



Course Description:

This course promotes critical thinking about teaching secondary English: the issues & challenges, best practices and experimental methods, and the theories that underpin critical literacy & its pedagogy. Its audience is novice English teachers preparing for their Teaching Associateship; its outcomes require individuals to (a) reflect on the influence of past experiences in order to challenge personal biases and assumptions about teaching, learning, and the nature of schools; (b) develop a philosophical stance that becomes the initial foundation of a teaching practice; (c) build a “toolbox” of learning strategies (a combination of best practice and experimental methods) for meeting the needs of diverse student populations and problem solving students’ resistances and obstacles to literacy growth; and (d) demonstrate effective design of instructional units (e.g., backwards design) and their individual lesson plans that shape them (i.e., the synergy of instructional objectives, resources, methods, and assessments).

This course has been developed using the backwards design model and, as such, is governed by essential questions.

Essential Questions:

1. What is the nature of 21st Century society in which today’s schools and students exist?
2. What knowledge and skills are needed to be effectively participating, literate citizens in such a society?
3. Who are today’s students who will need such knowledge and skills?
4. What content and skills constitute 21st C. English studies?
5. In building an English curriculum to serve today’s students, what is the relationship between self, text, and context?
6. What are best practices for delivering a 21st C. curriculum?
7. In combining the three components of self, text, and context, what must an English teacher know and be able to do to create a safe learning community premised on democratic principles?
8. What role does the imagination, creativity and a critical inquiry play in such a community?
9. What constitutes effective instructional planning and culturally responsive teaching in such a learning community?

Throughout the course, participants will demonstrate learning in a variety of ways that reflect responses to those questions. For this purpose, the course is organized around three “zones:” The **Construction Zone** is central, focused on the design of relevant and effective curricula and instruction; supporting zones are the **Creative Zone**, focused on the development and expression of related creative, imaginative sensibilities, and the **Contact Zone**, focused on challenging your personal limits as well as your preferred modes and methods of teaching.

Course Objectives

As a result of the course, you should be able to:

1. Articulate a philosophy of instruction that shapes your instructional decision making
2. Cultivate an imaginative practice that leads you and your students to create original, artful, and multi-modal self-expressions
3. Employ evidence-based practices in English to design authentic learning experiences that embrace democratic principles and individual differences
 - a. Write learning objectives appropriate for students with diverse backgrounds, interests, and needs
 - b. Effectively link students' backgrounds, interests, and needs to instructional objectives, learning experiences, and assessment methods
 - c. Design learning experiences specifically involving strategies that:
 - help students organize for learning and developing effective learning patterns, in particular, underachieving students, below-grade readers, and English Language Learners
 - evoke varied ways of coming to know something (e.g., through the arts, media, technology, a variety of communication modes, multiple text genres)
 - include technology applications in support of the learning objectives
 - incorporate grade-specific Standards of Learning
 - involve students as reflective evaluators of their own work
 - d. Balance the cognitive with the affective and physical needs of students
4. Participate effectively in shaping a learning community of peers/colleagues premised on democratic values, shared goals, and a respect for differences
5. Develop the habits of a reflective practitioner, among them:
 - a. actively participating in discussions and presentations (both speaking and listening)
 - b. scrutinizing one's own perspective for bias
 - c. providing invested and timely feedback to others (affirmation *and* critique)
 - d. using peer and instructor feedback to systematically re-see and regularly revise work
 - e. problem-solving and experimenting in the face of what is unknown or untried,

Note: *The above course objectives are designed as part of a teacher preparation program that satisfies the National Council of Teachers of English (NCTE) Standards for Teachers of Secondary English Language Arts, Grades 7-12.*

6. Commit to and make progress toward a major goal that you set for yourself that will help you achieve your personal best in this course

Course Requirements [that will demonstrate your accomplishment of course objectives]

You will demonstrate your accomplishment of the above course objectives through these processes and products:

