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

SEED 569 (Section 001), "Teaching English in the Secondary School" (3 credits)

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Key Information
Lead Instructor: Kristien Zenkov, PhD, Professor
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Class Meetings
Mondays, 4:30-7:10
Please note that our class will meet via Zoom and other Web-based technologies for the all sessions. Individual writing/instruction conferences will be held four times—once in the week before class starts and three times across the semester (once for each of the three writing projects you complete). We are happy to lend assistance on assignments, but please contact us within a reasonable timeframe. We look forward to collaborating with 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 one of the instructors 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 across educational contexts, 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.

Meg Mascelli

My teaching experience ranges from the four walls of a classroom to the school, pyramid, region, and district level. I have worked in both the highest and lowest achieving schools in my county, and I have learned from every single student, teacher, and leader I have worked with. I am driven by the idea that teachers are the change agent in any classroom, in any school, and with any group of students. My areas of interest lie in teacher support, teacher leadership development, and equity in and among schools.

I humbly believe that teachers are born, not made. A true teacher is one who is constantly learning, improving, and looking for ways to grow and evolve. They create high expectations for their students and craft supports and foundations that make these peaks surmountable. They can look at the student with the largest gaps in knowledge and form pathways and bridges to their success. Teachers take the time not just to build, and to grow, but also to reflect. They use a critical lens at their own work to ensure they can be better, clearer, and stronger for their students in the future.

In this course, you will have the opportunity to formulate and reassess your vision of yourself as a secondary English teacher. You will be asked to read, write, and reflect on not only what you are learning but how it will ultimately shape you as a future educator. Your thoughts and ideas around content and pedagogy will at times be affirmed and at others, pushed. What you put into this course will determine what you will take away from it. I am truly excited to work with, be pushed by, and learn along aside each one of you.

Prerequisites/Corequisites

Pre-requisites: None; Co-requisite: Students are strongly encouraged to take SEED 440/540 (formerly 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 SEED 569 and SEED 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. SEED 569 introduces pre-service English teachers to the fundamentals of the theories and practices of teaching English/language arts in middle and high schools. While both courses address multiple elements of teaching English/language arts, SEED 569 has more of a writing instruction focus and SEED 669 has more of a literature/reading instruction emphasis. 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 online instructional approaches. During class meetings there will be large group, small group, and individual activities. GMU's Blackboard course framework, Zoom, and Google Classroom 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.

Technical Requirements
To participate in this course, students will need to satisfy the following technical requirements:

- High-speed Internet access with standard up-to-date browsers. To get a list of Blackboard's supported browsers see:
  https://help.blackboard.com/Learn/Student/Getting_Started/Browser_Support#supported-browsers
  To get a list of supported operation systems on different devices see:
  https://help.blackboard.com/Learn/Student/Getting_Started/Browser_Support#tested-devices-and-operating-systems
- Students must maintain consistent and reliable access to their GMU email and Blackboard, as these are the official methods of communication for this course.
- Students will need a headset microphone for use with the Blackboard Collaborate web conferencing tool. [Delete this sentence if not applicable.]
- Students may be asked to create logins and passwords on supplemental websites and/or to download trial software to their computer or tablet as part of course requirements.
- The following software plug-ins for PCs and Macs, respectively, are available for free download: [Add or delete options, as desire.]
  o Adobe Acrobat Reader: https://get.adobe.com/reader/
  o Windows Media Player:
    https://support.microsoft.com/en-us/help/14209/get-windows-media-player
  o Apple Quick Time Player: www.apple.com/quicktime/download/

Expectations
- Course Week
  Our course week will begin on the day that our synchronous meetings take place as indicated on the Schedule of Classes.
- Log-in Frequency
  Students must actively check the course Blackboard site, Google Classroom site, and their GMU email for communications from the instructor, class discussions, and/or access to course materials at least 3 times per week. In addition, students must log-in for all scheduled online synchronous meetings.
- Technical Competence
  Students are expected to demonstrate competence in the use of all course technology. Students who are struggling with technical components of the course are expected to seek assistance from the instructor and/or College or University technical services.
- Technical Issues
  Students should anticipate some technical difficulties during the semester and should, therefore, budget their time accordingly. Late work will not be accepted based on individual technical issues.
- Workload
  Please be aware that this course is **not** self-paced. Students are expected to meet *specific deadlines* and *due dates* listed in the class schedule section of this syllabus. It is the student's responsibility to keep track of the weekly course schedule of topics, readings, activities and assignments due.

