtable (5 points)***Completed in pairs of students on Sept 16th, 30th; Oct 7th, 21st; Nov 11th, 18th; Dec 2nd (if necessary)***

Each week every student should come to class ready to discuss ideas and/or strategies from the day’s readings. For the “Readings Roundtable,” two future teachers in our class will lead a tightly-timed 20-minute conversation focused on one of our readings for the day and linking it to a reading from Linda Christensen’s books (provided in class):

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

The facilitators must:

- 1) implement a “before-during-after” (“BDA”) reading strategy and tool that you provide our class;
- 2) use a specific discussion facilitation strategy (one of the “high leverage/core practices” we will learn);
- 3) implement an intentional/intelligent grouping strategy you have chosen ahead of time.

Each pair of facilitators must use a different BDA, discussion strategy, and grouping strategy, paying attention to those used by previous facilitators. Student participants should bring their completed “BDA” tool and should be ready with at least two referenced ideas or strategies from at least two of the day’s readings (at least one per reading) to each class session. Facilitators should provide copies of the Christensen article they’ve selected as well as copies of a 1-2 page handout summarizing/illustrating the BDA, discussion strategy, and grouping strategy they have planned/implemented. We will also complete video self-reflections on your demonstration via Goreact. Each facilitator pair must video record their demonstration to upload to GoReact, where they will reflect on their teaching highlights, questions, suggestions.

“20 Minutes of Wonder” Teaching Demonstration: Co-Teaching with Technology and “High Leverage” Practices (5 points) Completed in small groups of students on Sept 30th; Oct 21st; Nov 11th; Nov 18th

As noted above, the “20 Minutes of Wonder,” The “Readings Roundtable,” and “10 Minutes of Wonder” are all teaching opportunities through which you will practice the pedagogical skills you are learning and that you might implement with your future middle/high school students. The “20 Minutes of Wonder” teaching demonstration nudges you to consider research-based teaching strategies, incorporate new digital and multimedia genres into your practices, moving beyond the kinds of codified, text-only genres we studied in school (e.g., research papers, book summaries, 5 paragraph essays, PowerPoint presentations) or the kinds of academic-style texts that are privileged by high-stakes testing.

Students will be co-facilitate—with two or three peers—a maximum “20 Minutes of Wonder” teaching demonstration, addressing two readings that focus on a core issue they believe central to the teaching of English and suitable for further discussion in class:

- one reading must be from the assigned readings for the class session when you are facilitating your “20 Minutes”
- a second reading must be an article highlighting a research-based teaching strategy that you are testing out with our class (which can be related to the “high leverage” practices listed below), , assigned to us ahead of time

Your demonstration must include:

- a presentation of at most 5 minutes reviewing the topic and the strategy you are sharing; you are invited to synthesize and/or challenge the readings and to include reflections on how your clinical work in your partner school classroom highlights or informs the core issue;
- a “before-during-after” (“BDA”) reading strategy and tool that you provide our class;
- a specific discussion facilitation strategy;
- an interactive digital platform to engage your “students”; this platform must be one that no other “20 Minutes of Wonder” group has used, and one that you believe you could use with your future middle/high school students (sample platforms are listed below);

In a 15-minute model lesson related to the topic and the readings on which you are focusing, be sure you enact examples of the following “high leverage/core practices” (listed later in our syllabus) and that you believe you and your peers could implement in your future classrooms.

- #2: Modeling
- #3: Eliciting students’ thinking
- #9: Groupwork (including an intentional/intelligent grouping strategy you have chosen ahead of time)
- #16: Formal assessment of student engagement and learning

Each group will provide our class with a digital copy of the research-based article they've identified and a maximum two-page handout (bring sufficient copies for all class members and your instructors) listing the readings on which you've focused and key information about the topic from the readings, describing/illustrating your BDA, detailing your discussion facilitation strategy, and summarizing your digital platform. You should also offer very brief descriptions of your "high leverage" practices. We will also complete video self-reflections on your demonstration via Goreact, with each team video recording their demonstration to upload to GoReact, where they will reflect on their teaching highlights, questions, suggestions. In your video, consider these questions:

- 1) How do the strategies and digital platform you chose compare and contrast with those you've used before? How do they compare and contrast to your natural teaching instincts?
- 2) How was this lesson and demonstration influenced by your graduate studies and/or clinical work?
- 3) What would you change or modify the next time you use these strategies and digital platform? What are you unsure about and what would you like feedback on?