1. **Come to class prepared and on time.** Your promptness and consistent commitment to both showing up and meeting assignment deadlines are required by your Teaching Associateship and must be demonstrated throughout this semester (not only in this class but in *all* of your classes) as a condition of matriculating. All assignments must be completed by the due date for credit.
2. **Actively participate.** This means achieving a balance between attentive listening and thoughtful speaking – the interpersonal awareness essential to collegiality, respect for differences, shared power, mutual trust, and negotiated conflicts (the fundamentals of democratic participation). It is not a choice to delegate speaking to others while you listen, or vice-versa. Your presence in both modes is a fundamental responsibility.
3. **Complete an instructional unit project.** The purpose of this unit project is to demonstrate understanding of the “unit” concept and competence in the design, articulation, and assessment of a cohesive sequence of lesson plans that combine to make up a unit of instruction. It will be developed

using “backward design,” the curriculum planning model adopted by Albemarle County to support its “Framework for Quality Learning” initiative; it is a model widely considered most effective for designing focused, essential learning. You will receive a packet that details this project.

4. **Create a commonplace book.** You will practicing a method of reading used by early modern readers, most often referred to as “commonplacing.” Commonplacing texts was considered a way to read texts actively, respond to them, even rewrite them. We will take the practice another step, using it to discover and invent new texts. Early commonplacing involved collecting favorite poems, phrases, words, ideas, unanswered questions, and free-form musings. This material then becomes your jumping off point for individual invention. Your commonplace book can be a notebook of your choice; you may also choose to do a blog. While this is individually designed and directed work, it will be a reference point for certain assigned and in-class activities. It involves weekly entries that will be detailed over the course of the semester.
5. **Facilitate and participate in “contact” exploratories.** These exploratories are problem-based, in that they require you to problematize what constitutes relevant learning and democratic practices that challenge you to step outside of your comfort zone. To promote this work, you will review a current, innovative methods text for the group and demonstrate your application of something in it that challenges you to move outside of your comfort zone. The specifics of this exploratory space will be detailed early in the semester.

Course Calendar & Weekly Prep Sheet:

You will receive a course calendar that reflects a tentative sequence of readings, supported by a weekly prep sheet that details each week’s assignments. While the course calendar allows you to project ahead, the weekly prep sheet allows the course to remain flexible so that the instructor can adjust both calendar and assignments in response to the group’s particular interests and pace. The agenda for each class is shaped by the work that you have prepared for each class meeting. The course calendar may be revised at the semester’s mid-point (Spring Break).

Policies:

Attendance

Acquiring a stance of professionalism is an important step toward both thinking and behaving like a teacher. Therefore, your promptness, regular attendance, and active participation are expected. There are no excused absences, *per se*. If extenuating circumstances prevent attendance, you must notify the instructor *in advance* and make arrangements with a classmate to collect the weekly prep sheet and handouts. More than one absence, repeated late arrivals, and/or inconsistent participation/preparation will result in grade penalties and possible conditions on advancement to your Associateship.

Late Assignments

Another aspect of professional behavior is demonstrating that others can depend on you to have your work finished well and on time. Therefore, late assignments will not receive credit.

Academic Honesty

You will be expected to abide by the University’s Honor Code. Pledge your work (“I have neither given nor received aid on ___”), except in instances of explicit group work, partnerships, and assigned critiques/feedback. If you have any doubts about the code’s application, ask before you act.

A note regarding EDIS 4882 Field Placement assignments: While the assignments for the field placement are separate from this course and evaluated in that context, you are free to use any materials developed for the assignments in this course for purposes of field placement instruction, to the extent that they “fit” what your classroom mentor and placement instructor require of you. Because the terms of the field placements vary

widely, depending on your field assignment and mentor, it is not possible to entirely wed the field placement with the curriculum of this course, though that curriculum will inform your field-based work. It will not be considered an honor violation if you are able to integrate your Field Placement assignments with those of this course.