- Accommodations
  Online learners who require effective accommodations to ensure accessibility must be registered with George Mason University Disability Services.
  For Online Courses Only: Under no circumstances may candidates/students participate in online class sessions (either by phone or Internet) while operating motor vehicles. Further, as expected in a face-to-face class meeting, such online participation requires undivided attention to course content and communication.

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)

<u>NCTE/NCATE Standards for Initial Preparation of Teachers of Secondary English Language Arts,
Grades 7-12 (Approved October 2012)</u>

Content Knowledge I. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes literature and multimedia texts as well as knowledge of the nature of adolescents as readers.

- o Element 1: Candidates are knowledgeable about texts—print and non-print texts, media texts, classic texts and contemporary texts, including young adult—that represent a range of world literatures, historical traditions, genres, and the experiences of different genders, ethnicities, and social classes; they are able to use literary theories to interpret and critique a range of texts.
- o Element 2: Candidates are knowledgeable about how adolescents read texts and make meaning through interaction with media environments.

Content Knowledge II. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes language and writing as well as knowledge of adolescents as language users.

- o Element 1: Candidates can compose a range of formal and informal texts taking into consideration the interrelationships among form, audience, context, and purpose; candidates understand that writing is a recursive process; candidates can use contemporary technologies and/or digital media to compose multimodal discourse.
- o Element 2: Candidates know the conventions of English language as they relate to various rhetorical situations (grammar, usage, and mechanics); they understand the concept of dialect and are familiar with relevant grammar systems (e.g., descriptive and prescriptive); they understand principles of language acquisition; they recognize the influence of English language history on ELA content; and they understand the impact of language on society.
- o Element 3: Candidates are knowledgeable about how adolescents compose texts and make meaning through interaction with media environments.

Content Pedagogy: Planning Literature and Reading Instruction in ELA III. Candidates plan instruction and design assessments for reading and the study of literature to promote learning for all students.

- o Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant learning experiences utilizing a range of different texts—across genres, periods, forms, authors, cultures, and various forms of media—and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.
- o Element 2: Candidates design a range of authentic assessments (e.g., formal and informal, formative and summative) of reading and literature that demonstrate an understanding of how learners develop and that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting.
- o Element 3: Candidates plan standards-based, coherent and relevant learning experiences in reading that reflect knowledge of current theory and research about the teaching and learning of reading and that utilize individual and collaborative approaches and a variety of reading strategies.
- o Element 4: Candidates design or knowledgeably select appropriate reading assessments that inform instruction by providing data about student interests, reading proficiencies, and reading processes.
- o Element 5: Candidates plan instruction that incorporates knowledge of language—structure, history, and conventions—to facilitate students' comprehension and interpretation of print and non-print texts.
- o Element 6: Candidates plan instruction which, when appropriate, reflects curriculum integration and incorporates interdisciplinary teaching methods and materials.

Content Pedagogy: Planning Composition Instruction in ELA IV. Candidates plan instruction and design assessments for composing texts (i.e., oral, written, and visual) to promote learning for all students. 2

- o Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant composing experiences that utilize individual and collaborative approaches and contemporary technologies and reflect an understanding of writing processes and strategies in different genres for a variety of purposes and audiences.
- o Element 2: Candidates design a range of assessments for students that promote their development as writers, are appropriate to the writing task, and are consistent with current research and theory.

Candidates are able to respond to student writing in process and to finished texts in ways that engage students' ideas and encourage their growth as writers over time.

o Element 3: Candidates design instruction related to the strategic use of language conventions (grammar, usage, and mechanics) in the context of students' writing for different audiences, purposes, and modalities.

o Element 4: Candidates design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes.