Sample Platforms

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 ● https://www.canva.com/
Sketching/Whiteboards	<ul style="list-style-type: none"> ● www.educareations.com (IPad) ● https://cacoo.com (works in Google Hangouts) ● www.scriblink.com ● http://cosketch.com ● www.scribblar.com ● http://flockdraw.com ● www.scribd.com
Screencasting and Screenshot	<ul style="list-style-type: none"> ● www.techsmith.com/jing.html ● www.screencast-o-matic.com ● https://www.screener.in/ ● http://evernote.com/skitch

Multi-Genre Project (MGP) (30 points)

Elements of the MGP are due Sept 16th, 30th; Oct 7th, 21st, 28th; Nov 11th, 18th; Final MGP due on Dec 2nd

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 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. This project will help you purposefully choose and explore genres beyond those traditionally used in the classroom, and help you notice how the composition process changes across 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 TWELVE different genres of writing/composition—at least three of which you will compose yourself and some of which will be required (indicated by a plus/+ below) and at least two of which must be used in your “Mini-Unit Plan”:

- “Story of injustice” you have authored+
- “Classic” and contemporary novels, young adult literature, short stories, or poems+
- Research essay you have authored+
- Visual element+
- Poem you have authored+
- Social media+
- Website(s)+
- Research/news report+
- Repetend+
- Picture book
- Research papers/articles
- Essays
- Textbooks
- Picture book
- Journal articles
- Powerpoint, Prezi, or similar presentations
- News reports
- Autobiography
- Personal vignette
- Plays or dramatic presentations
- Letters
- Narratives
- Photo essays
- Interviews
- Infographic
- Tactile/physical art (fabric- or thread-based, beading, mosaic, etc.)

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 will be provided separately.

Mini-Unit Plan (20 points)

Draft due on Sept 23rd; Revision due on Oct 7th; Revision #2 due on Nov 11th; “10 Minutes of Wonder” due on Dec 2nd or Dec 9th; Final due on Dec 10th

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 skeletal descriptions but include daily assessments
- the second would be a complete, detailed lesson plan that would include objectives, standards, instructional plan, and a daily assessment

Across the three plans you will teach your students to write their own “Stories of Injustice,” so each plan must include explicit writing instruction; in addition, you must use at least TWO of the genres/texts you have identified for your Multi-Genre Project. The 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 Project 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 for your reflective comments. The lesson plan must address the NCTE standards and InTASC standards and a minimum six “high leverage/core” practices (identified and numbered in your actual plan). 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. Please note that if students do not pass this assessment, they cannot pass the initial methods course.

To submit to your instructor:

- 4) Skeletal descriptions of the first and third lesson plans (including daily assessments) that precede and follow the complete second plan;
- 5) A complete, detailed second lesson plan including objectives, standards, instructional plan, assessment, classroom layout(s), and teacher self-assessment; include, in particular, details about what students will do during the lesson as well as plans for the teachers’ role;
- 6) 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;
- 7) An assessment and accompanying rubric to be used for the “Story of Injustice” assignment and the full lesson, including student feedback and self-assessment.
- 8) A GoReact video of your “10 Minutes of Wonder,” in which you reflect on/respond to these questions:

- a. What did you learn about your teaching from this experience? How does it compare and contrast with teaching or planning you've done before? Discuss areas for your continuous and professional development based on this experience.
- b. How was this lesson and its execution influenced by your graduate studies or professional development experiences? What did you learn about students from this lesson? What do you still want to know—and how do you imagine you could learn that?
- c. What are you especially proud of in this lesson plan or its execution? What would you modify the next time you teach the lesson? What are you unsure about and what would you like feedback on?

Clinical Experience Summary and Analysis Project (10 points)

Classroom Tour due on Oct 14th, Check-In on Oct 28th, Final due on Dec 9th

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. Ideally, you will 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.

Your methods I instructor 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 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 a 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. Be sure to detail the implications of this clinical experience, what you observed, and your analyses for your future teaching practices. Finally, as described in the full project summary (provided separately) you will interview your mentor teacher(s) and craft an analysis of your conversation/findings, to be included in your description/analysis.

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 at <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, 703.993.9777, fieldexp@gmu.edu.