Assessment:

Your final grade will reflect your performance in all areas of the course, using both formative and summative assessments, the rubrics for which are provided for each; they will be weighted according to the following percentages:

- Attendance, Preparation & Participation: 15%
Attendance, in-class involvement, timely assignment & class preparation, and progress/accomplishments toward individual goal
- Construction Zone: 35%
Instructional Unit and related processes, including peer reviewer role
- Creative Zone: 20%
Creativity Journal/Log: weekly entries reflecting on your creative activities and processes; in addition to basic zone rubrics, you will design your own rubrics for the product that you present at the end of the course.
- Contact Zone: 20%
“Contact” exploratories: The design & execution of one exploratory and participation in others’ exploratories and their activities

Permission to Proceed: Permission to proceed to your Teaching Associateship depends upon your satisfactory completion of requirements in this course, all of which reflect the expectations that define the Associateship experience.

The typical structure of a class session will be (though departures will be made):

- 60 mins: Contact Zone
(2 micro-exploratories: 20 min. mini-lesson/10 min. feedback loop)
- 15 mins: Creativity Zone
- 15 mins: Break
- 10 mins: Creativity Zone Debrief
- 60 mins. Construction Zone activities that are focused on unit building
- 5 mins: Closure/Review of Prep Sheet

Required Texts: All required and supplementary texts have been requested for reserve status in the library. *Additional required readings will be available through the Collab course site.*

EVERYDAY EDITING, Jeff Anderson (Stenhouse, 2008)

INSIDE WORDS, Janet Allen, (Stenhouse, 2007)

STRATEGIC READING, Wilhelm, Baker, & Dube, (Heinemann,2001)

TEACHING AS A SUBVERSIVE ACTIVITY, Postman & Weingartner (Dell, 1969)

VIRGINIA STANDARDS OF LEARNING: Secondary English (Grades 6-12)

[Standards document can be accessed online at the Virginia State Department of Education website.]

Supplementary Texts:

AN UNQUIET PEDAGOGY, Kutz & Roskelly (Boynton/Cook – Heinemann, 1991)

BRIDGING ENGLISH, Milner & Milner (Macmillan,2008)

CREATING CRITICAL CLASSROOMS, Mitzi Leland, Christine Levison & Jerome C. Harste (Erlbaum, 2008)

THE ENGLISH TEACHER'S COMPANION, Jim Burke (Boynton/Cook-Heinemann, 1999)
EVERYDAY EDITING, Jeff Anderson (Stenhouse, 2008)
MECHANICALLY INCLINED, Jeff Anderson, Stenhouse, 2005.
(A Teacher's Guide to the)MULTIGENRE RESEARCH PROJECT, Putz (Heinemann, 2006)
A MEASURE OF SUCCESS, Frances Claggett, (Boynton/Cook, Heinemann, 1996)
MECHANICALLY INCLINED, Jeff Anderson (Stenhouse, 2005)
TEACH LIKE YOUR HAIR'S ON FIRE, Esquith (Penguin, 2007)
TEACHING ENGLISH SO IT MATTERS, Deborah Stern (Corwin Press, 1995)
TEACHING ENGLISH THROUGH PRINCIPLED PRACTICE, Peter Smagorinsky (Merrill, 2002)
THE SIOP MODEL FOR TEACHING ENGLISH-LANGUAGE ARTS TO ENGLISH LEARNERS,
 Vogt, Echevarría & Short (Pearson, 2010)
READING, WRITING, & RISING UP, Linda Christensen (Rethinking Schools, 2000)
REINVENTING ENGLISH: TEACHING IN THE CONTACT ZONE, John Gaughan, (Boynton/Cook,
 1997)
STANDARDS FOR THE ENGLISH LANGUAGE ARTS (NCTE, 1996)
WHEN KIDS CANT READWHAT TEACHERS CAN DO, Kylene Beers (Heinemann, 2002)

EDIS 54200 Heuristic Quest Projects (Google Site: Literacy 5420, 2010)

Additional Resources: (These are in addition to the Contact Zone book list.)

These offer rich instructional ideas for Construction Zone work, as well as information relevant to Contact Zone activities. Consider them strong contenders for the professional library that you are in the process of building.