Learners and Learning: Implementing English Language Arts Instruction V. Candidates plan, implement, assess, and reflect on research-based instruction that increases motivation and active student engagement, builds sustained learning of English language arts, and responds to diverse students' context-based needs.

o Element 1: Candidates plan and implement instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about students' linguistic and cultural backgrounds.

o Element 2: Candidates use data about their students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA.

o Element 3: Candidates differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts; candidates communicate with students about their performance in ways that actively involve them in their own learning.

o Element 4: Candidates select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in English Language Arts.

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

o Element 1: Candidates plan and implement English language arts and literacy instruction that promotes social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.

o Element 2: Candidates use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.

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

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

o Element 2: Candidates engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement.

SEED "Social Justice" Seed
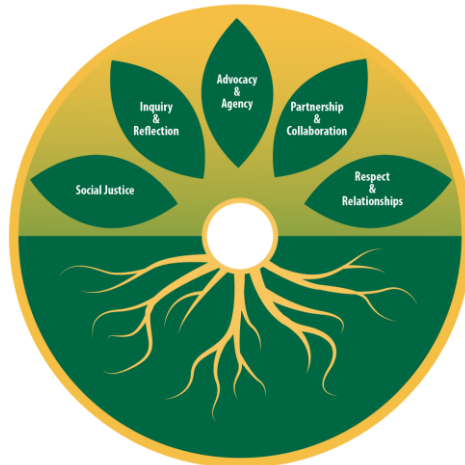
Our program is guided by five "Seeds" or principles that students are expected to understand and learn to apply in their teaching and professional lives. The "Seeds" are included in the program model illustration above: Social Justice, Inquiry and Reflection, Advocacy and Agency, Partnership and Collaboration, and Respect and Relationship. Students in SEED 569 will need to demonstrate understanding of the SEED "Social Justice" Seed via their "Postcards to My Future Teaching Self" project. While we have not yet determined a final definition of "Social Justice" for our program, we will begin to consider the "anchor standards" from Teaching Tolerance below. These are for PK-12 contexts, but they are also very relevant to our teacher candidates' work. For your "Postcards" project, you will identify one standard in each of the four areas below that you will consider and explicitly address in or via your lesson plan and the mini-unit of which it is a part.

Identity Anchor Standards
1) Students will develop positive social identities based on membership in multiple groups in society.
2) Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.
3) Students will recognize that people's multiple identities interact and create unique and complex individuals.
4) Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
5) Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.

Diversity Anchor Standards
6) Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
7) Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.
8) Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
9) Students will respond to diversity by building empathy, respect, understanding and connection.
10) Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

Justice Anchor Standards
11) Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.
12) Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).
13) Students will analyze the harmful impact of bias and injustice on the world, historically and today.

14) Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.
15) Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.

Action Anchor Standards

16) Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
17) Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
18) Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.
19) Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.
20) Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.

Required Texts and Course Readings
Note: These books will be used in both SEED 469/569 and SEED 479/669

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

*Smagorinsky, P. (2018). *Teaching English by design: How to create and carry out instructional units.* Heinemann. (abbreviated as "TED")

Reynolds, J. & Kendi, I. X. (2020). *Stamped: Racism, antiracism, and you: A remix of the National Book Award-winning Stamped from the Beginning.* Little, Brown Books for Young Readers.

*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 will need access to art/craft 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:
- 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.

<u>Course Expectations and Required Assignments</u>
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 (25 points)
By virtue of agreeing to work together in this course we instantly formed a new community. This community will be rooted in mutual respect and shared responsibility; these foundations translate into consistent and punctual attendance and active participation in all class activities. Our 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. ==*Please consider your "Write Ins" and "Write Outs" as entries for your "Postcards to My Future Writing Teacher Self" Portfolio.*==

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 (5 points)**==
==*Draft due on Aug 31st; Check-In on Sept 28th; Revision due on Oct 19th; Final due on Nov 16th*==
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 <u>always</u> 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, in a Google Slides presentation (as indicated by the mention of "slides" below) or another mode of your choosing:
1) <u>How</u> did you learn to write and who and what influenced your relationship to writing, in and out of school? (slides 2-3)
2) What do you believe are the <u>purposes</u> of writing, in and out of school? (slides 4-5)

