



Promoting Learning Development Across the Lifespan

## **EDCI 570**

### **Young Adult Literature in Multicultural Settings**

Spring, 2014

Instructor: Dr. Laura Horvath

Date and Time: Wednesdays, 4:30 – 7:10

Location:

Email: [lhovath@gmu.edu](mailto:lhovath@gmu.edu)

Office hours: by appointment

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#### Course Materials online

The Blackboard site can be found at <http://courses.gmu.edu>

Use the same login as your Mason email

Blackboard 9.1 will be used for the course. Access Blackboard by following these steps:

1. Go to <http://mymason.gmu.edu>
2. Login using your NETID and password.
3. Click on the “Courses” tab.
4. Double-click on our course number under the “Blackboard 9.1 Course” heading

#### Course Description

EDCI 570: Young Adult Literature in Multicultural Settings examines the historical development of literary works written for and about young adults; introduces critical issues surrounding the use and teaching of young adult literature in today’s multiculturally diverse public schools; and requires the reading and review of young adult literature in a variety of genres.

## **CEHD Core Values**

The conceptual framework of the College of Education and Human Development (CEHD) is oriented around five core values: collaboration, ethical leadership, innovation, research-based practice, and social justice. This course supports those values by providing students with learning experiences that necessitate collaboration; providing students with opportunities to reflect on their teaching and leadership roles in classroom and school contexts; calling on them to develop and participate in innovative research-based practices; and requiring students to reflect on their pedagogies in light of social justice issues. These Core Values are aligned with course outcomes as described below.

## **Course Outcomes and Objectives**

This course is designed to support pre-service and in-service secondary school teachers as they:

- Gain knowledge of the emergence of the genre known as young adult literature (research-based practice; innovation),
- Read and review a wide range of young adult literature, including literature that is popular with adolescents, that is well-regarded among ELA educators and media specialists, and that represents a wide range of cultural experiences (research-based practice; innovation; social justice)
- Become familiar with some of the most well-known authors of young adult literature (research-based practice; innovation),
- Develop awareness of issues associated with the use of young adult literature in today's public schools (i.e. censorship) (collaboration; research-based practice; innovation; ethical leadership; social justice),
- Consider instructional purposes and strategies for incorporating young adult literature into the middle and high school curricula (research-based practice; innovation; collaboration)
- Explore research, theory and practice associated with young adult literature (research-based practice; innovation; collaboration)

## **College Expectations and University Honor Code**

The Graduate School of Education (GSE) expects that all students exhibit professional behavior and dispositions:

### ***Commitment to the profession***

*Promoting excellent practice*  
*Excellence in teaching and learning*  
*Advancing the profession*  
*Engagement in partnerships*

### ***Commitment to honoring professional ethical standards***

*Fairness*  
*Integrity*  
*Honesty*  
*Trustworthiness*

*Confidentiality*

*Respect for colleagues and students*

**Commitment to key elements of professional practice**

*Belief that all individuals have potential for growth and learning*

*Persistence in helping individuals succeed*

*High standards*

*Safe and supportive learning environments*

*Systematic planning*

*Intrinsic motivation*

*Reciprocal, active learning*

*Continuous, integrated assessment*

*Critical thinking*

*Thoughtful, responsive listening*

*Active, supportive interactions*

*Technology-supported learning*

*Research-based practice*

*Respect for diverse talents, abilities and perspectives*

*Authentic and relevant learning*

**Commitment to being a member of a learning community**

*Professional dialogue*

*Self-improvement*

*Collective improvement*

*Reflective practice*

*Responsibility*

*Flexibility*

*Collaboration*

*Continuous, life-long learning*

**Commitment to democratic values and social justice**

*Understanding systemic issues that prevent full participation*

*Awareness of practices that sustain unequal treatment of unequal voice*

*Advocate for practices that promote equity and access*

*Respects the opinion and dignity of others*

*Sensitive to community and cultural norms*

*Appreciates and integrate multiple perspectives*

**College of Education and Human Development Statement of Expectations**

All students must abide by the following:

- Professional Dispositions – Students are expected to exhibit professional behaviors and dispositions at all times. See <http://gse.gmu.edu/facultysaffres/profdisp.htm> for a listing of these dispositions
- Students must adhere to the George Mason University Honor Code (see <http://academicintegrity.gmu.edu/honorcode/>).
- Students with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester (see <http://ods.gmu.edu>).
- Students must follow the university policy for the Responsible Use of Computing (see <http://universitypolicy.gmu.edu/1301gen.html>).