Course Assessment: Assignment (Points)

Class Attendance/Participation = 20 points
 “Perspectives on Writing”/POW Project = 10 points
 “Readings Roundtable” = 5 points
 “20 Minutes of Wonder” Teaching Demonstration = 5 points
 Multi-Genre Composition = 30 points
 Mini-Unit Plan = 20 points
Clinical Experience Summary and Analysis = 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%

High-Leverage/Core Practices (from Teachingworks.org)

High-leverage practices are the basic fundamentals of teaching. These practices are used constantly and are critical to helping students learn important content. The high-leverage practices are also central to supporting students' social and emotional development. They are "high-leverage" not only because they matter to student learning but because they are basic for advancing skill in teaching.

1. Leading a group discussion

In a group discussion, the teacher and all of the students work on specific content together, using one another's ideas as resources. The purposes of a discussion are to build collective knowledge and capability in relation to specific instructional goals and to allow students to practice listening, speaking, and interpreting. The teacher and a wide range of students contribute orally, listen actively, and respond to and learn from others' contributions.

2. Explaining and modeling content, practices, and strategies

Explaining and modeling are practices for making a wide variety of content, academic practices, and strategies explicit to students. Depending on the topic and the instructional purpose, teachers might rely on simple verbal explanations, sometimes with accompanying examples or representations. In teaching more complex academic practices and strategies, such as an algorithm for carrying out a mathematical operation or the use of metacognition to improve reading comprehension, teachers might choose a more elaborate kind of explanation that we are calling "modeling." Modeling includes verbal explanation, but also thinking aloud and demonstrating.

3. Eliciting and interpreting individual students' thinking

Teachers pose questions or tasks that provoke or allow students to share their thinking about specific academic content in order to evaluate student understanding, guide instructional decisions, and surface ideas that will benefit other students. To do this effectively, a teacher draws out a student's thinking through carefully-chosen questions and tasks and considers and checks alternative interpretations of the student's ideas and methods.

4. Diagnosing particular common patterns of student thinking and development in a subject-matter domain

Although there are important individual and cultural differences among students, there are also common patterns in the ways in which students think about and develop understanding and skill in relation to particular topics and problems. Teachers who are familiar with common patterns of student thinking and development and who are fluent in anticipating or identifying them are able to work more effectively as they implement instruction and evaluate student learning.

5. Implementing norms and routines for classroom discourse and work

Each discipline has norms and routines that reflect the ways in which people in the field construct and share knowledge. These norms and routines vary across subjects but often include establishing hypotheses, providing evidence for claims, and showing one's thinking in detail. Teaching students what they are, why they are important, and how to use them is crucial to building understanding and capability in a given subject. Teachers may use explicit explanation, modeling, and repeated practice to do this.

6. Coordinating and adjusting instruction during a lesson

Teachers must take care to coordinate and adjust instruction during a lesson in order to maintain coherence, ensure that the lesson is responsive to students' needs, and use time efficiently. This includes explicitly connecting parts of the lesson, managing transitions carefully, and making changes to the plan in response to student progress.

7. Specifying and reinforcing productive student behavior

Clear expectations for student behavior and careful work on the teacher's part to teach productive behavior to students, reward it, and strategically redirect off-task behavior help create classrooms that are productive learning environments for all. This practice includes not only skills for laying out classroom rules and managing truly disruptive behavior, but for recognizing the many ways that children might act when they actually are engaged and for teaching students how to interact with each other and the teacher while in class.

8. Implementing organizational routines

Teachers implement routine ways of carrying out classroom tasks in order to maximize the time available for learning and minimize disruptions and distractions. They organize time, space, materials, and students strategically and deliberately teach students how to complete tasks such as lining up at the door, passing out papers, and asking to participate in class discussion. This can include demonstrating and rehearsing routines and maintaining them consistently.

9. Setting up and managing small group work

Teachers use small group work when instructional goals call for in-depth interaction among students and in order to teach students to work collaboratively. To use groups effectively, teachers choose tasks that require and foster collaborative work, issue clear directions that permit groups to work semi-independently, and implement mechanisms for holding students accountable for both collective and individual learning. They use their own time strategically, deliberately choosing which groups to work with, when, and on what.

10. Building respectful relationships with students

Teachers increase the likelihood that students will engage and persist in school when they establish positive, individual relationships with them. Techniques for doing this include greeting students positively every day, having frequent, brief, "check in" conversations with students to demonstrate care and interest, and following up with students who are experiencing difficult or special personal situations.