3) What <u>supported</u> your ability to write and your interest in writing, in and out of school? (slides 6-7)
4) What <u>impeded</u> your ability to write and your interest in writing, in and out of school? (slides 8-9)

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

1) <u>How</u> did this young person learn to write and who and what influenced her/his relationship to writing, in and out of school? (slide 10-11)
2) What does this young person believe are the <u>purposes</u> of writing, in and out of school? (slides 12-13)
3) What <u>supports</u> 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. Ideally, the images you include in your presentation/video will be ones you and the young person with whom you worked have taken—not images you found. *Please consider your POW project insights and images as entries in your "Postcards to My Future Writing Teacher Self" Portfolio.*

Readings Roundtable (10 points)
Completed in "Home Teams" on Sept 21st, 28th; Oct 5th, 19th, 26th; Nov 9th, 16th (if necessary)

Each week every student should come to class ready to discuss ideas and model teaching strategies from the day's readings. For the "Readings Roundtable," each "Home Team" will lead a tightly-timed 15-minute conversation (using a specific discussion strategy) focused on one of our readings for the day and then facilitate a tightly-timed 15-minute activity, relating to or illustrating one of the strategies from the day's readings.

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
4) facilitate our class through an activity that is related to or illustrating one of the strategies from the day's readings

Each group of facilitators must use a different BDA, discussion strategy, grouping strategy, and activity, 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 a 2-page handout summarizing/illustrating the BDA, discussion strategy, grouping strategy, and activity they have planned/implemented. Be sure to identify the "high leverage" practices you are working to implement and to consider how your strategies and activities could be translated/modified for face-to-face instruction.

As noted above, the "Readings Roundtable" and "10 Minutes of Wonder" are 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. Both of these teaching demonstrations nudge you to consider research-based teaching strategies, incorporate new digital and multimedia genres into your practices, move beyond the kinds of codified, text-only genres many of us 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. While Google Slides will be our default presentation and classroom interaction platform, you are encouraged to use other platforms for your "Readings Roundtables" and "10 Minutes of Wonder," including, but not limited to:

Online Share Shows	● www.slideshare.net (upload PPT or Keynote, then share in Google Hangout)
Recorded Presentations	● 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	● http://voicethread.com ● http://littlebirdtales.com ● www.pixorial.com ● www.wideo.com
Digital Posters	● http://edu.glogster.com
Interactive Timelines	● www.capzles.com ● www.timeglider.com
Word Clouds	● www.wordle.net ● www.tagxedo.com
Infographics	● http://visual.ly ● www.easel.ly ● http://infogr.am ● www.piktochart.com ● https://www.canva.com/
Sketching/Whiteboards	● 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 Screencapture	● www.techsmith.com/jing.html ● www.screencast-o-matic.com ● https://www.screener.in/ ● http://evernote.com/skitch

==*Please consider your "Readings Roundtable" activities for entries in your "Postcards to My Future Writing Teacher Self" Portfolio.*==

==**Multi-Genre Project (MGP) (25 points)**==
==*Elements of the MGP are due Sept 14th, 21st, 28th; Oct 5th, 12th, 19th; Nov 2nd; Final MGP due on Nov 30th*==
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 *Stamped.* The description and rubric for this project will be provided separately. *Please consider your MGP project writings and revisions as entries in your "Postcards to My Future Writing Teacher Self" Portfolio.*

"Postcards to My Future Writing Teacher Self" Portfolio and Mini-Unit Plan (30 points)
Draft journal entries due on Aug 31st, Sept 14th, 21st (Mini-Unit Plan Draft), 28th; Oct 5th (Mini-Unit Plan Revision), 12th (Portfolio Draft), 19th, 26th (Mini-Unit Plan Revision); Nov 2nd (Portfolio Revision), 9th, 16th

One of the grandest hopes we have for this class is that you will walk away with a much clearer sense of who you are a writing teacher. This project will call on you to develop a portfolio with a minimum of ten entries in which you describe and illustrate a range of writing instruction and assessment ideas, activities, and their sources. Each of these entries should be an element of your future writing instruction—big ideas and best practices that you want to be sure to remember and perhaps implement for your entire career. For each entry, you must also describe how this big idea or best practice can be modified and implemented for face-to-face and virtual instructional modes. Write these entries as postcard notes to your future self, using the template provided.