Andrews, **LANGUAGE EXPLORATION AND AWARENESS** (Erlbaum, 2006)
 Andrews, **LINGUISTICS FOR L2 TEACHERS** (Erlbaum, 2001)
 Appleman, **CRITICAL ENCOUNTERS IN HIGH SCHOOL ENGLISH** (Teachers College Press, 2000)
 Atwell, **LESSONS THAT CHANGE WRITERS** (Heinemann, 2002)
 Barr & Syverson, **ASSESSING LITERACY WITH THE LEARNING RECORD**, (Heinemann,
 1999)
 Bateman, **OPEN TO QUESTION** (Jossey-Bass Publishers, 1990)
 Beanie, **A REASON TO TEACH: THE POWER OF THE DEMOCRATIC WAY**
 (Heinemann, 2005)
 Beach & Myer, **INQUIRY-BASED INSTRUCTION** (Teachers College Press, 2001)
 Bigelow and Vokoun, **“WHAT CHOICE DO I HAVE? READING, WRITING & SPEAKING
 ACTIVITIES TO EMPOWER STUDENTS** (Heinemann, 2005)
 Blanoff, **THE RIGHT HANDBOOK** (Boynton/Cook, Heinemann, 1986)
 Bishop, **RELEASED INTO LANGUAGE** (NCTE, 1990)
 Bodine & Crawford, **DEVELOPING EMOTIONAL INTELLIGENCE** (Research Press, 1999)
 Bomer, **TIME FOR MEANING** (Heinemann, 1995)
 Bomer & Bomer, **FOR A BETTER WORLD** (Heinemann, 2001)
 Howell, **PLANNING PROCESS DRAMA**, (D. Fulton, 2001)
 Brown, **BECOMING A SUCCESSFUL URBAN TEACHER** (Heinemann, 2002)
 Burke, **TOOLS FOR THOUGHT** (Heinemann, 2002)
 Daniels, **LITERATURE CIRCLES**, 2ND Ed. (Stenhouse Publishers, 2002)
 Dawson, et al, **THE NEW TEACHER BOOK** (Rethinking Schools, 2004)
 Gere, **LANGUAGE & REFLECTION** (Macmillan, 1992)
 Glasser, **CONTROL THEORY IN THE CLASSROOM** (Harper & Row, 1986)
 Golub, **MAKING LEARNING HAPPEN** (Boynton/Cook, 2000)
 Greenlaw and Ebenezer, **ENGLISH LANGUAGE ARTS & READING ON THE INTERNET**
 (Pearson, 2005)
 Hayakawa, **LANGUAGE IN THOUGHT & ACTION** (Harcourt Brace,1990)
 Harvey, **NONFICTION MATTERS** (Stenhouse, 1998)
 Harvey & Goudvis, **STRATEGIES THAT WORK** (Stenhouse,2000)
 Heard, **THE REVISION TOOLBOX** (Heinemann, 2002)
 Hernandez, **TEACHING IN MULTILINGUAL CLASSROOMS** (Prentice-Hall, 1997)

Hewitt, **TODAY YOU ARE MY FAVORITE POET** (Heinemann, 1998)

Jago, **PAPERS, PAPERS, PAPERS: AN ENGLISH TEACHER'S SURVIVAL GUIDE**
(Heinemann, 2005)

Johnson, **WORD WEAVING** (NCTE, 1990)

Jones, **THE BEST TEEN WRITING** (Alliance for Young Artists and Writers, 2005)

Killgallon, **SENTENCE COMPOSING FOR MIDDLE SCHOOL** (Heinemann, 1997)
SENTENCE COMPOSING FOR HIGH SCHOOL (Heinemann, 1998)

Kirby & Kuykendall, **MIND MATTERS** (Boynton/Cook, 1991)

Kolln, **RHETORICAL GRAMMAR**. 4th Ed. (Longman, 2003)

Maxwell & Meiser, **TEACHING ENGLISH IN MIDDLE & SECONDARY SCHOOLS**
(Merrill/Prentice Hall, 2001)

Mellor, Patterson & O'Neill, **READING FICTIONS** (NCTE, 1999)