11. Talking about a student with parents or other caregivers

Regular communication between teachers and parents/guardians supports student learning. Teachers communicate with parents to provide information about students' academic progress, behavior, or development; to seek information and help; and to request parental involvement in school. These communications may take place in person, in writing, or over the phone. Productive communications are attentive to considerations of language and culture and designed to support parents and guardians in fostering their child's success in and out of school.

12. Learning about students' cultural, religious, family, intellectual, and personal experiences and resources for use in instruction

Teachers must actively learn about their students in order to design instruction that will meet their needs. This includes being deliberate about trying to understand the cultural norms for communicating and collaborating that prevail in particular communities, how certain cultural and religious views affect what is considered appropriate in school, and the issues that interest individual students and groups of students. It also means keeping track of what is happening in students' lives to be able to respond appropriately when an out-of-school experience affects what is happening in school.

13. Setting long- and short-term learning goals for students

Clear goals referenced to external standards help teachers ensure that all students learn expected content. Explicit goals help teachers to maintain coherent, purposeful, and equitable instruction over time. Setting effective goals involves analysis of student knowledge and skills in relation to established standards and careful efforts to establish and sequence interim benchmarks that will help ensure steady progress toward larger goals.

14. Designing single lessons and sequences of lessons

Carefully-sequenced lessons help students develop deep understanding of content and sophisticated skills and practices. Teachers design and sequence lessons with an eye toward providing opportunities for student inquiry and discovery and include opportunities for students to practice and master foundational concepts and skills before moving on to more advanced ones. Effectively-sequenced lessons maintain a coherent focus while keeping students engaged; they also help students achieve appreciation of what they have learned.

15. Checking student understanding during and at the conclusion of lessons

Teachers use a variety of informal but deliberate methods to assess what students are learning during and between lessons. These frequent checks provide information about students' current level of competence and help the teacher adjust instruction during a single lesson or from one lesson to the next. They may include, for example, simple questioning, short performance tasks, or journal or notebook entries.

16. Selecting and designing formal assessments of student learning

Effective summative assessments provide teachers with rich information about what students have learned and where they are struggling in relation to specific learning goals. In composing and selecting assessments, teachers consider validity, fairness, and efficiency. Effective summative assessments provide both students and teachers with useful information and help teachers evaluate and design further instruction.

17. Interpreting the results of student work, including routine assignments, quizzes, tests, projects, and standardized assessments

Student work is the most important source of information about the effectiveness of instruction. Teachers must analyze student productions, including assessments of all kinds, looking for patterns that will guide their efforts to assist specific students and the class as a whole and inform future instruction.

18. Providing oral and written feedback to students

Effective feedback helps focus students' on specific qualities of their work, highlights areas needing improvement, and delineates ways to improve. Good feedback is specific, not overwhelming in scope, focused on the academic task, and supports students' perceptions of their own capability. Giving skillful feedback requires teachers to make choices about the frequency, method, and content of feedback and to communicate in ways that are understandable by students.

19. Analyzing instruction for the purpose of improving it

Learning to teach is an ongoing process that requires regular analysis of instruction and its effectiveness. Teachers study their own teaching and that of their colleagues in order to improve their understanding of the complex interactions between teachers, students, and content and of the impact of particular instructional approaches. Analyzing instruction may take place individually or collectively and involves identifying salient features of the instruction and making reasoned hypotheses for how to improve.