Planning is essential to teaching and assessment—with all ideas and skills, but particularly with writing instruction. Thus, another goal of this assignment is for you to develop (and, ideally, *teach*) a complete block-length lesson plan in your 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. The full lesson plan you craft must include differentiation of instruction for students of varying levels, 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 complete lesson plan will grow from your Injustice Multi-Genre Project assignment detailed above. You will 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 complete lesson plan. The lesson plan must address the NCTE standards, InTASC standards, a minimum three "high leverage/core" practices (identified and numbered in your actual plan), and the SEED "Social Justice" Seed. 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:
1) Draft "Postcard" Portfolio Entries, as listed in the schedule below
2) Your final "Postcards to My Future Writing Teacher Self" Portfolio, which must:
   a. take a digital form
   b. include a minimum of ten entries in which you describe and illustrate a range of writing instruction and assessment ideas, activities, and their sources
   c. include entries that are elements of your future writing instruction—big ideas and best practices that you want to be sure to remember and perhaps implement for your entire career
   d. include descriptions of how each big idea or best practice can be modified and implemented for face-to-face and virtual instructional modes

Your Portfolio must also include your mini-unit:
1) Skeletal descriptions of the first and third lesson plans (including daily assessments) that precede and follow the complete second plan;
2) 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;
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.

Clinical Experience Summary and Analysis Project (5 points)
Classroom Experience Check-In on Oct 26th, Final due on Dec 7th
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.

As part of your clinical experience, create a tour of your classroom that you can share in our class on October 26th, highlighting the key features of the (virtual) classroom space. Introduce your mentor and any teachers with whom your mentor collaborates or team teaches. Then upload this tour to our Google Classroom site 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 = 25 points
"Perspectives on Writing"/POW Project = 5 points
"Readings Roundtable" = 10 points
Multi-Genre Composition = 25 points
"Postcards to My Future Writing Teacher Self" Portfolio and Mini-Unit Plan = 30 points
Clinical Experience Summary and Analysis = 5 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%

Professional Dispositions
See https://cehd.gmu.edu/students/polices-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://coursessupport.gmu.edu/.
- The Writing Center staff provides a variety of resources and services (e.g., tutoring, workshops, writing guides, handbooks) intended to support students as they work to construct and share knowledge through writing (see http://writingcenter.gmu.edu/).
- The Counseling and Psychological Services (CAPS) staff consists of professional counseling and clinical psychologists, social workers, and counselors who offer a wide range of services (e.g., individual and group counseling, workshops and outreach programs) to enhance students' personal experience and academic performance (see http://caps.gmu.edu/).
- The Student Support & Advocacy Center staff helps students develop and maintain healthy lifestyles through confidential one-on-one support as well as through interactive programs and resources. Some of the topics they address are healthy relationships, stress management, nutrition, sexual assault, drug and alcohol use, and sexual health (see http://ssac.gmu.edu/). Students in need of these services may contact the office by phone (703-993-3686). Concerned students, faculty and

staff may also make a referral to express concern for the safety or well-being of a Mason student or the community by going to http://ssac.gmu.edu/make-a-referral/.

Notice of mandatory reporting of sexual assault, interpersonal violence, and stalking: As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason's Title IX Coordinator by calling 703-993-8730, or emailing titleix@gmu.edu.

<h2 style="text-align:center">GSE/CEHD Information</h2>

For additional information on the College of Education and Human Development, Graduate School of Education, please visit our website [See http://gse.gmu.edu/]