Michaels, **DANCING WITH WORDS** (NCTE, 2001)

Moffett, **STUDENT-CENTERED LANGUAGE ARTS K-12** (Boynton-Cook, 1992)

Moore and Hinchman, **TEACHING ADOLESCENTS WHO STRUGGLE WITH READING**
(Pearson, 2006)

Mueller, **LIFERS: LEARNING FROM AT-RISK ADOLESCENT READERS**, (Heinemann, 2001)

Noden, **IMAGE GRAMMAR** (Heinemann, 1999)

Noguchi, **GRAMMAR & THE TEACHING OF WRITING** (NCTE, 1991)

Pirie, **TEENAGE BOYS & HIGH SCHOOL ENGLISH** (Heinemann, 2002)

Ponsot & Deen, **BEAT NOT THE POOR DESK** (Boynton-Cook, 1982)

Postman, **THE SOFT REVOLUTION** (Delta, 1972)

Probst, **RESPONSE & ANALYSIS** (Heinemann, 1988)

Purves, **HOW PORCUPINES MAKE LOVE III** (Longman, 1999)

Reif, **SEEKING DIVERSITY** (Heinemann, 1992)

Reif, **VISION & VOICE** (Heinemann, 1998)

Robinson, **UNLOCKING SHAKESPEARE'S LANGUAGE** (NCTE, 1989)

Romano, **BLENDING GENRE, ALTERING STYLE** (Heinemann, 2000)

Romano, **WRITING WITH PASSION** (Boynton-Cook/Heinemann, 1995)

Roskelly, **BREAKING (INTO) THE CIRCLE** (Heinemann, 2002)

Salomone and Davis, **TEACHING SHAKESPEARE INTO THE 21ST CENTURY** (Ohio
University Press, 1997)

Spolin, **THEATER GAMES FOR THE CLASSROOM: A TEACHER'S HANDBOOK** (Northwestern
University Press, 2003)

Steineke, **READING & WRITING TOGETHER** (Heinemann, 2002)

Stiggins, **STUDENT-CENTERED CLASSROOM ASSESSMENT** (Macmillan, 1994)

Stiggins, **STUDENT-INVOLVED ASSESSMENT FOR LEARNING** (Pearson, 2008)

Stron, Perini, Silver & Tuculescu, **READING FOR ACADEMIC SUCCESS** (Corwin, 2002)

Strong, **COACHING WRITING** (Heinemann, 2001)

Strong, **WRITER'S TOOLBOX** (McGraw Hill, 1996)

Strong, Silver, Perini & Tuculescu, **READING FOR ACADEMIC SUCCESS** (Corwin, 2002)

Tchudi & Lafer, **THE INTERDISCIPLINARY TEACHER'S HANDBOOK** (Boynton/Cook, 1996)

Tchudi & Mitchell, **EXPLORING & TEACHING THE ENGLISH LANGUAGE ARTS** (Longman, 1999)

Timpson & Burgoyne, **TEACHING AS PERFORMING** (Atwood Publishing, 1996)

Timpson & Tobin, **TEACHING AS PERFORMING: A GUIDE TO ENERGIZING YOUR
PUBLIC PRESENTATION** (Prentice-Hall, Inc., 1982)

Tomlinson, **FULFILLING THE PROMISE OF THE DIFFERENTIATED CURRICULUM**,
(ASCD, 2003)

Weaver, **LESSONS TO SHARE ON TEACHING GRAMMAR IN CONTEXT**. (Boynton/Cook - Heinemann,
1998)

Weaver, **TEACHING GRAMMAR IN CONTEXT** (NCTE, 1996)

Weiss & Herdon, **BRAVE NEW VOICES** (Heinemann, 2001)

Wilhelm, **"YOU GOTTA' BE THE BOOK"** (Teachers College Press, 2007)

Wigginton, **MOMENTS: THE FOXFIRE EXPERIENCE** (Star Press, 1975)

Willis, **DEEP REVISION** (Teachers & Writers Collaborative, 1993)

Wolf, **ART WORKS!** (Heinemann, 1999)