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 Session #1 Aug 26 <i>Campus</i>	<ul style="list-style-type: none"> ● Introductions/course overview ● Teacher identity and reflection 	<ul style="list-style-type: none"> ● <i>TSE</i>, Foreword and Preface 	<ul style="list-style-type: none"> ● None! 	<ul style="list-style-type: none"> ● Introductions ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● “Meth Labs” Modeling ● BDA, ZCS, and Gifts
Week #2 Sept 2	None!	None!	None!	None!
Week #3 Session #2 Sept 9 <i>Campus</i>	<ul style="list-style-type: none"> ● Knowing ourselves—and our students—as writers and teachers of writing ● Students’ ways of knowing and providing scaffolds for student learning ● What we teach ● Getting acquainted with the 6 Traits ● Metacognitive learning and the genre approach ● Clinical experience overview 	<ul style="list-style-type: none"> ● <i>TSE</i>, Ch. 1 ● <i>TED</i>, Ch. 1-2 ● <i>WLT</i>, Ch. 1 ● <i>6 Traits</i>: Ch. 1 ● <i>IAN</i> 	<ul style="list-style-type: none"> ● Watch Clinical Orientation Video ● “POW” Project Draft: <u>Our</u> points of view 	<ul style="list-style-type: none"> ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● Syllabus Review: Sample “POW”, MGP, Mini-Unit ● Guideline-Setting ● “Readings Roundtable” Modeling ● “Meth Lab(s)” ● BDA, ZCS, and Gifts
<i>Methods / Clinical Orientation</i> <i>4:00-4:30 pm</i> Week #4 Session #3 Sept 16 <i>Campus</i>	<ul style="list-style-type: none"> ● What does school mean to us and our students? ● Writing instruction focus: Narrative ● The writing process, writing workshop, and foundational writing instruction practices ● Planning the whole course 	<ul style="list-style-type: none"> ● <i>TSE</i>, Ch. 2 ● <i>TED</i>, Ch. 3 ● <i>6 Traits</i>: Ch. 2 ● Adolescent <i>Literacies</i> chapter ● <i>IAN</i> 	<ul style="list-style-type: none"> ● MGP Genre #1: SOI Brainstorm ● “Readings Roundtable” #1 	<ul style="list-style-type: none"> ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● “Meth Lab(s)” ● “Readings Roundtable” ● BDA, ZCS, and Gifts
Week #5 Session #4 Sept 23 <i>Campus</i> <u>Writing Conferences</u> <u>Round #1</u> 3:30-5:00 <u>Class</u> 5:15-7:10	<ul style="list-style-type: none"> ● Writing Conferences, Round #1 ● The foundations of our teaching practices ● Writing instruction focus: Narrative ● Conventional/unconventional assessments and responding to student compositions ● 6 Traits: “Ideas” ● 21st century texts—digital and multimodal 	<ul style="list-style-type: none"> ● <i>TSE</i>, Ch. 3 ● <i>WLT</i>, Ch. 2 ● <i>TED</i>, Ch. 4-6 ● <i>6 Traits</i>, Ch. 3 ● <i>Reading Photographs</i> chapter ● <i>IAN</i> 	<ul style="list-style-type: none"> ● Mini-Unit Plan Draft ● MGP Genre #1: SOI Draft 	<ul style="list-style-type: none"> ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● “Meth Lab(s)” ● Syllabus Re-Review: Sample “Purposes”, MGP, Mini-Unit ● BDA, ZCS, and Gifts

Details	Topic	Readings Due	Assignments Due	Activities
Week #6 Session #5 Sept 30 <i>Campus</i>	<ul style="list-style-type: none"> ● “Picturing” a writing process ● Writing instruction focus: Narrative ● Units, their design, and your rationale ● Online tools for responding to students’ writing and peer writing feedback and conferences ● “Real time” feedback and a “flipped” classroom ● 6 Traits: “Organization” ● Clinical experience check-in 	<ul style="list-style-type: none"> ● <i>TSE</i>, Ch. 4 ● <i>6 Traits</i>, Ch. 4 ● <i>TED</i>, Ch. 7-9 ● <i>Because Writing Matters</i> chapter 	<ul style="list-style-type: none"> ● MGP Genre #1: SOI Revision ● “Readings Roundtable” #2 ● “20 Minutes of Wonder,” #1 ● “POW” Check-In: Beginning to compare our own and youths’ points of view 	<ul style="list-style-type: none"> ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● “Meth Lab(s)” ● Share revised SOIs ● Work on draft Mini-Unit Plan ● “Readings Roundtable” ● “20 Minutes of Wonder” ● BDA, ZCS, and Gifts
Week #7 Session #6 Oct 7 <i>Campus</i>	<ul style="list-style-type: none"> ● Picturing our selves ● Writing instruction focus: Poetry ● Designing writing assignments and rubrics ● Youths’ and our perspectives on writing ● Writing the word/world ● 6 Traits: “Voice” 	<ul style="list-style-type: none"> ● <i>TSE</i>, Ch. 5 ● <i>6 Traits</i>, Ch. 5 ● <i>Dean</i>, Ch. 3 ● <i>Literacy and Injustice</i> chapter ● <i>IAN</i> 	<ul style="list-style-type: none"> ● MGP Genre #2: Poem ● “Readings Roundtable” #3 ● Mini-Unit Plan Revision 	<ul style="list-style-type: none"> ● Read aloud and “Student Lens” ● “Write In” and “Write Out” ● “Meth Lab(s)” ● Syllabus Re-Review: Sample “POW” MGP, Mini-Unit ● “Readings Roundtable” ● BDA, ZCS, and Gifts
Week #8 Oct 14 <i>“Home Team” Meetings</i> <i>The “Mason Shift”: Mon classes move to Tues</i>	<ul style="list-style-type: none"> ● Writing instruction focus: Peer feedback methods/Research essay ● Politics of language and poetry 	<ul style="list-style-type: none"> ● <i>Argument in the Real World</i> chapter 	<ul style="list-style-type: none"> ● Clinical Experience Classroom Tour (via GoReact) 	<ul style="list-style-type: none"> ● “Home Team” Meetings and Share Draft/Revised Writing(s)