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 Aug 24th	● Introductions/course overview ● Teacher identity and reflection	● *TSE*, Foreword and Preface	● None!	● Introductions ● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● "Meth Labs" Modeling
Week #2 Aug 31st	● 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	● *TSE*, Ch. 1 ● *TED*, Ch. 1-2 ● *WLT*, Ch. 1 ● *6 Traits*: Ch. 1 ● Pedagogical and Research articles TBD	● "POW" Project Draft: Our points of view ● "Postcards to My Future Writing Teacher Self" Draft Entry #1	● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● Syllabus Review: Sample "POW", MGP, "Postcards" Portfolio ● Guideline-Setting ● "Readings Roundtable" Modeling ● "Meth Lab(s)"
Sept 7th	● None!	● None!	● None!	● None!
Methods I Clinical Orientation 4:00-4:30 pm Week #3 Sept 14th	● 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	● *TSE*, Ch. 2 ● *TED*, Ch. 3 ● *6 Traits*: Ch. 2 ● Pedagogical and Research articles TBD	● MGP Genre #1: SOI Brainstorm ● "Postcards to My Future Writing Teacher Self" Draft Entry #2	● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● "Meth Lab(s)" ● "Readings Roundtable"
Week #4 Sept 21st Writing Conferences, Round #1 3:00-5:00 Class 5:15-6:30 Home Teams 6:30-7:00	● 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	● *TSE*, Ch. 3 ● *WLT, Ch. 2* ● *TED*, Ch. 4-6 ● *6 Traits,* Ch. 3 ● Pedagogical and Research articles TBD	● MGP Genre #1: SOI Draft ● "Postcards to My Future Writing Teacher Self" Draft Entry #3: Mini-Unit Draft ● "Readings Roundtable" #1	● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● "Meth Lab(s)" ● Syllabus Re-Review: Sample "Purposes", MGP, Mini-Unit

Details	Topic	Readings Due	Assignments Due	Activities
Week #5 Sept 28th	● "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	● *TSE,* Ch. 4 ● *6 Traits*, Ch. 4 ● *TED*, Ch. 7-9 ● Pedagogical and Research articles TBD	● MGP Genre #1: SOI Revision ● "POW" Check-In: Beginning to compare our own and youths' points of view ● "Postcards to My Future Writing Teacher Self" Draft Entry #4 ● "Readings Roundtable" #2	● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● "Meth Lab(s)" ● Share revised SOIs ● Work on draft "Postcards" Mini-Unit Plan ● "Readings Roundtable"
Week #6 Oct 5th	● 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"	● *TSE,* Ch. 5 ● *6 Traits*, Ch. 5 ● Dean, Ch. 3 ● Pedagogical and Research articles TBD	● MGP Genre #2: Poem ● "Postcards to My Future Writing Teacher Self" Draft Entry #5: Mini-Unit Plan Revision ● "Readings Roundtable" #3	● Read aloud and "Student Lens" ● "Write In" and "Write Out" ● "Meth Lab(s)" ● Syllabus Re-Review: Sample "POW" MGP, Mini-Unit ● "Readings Roundtable"
Week #7 Oct 12th *"Home Team" Meetings*	● Writing instruction focus: Peer feedback methods/Research essay ● Politics of language and poetry	● *Stamped* ● Pedagogical and Research articles TBD	● "Postcards to My Future Writing Teacher Self" Portfolio Draft ● MGP Genre #2: Poem Revision and MGP Draft	●"Home Team" Meetings, "Postcards" Portfolio Check-Ins Sharing Draft/Revised Writing(s), MGP Check-Ins

Details	Topic	Readings Due	Assignments Due	Activities
Week #8 Oct 19th	● 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"	● *Stamped* ● *TSE*, Ch. 6 ● *WLT*: Ch. 8 ● *TED*, Ch. 10-12 ● *6 Traits*: Ch. 6 ● Pedagogical and Research articles TBD	● "POW" Project " Revision: Comparing our own and clinical experience students' points of view ● MGP Genre #3: Research Essay Draft ● "Postcards to My Future Writer Teacher Self" Draft Entry #6 ● "Readings Roundtable" #4	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Meth Lab(s)" ●"Readings Roundtable"
Week #9 Oct 26th Writing Conferences, Round #1 3:00-5:00 Class 5:15-6:30 Home Teams 6:30-7:00	● Writing Conferences, Round #2 ● Mid-Term "Exam" ● Writing instruction focus: Poetry ● 6 Traits: "Sentence Fluency" ● Clinical experience check-in	● The "Best Of…" ● *6 Traits*: Ch. 7	● Clinical experience check-in ● "Postcards to My Future Writer Teacher Self" Draft Entry #7: Mini-Unit Plan Revision ● "Readings Roundtable" #5	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Meth Lab(s)" ●"Readings Roundtable"
Week #10 Nov 2nd *"Home Team" Meetings*	● Online tools for responding to students' writing ● Peer feedback methods	● Pedagogical and Research articles TBD	● "Postcards to My Future Writing Teacher Self" Portfolio Revision ● MGP Genre #3: Research Essay Revision and MGP Revision	●"Home Team" Meetings, "Postcards" Portfolio Check-Ins Sharing Draft/Revised Writing(s), MGP Check-Ins
Week #11 Nov 9th *Campus*	● 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"	● *TSE,* Ch. 7 ● *WLT*: Ch. 9 ● *TED*: Ch. 13-14 ● *6 Traits*: Ch. 8 ● Pedagogical and Research articles TBD	● "Postcards to My Future Writing Teacher Self" Draft Entry #8 ● "Readings Roundtable" #6	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Meth Lab(s)" ●"Readings Roundtable"

Details	Topic	Readings Due	Assignments Due	Activities
Methods I Clinical Debrief 4:00-4:30 pm Week #12 Nov 16th	● Picturing family and community ● Writing instruction focus: The MGP ● Speaking and listening ● Planning instruction for stressed students, Part 2 ● 6 Traits: "Going Informational"	● *TSE*, Ch. 8 ● *WLT*, Ch. 6-7 ● *TED*, Ch. 15 ● *6 Traits*: Ch. 9 ● Pedagogical and Research articles TBD	● "POW" Project Final: Intersections, Tensions, Conclusions, Implications ● "Postcards to My Future Writing Teacher Self" Draft Entry #9 ● "Readings Roundtable" #7 (if necessary)	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Meth Lab(s)" ●"Readings Roundtable" (if necessary)
Nov 23rd	None: It's Thanksgiving week--give thanks for everything!	None!	None!	None!
Week #13 Nov 30th Writing Conferences, Round #3 3:30-5:00 Class 5:15-7:10	● 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	● *TSE*, Ch. 9 ● *TED*, Ch. 16 ● *6 Traits*: Ch. 11-12	● MGP Final ● "Postcards to My Future Writing Teacher Self": Mini-Unit Plan "10 Minutes of Wonder!" Presentations	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Meth Lab(s)" ●MGP Sharing ●"Postcards" "10 Minutes of Wonder" Presentations
Week #14 Dec 7th	● Picturing success and failure ● Writing instruction focus: The Multi-Genre Project ● Mini-Unit Plan "10 Minutes of Wonder!" presentations ● Course evaluations	● *TSE*. Ch. 10	● "Postcards to My Future Writing Teacher Self": Mini-Unit Plan "10 Minutes of Wonder!" Presentations ● Clinical Experience Summary & Analysis Project ● *Final "Postcards" Portfolio due to Blackboard by Friday, Dec 11th*	●Read aloud and "Student Lens" ●"Write In" and "Write Out" ●"Postcards" "10 Minutes of Wonder" Presentations
Week #15 Dec 14th	● If necessary	● TBD	● TBD	●TBD

College of Education and Human Development

SAFE RETURN TO CAMPUS AND REMOTE LEARNING GUIDANCE FOR STUDENTS ENROLLED IN CEHD COURSES

Both a Safe Return to Campus and Successful Remote Learning Depend on YOU.

All students are required to take Safe Return to Campus Training prior to visiting campus: it is, however, recommended for all Mason students. Training is available in Blackboard.

Students are required to follow the university's public health and safety precautions and procedures outlined on the university Safe Return to Campus webpage.

All students in face to face and hybrid courses must also complete the Mason COVID Health Check daily, seven days a week.

- You may not come to class if you receive a Yellow or Red email response to the Mason COVID Health Check.
- You may only come to class if you receive a Green email response to the Mason COVID Health Check.
- If you suspect that you are sick or have been directed to self-isolate, quarantine, or get testing do not go to class.
- Faculty are allowed to ask you to show them that you have received a Green email and are thereby permitted to be in class.

Disability Services: Students unable to participate in a course in the manner presented, either due to existing disability or COVID comorbidity risk, should seek accommodations through the Office of Disability Services.