Details	Topic	Readings Due	Assignments Due	Activities
Week #9 Session #7 Oct 21 Campus	<ul style="list-style-type: none"> Picturing teachers and school Writing instruction focus: Research essay Language study—vocabulary, grammar, and style Outlining a unit and introductory activities 6 Traits: “Word Choice” 	<ul style="list-style-type: none"> TSE, Ch. 6 WLT: Ch. 8 TED, Ch. 10-12 6 Traits: Ch. 6 Alvermann JAAL column 	<ul style="list-style-type: none"> “POW” Project ” Revision: Comparing our own and clinical experience students’ points of view MGP Genre #3: Research Essay Draft “Readings Roundtable” #4 “20 Minutes of Wonder,” #2 	<ul style="list-style-type: none"> Read aloud and “Student Lens” “Write In” and “Write Out” “Meth Lab(s)” “Readings Roundtable” “20 Minutes of Wonder” BDA, ZCS, and Gifts
Week #10 Session #8 Oct 28 Campus <u>Writing Conferences.</u> <u>Round #2</u> 3:30-5:00 <u>Class</u> 5:15-7:10	<ul style="list-style-type: none"> Writing Conferences, Round #2 Mid-Term “Exam” Writing instruction focus: Poetry 6 Traits: “Sentence Fluency” Clinical experience check-in 	<ul style="list-style-type: none"> The “Best Of...” 6 Traits: Ch. 7 	<ul style="list-style-type: none"> MGP Genre #2: Poem Revision Clinical experience check-in 	<ul style="list-style-type: none"> Read aloud and “Student Lens” “Write In” and “Write Out” “Meth Lab(s)” BDA, ZCS, and Gifts
Week #11 Nov 4 “Home Team” Meetings	<ul style="list-style-type: none"> Online tools for responding to students’ writing Peer feedback methods 	<ul style="list-style-type: none"> None 	<ul style="list-style-type: none"> Find and implement online tools for peer feedback on Research Essay Draft 	<ul style="list-style-type: none"> “Home Team” Meetings and Share Research Essay Drafts
Week #12 Session #9 Nov 11 Campus	<ul style="list-style-type: none"> Picturing challenges and trauma Writing instruction focus: Research Essay Assessing and grading student learning and work Planning instruction for a range of settings, students, and stresses 6 Traits: “Conventions” and “Presentation” 	<ul style="list-style-type: none"> TSE, Ch. 7 WLT: Ch. 9 TED: Ch. 13-14 6 Traits: Ch. 8 Subhani <i>English Journal</i> article 	<ul style="list-style-type: none"> Mini-Unit Plan Revision #2 MGP check-in “Readings Roundtable” #5 “20 Minutes of Wonder” #3 	<ul style="list-style-type: none"> Read aloud and “Student Lens” “Write In” and “Write Out” “Meth Lab(s)” “Readings Roundtable” “20 Minutes of Wonder” BDA, ZCS, and Gifts

Details	Topic	Readings Due	Assignments Due	Activities
<p>Methods I Clinical Debrief 4:00-4:30 pm</p> <p>Week #13 Session #10 Nov 18</p> <p>Campus</p>	<ul style="list-style-type: none"> Picturing family and community Writing instruction focus: The MGP Speaking and listening Planning instruction for stressed students, Part 2 6 Traits: "Going Informational" 	<ul style="list-style-type: none"> TSE, Ch. 8 WLT, Ch. 6-7 TED, Ch. 15 6 Traits: Ch. 9 Annotated bibliography from <i>Research in Teaching of English</i> 	<ul style="list-style-type: none"> "POW" Project Final: Intersections, Tensions, Conclusions, Implications MGP check-in "Readings Roundtable" #6 "20 Minutes of Wonder," #4 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" and "Write Out" "Meth Lab(s)" "Readings Roundtable" "20 Minutes of Wonder" BDA, ZCS, and Gifts
<p>Week #14 Nov 25</p>	<p>None: It's Thanksgiving week--give thanks for everything!</p>	<p>None!</p>	<p>None!</p>	<p>None!</p>
<p>Week #15 Session #11 Dec 2</p> <p>Campus</p> <p><u>Writing Conferences</u> <u>Round #3</u> 3:30-5:00 <u>Class</u> 5:15-7:10</p>	<ul style="list-style-type: none"> Picturing mentors and mentoring Writing Conferences: Round #3 Writing instruction focus: Social media resource Daily planning Reflective practice and teacher performance assessment Assessing our students well Communicating about and assessing students' writing Clinical experience debrief 	<ul style="list-style-type: none"> TSE, Ch. 9 TED, Ch. 16 6 Traits: Ch. 11-12 	<ul style="list-style-type: none"> MGP Final Mini-Unit Plan presentations: "10 Minutes of Wonder!" "Readings Roundtable" #7 (if necessary) 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" and "Write Out" "Meth Lab(s)" "Readings Roundtable" (if necessary) BDA, ZCS, and Gifts
<p>Week #15 Session #12 Dec 9</p> <p>Campus</p>	<ul style="list-style-type: none"> Picturing success and failure Writing instruction focus: The Multi-Genre Project Mini-Unit Plan "10 Minutes of Wonder!" presentations Course evaluations 	<ul style="list-style-type: none"> TSE, Ch. 10 	<ul style="list-style-type: none"> Mini-Unit Plan presentations: "10 Minutes of Wonder!" Clinical Experience Summary & Analysis Project <i>Final Mini-Unit Plans due to Blackboard by Tues, Dec 10th</i> 	<ul style="list-style-type: none"> Read aloud and "Student Lens" "Write In" and "Write Out" Mini-Unit Plan Presentations MGP Sharing BDA, ZCS, and Gifts

EDCI 469/569**Assignment Schedule, Writing Instruction Focus, and Feedback/Assessment Strategies**

Assignment	Due Date	Writing Instruction Focus	Feedback/Assessment Strategy
“Perspectives on Writing “ (POW) Project Draft	Sept 9 th	Your own experience with learning to write and writing instruction	
“POW” Project Check-In	Sept 30 th	Beginning to compare our own and youths’ points of view	
“POW” Project Revision	Oct 21 st	Comparing our own and clinical experience students’ points of view	
“POW” Project Final	Nov 18 th	Your focus student’s experience—plus intersections, tensions, conclusions, implications	
“Readings Roundtable” Sept 16 th - Dec 2 nd	Ongoing – sign up in class	NA	
“20 Minutes of Wonder” Teaching Demonstration Sept 30 th - Nov 18 th	Ongoing – sign up in class	NA	
Clinical Experience Classroom Tour (via GoReact)	Oct 14 th	NA	
Clinical Experience Summary and Analysis Project	Dec 9 th	NA	
Mini-Unit Plan Draft	Sept 23 rd	NA	
Mini-Unit Plan Revision	Oct 7 th	NA	
Mini-Unit Plan Revision #2	Nov 11 th	NA	
Mini-Unit Plan “10 Minutes of Wonder” Presentation	Dec 2 nd or Dec 9 th	NA	
Mini-Unit Plan Final (including Lesson Plan #1 Outline, Lesson Plan #2 Full Plan, Lesson Plan #3 Outline)	Dec 10 th	NA	

Assignment	Due Date	Writing Instruction Focus	Feedback/Assessment Strategy
Story of Injustice Brainstorm (Multi-Genre Project #1)	Sept 16th		
Story of Injustice Draft (Multi-Genre Project #1)	Sept 23 rd		
Story of Injustice Revision (Multi-Genre Project #1)	Sept 30 th		
Poem Draft (Multi-Genre Project #2)	Oct 7 th		
Poem Revision (Multi-Genre Project #2)	Oct 28 th		
Research Essay Draft (Multi-Genre Project #3)	Oct 21 st		
Research Essay Revision (Multi-Genre Project #3)	Nov 11 th		
Multi-Genre Project Draft	Nov 18 th		
Multi-Genre Project Final (including Story of Injustice, Research Essay, and Poem)	Dec 2 nd		