Campus Closure: If the campus closes or class is canceled due to weather or other concerns, students should check Blackboard, Mason email, or the Mason website for updates on how to continue learning and information about any changes to events or assignments.

Participation and Make-up Work: CEHD instructors will work with students to find reasonable opportunities to make up class work or assignments missed due to documented illness. Begin by contacting your instructor for guidance. For further assistance, students may contact their program and the CEHD Office of Student and Academic Affairs (cehdsaa@gmu.edu).

Technology Requirements:

- Activities and assignments in CEHD courses regularly use the Blackboard learning system. Students are required to have regular, reliable access to a computer with an updated operating system (recommended: Windows 10 or Mac OSX 10.13 or higher) and a stable broadband Internet connection (cable modem, DSL, satellite broadband, etc., with a consistent 1.5 Mbps [megabits per second] download speed or higher.
- Additionally, CEHD course activities and assignments may regularly use web-conferencing software (Blackboard Collaborate / Zoom). In addition to the requirements above, students are required to have a device with a functional webcam and microphone. In an emergency, students can connect through a telephone call, but video connection is the expected norm.

Course Materials and Student Privacy:

- All course materials posted to Blackboard or other course site are private; by federal law, any materials that identify specific students (via their name, voice, or image) must not be shared with anyone not enrolled in this class.
- Video recordings of class meetings that include audio or visual information from other students are private and must not be shared.
- Live Video Conference Meetings (e.g. Collaborate or Zoom) that include audio or visual information from other students must be viewed privately and not shared with others in your household.
- Some/All of your CEHD synchronous class meetings may be recorded by your instructor to provide necessary information for students in this class. Recordings will be stored on Blackboard [or another secure site] and will only be accessible to students taking this course during this semester.

Testing with LockDown Browser:

CEHD courses may require the use of LockDown Browser and a webcam for online exams. The webcam can be built into your computer (internal webcam) or can be the type of webcam that plugs in with a USB cable (external webcam). Information on installing and using LockDown Browser may be found here.

You will need the following system requirements for online exams:

- Windows: 10, 8, 7
- Mac: OS X 10.10 or higher
- iOS: 10.0+ (iPad only)
- Must have a compatible LMS integration
- Web camera (internal or external) & microphone
- A reliable internet connection
- Prior to your first exam, you must install LockDown Browser following the step-by-step instructions linked above.

To ensure LockDown Browser and the webcam are set up properly, do the following:

- Start LockDown Browser, log into Blackboard and select your course.
- Locate and select the Help Center button on the LockDown Browser toolbar.
- Run the Webcam Check and, if necessary, resolve any issues or permissions your computer prompts.
- Run the System & Network Check. If a problem is indicated, see if a solution is provided in the Knowledge Base. Further troubleshooting is available through the ITS Support Center.
- Exit the Help Center and locate the practice quiz.
- Upon completing and submitting the practice quiz, exit LockDown Browser.

When taking an online exam that requires LockDown Browser and a webcam, remember the following guidelines:

- Ensure you're in a location where you won't be interrupted.
- Turn off all other devices (e.g. tablets, phones, second computers) and place them outside of your reach.
- Clear your desk of all external materials not permitted — books, papers, phones, other devices.
- Before starting the test, know how much time is available for it, and that you've allotted sufficient time to complete it.
- Remain at your computer for the duration of the test. Make sure that your computer is plugged into a power source, or that battery is fully-charged.
- If the computer or networking environment is different than what was used previously with the Webcam Check and System & Network Check in LockDown Browser, run the checks again prior to starting the test.

To produce a good webcam video, do the following:

- Do not wear a baseball cap or hat with a brim that obscures your face.
- Ensure your computer or tablet is on a firm surface (a desk or table). Do NOT have the computer on your lap, a bed, or any other surface where the device (or you) are likely to move.
- If using a built-in (internal) webcam, avoid tilting the screen after the webcam setup is complete.
- Take the exam in a well-lit room and avoid backlighting, such as sitting with your back to a window.
- Remember that LockDown Browser will prevent you from accessing other websites or applications; you will be unable to exit the test until all questions are completed and submitted.