- Please note that plagiarism encompasses the following (from the Mason Honor Code online at <http://mason.gmu.edu/~montein/plagiarism.htm>):
  - Presenting as one's own the words, the work, or the opinions of someone else without proper acknowledgement.
  - Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement
- Paraphrasing involves the taking of someone else's ideas and putting them in your own words. When you paraphrase, you need to cite the source using APA format.
- When material is copied word for word from a source, it is a direct quotation. You must use quotation marks (or block indent the text) and cite the source.
- Electronic tools (e.g., SafeAssign) may be used to detect plagiarism if necessary.
- Plagiarism and other forms of academic misconduct are treated seriously and may result in disciplinary action.
- Students are responsible for the content of university communications sent to their George Mason University email account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason email account.
- Students must follow the university policy that all sound emitting devices shall be turned off during class unless otherwise authorized by the instructor.
- The George Mason University Counseling and Psychological Services (CAPS) staff consists of professional counselors who offer a wide range of services to enhance students' personal experience and academic performance (see <http://caps.gmu.edu>)
- The George Mason University Writing Center staff provides a variety of resources and services intended to support students as they work to construct and share knowledge through writing (see <http://for> )

**For additional information on the College of Education and Human Development, Graduate School of Education, please visit our website (see <http://gse.gmu.edu>).**

## **Course Readings**

Daniels, Harvey. *Literature Circles: Voice and Choice in Book Clubs and Reading Groups*. Stenhouse Publishers 2002.

Lesesne, Teri S. *Making the Match: The Right Book for the Right Reader at the Right Time, Grades 4-12*. Stenhouse Publishers 2003.

Rowel, Rainbow. 2013. *Eleanor and Park*. St. Martins Griffin. (Note: NOT shelved with course texts).

Two additional YA Novels of your choice (may not include any listed in this syllabus).

One additional YA Novel selected for you by your ROMP partner.

One of each of the following types of YA Literature. These books will NOT be shelved with the course texts, but you can find them in any bookstore or on Amazon. Literature Circles will be formed around each type for the purposes of discussion and other work, and books will be introduced in class to help you make your selections:

- “Classics”
  - Anderson, Laurie Halse, 2009. *Speak*. Puffin.
  - Cormier, Robert. 2004. *The Chocolate War*. Ember.
  - Hesse, Karen. 1999. *Out of the Dust*. Scholastic Press.
  - Hinton, S.E. 2006. *The Outsiders*. Puffin.
  - Potok, Chaim. *The Chosen*. Ballantine.
  - Lowry, Lois. 2002. *The Giver*. Laurel Leaf
- Adolescent Lives and Adventures
  - Stork, Francisco. 2011. *Marcelo in the Real World*. Scholastic.
  - Kerr, M.E. 1995. *Deliver Us from Evie*. HarperTeen.
  - Hopkins, Ellen. 2011. *Perfect*. Margaret McElderry Books
  - Crutcher, Chris. 2009. *Staying Fat for Sarah Byrnes*. Harper Collins.
  - Spinelli, Jerry. 2004. *Stargirl*. Laurel Leaf.
- Historical Fiction
  - Mikaelson, Ben. 2005. *Touching Spirit Bear*. HarperTeen.Historical Fiction
  - Spinelli, Jerry. 2005. *Milkweed*. Laurel Leaf.
  - Choldenko, Gennifer. 2006. *Al Capone Does My Shirts*. Perfection Learning.
  - Curtis, Christopher Paul. 2004. *Bud, Not Buddy*. Laurel Leaf.
  - Avi. 2004. *The True Confessions of Charlotte Doyle*. HarperCollins.
  - Blundell, Judy. 2011. *Strings Attached*. Scholastic.
  - Sedgwick, Marcus. 2011. *Revolver*. Square Fish.
- Nonfiction/Memoir
  - Scheeres, Julia. 2005. *Jesus Land*. Counterpoint.
  - Hoose, Phillip. 2009. *Claudette Colvin – Twice Toward Justice*. Farrar, Straus and Giroux.
  - Filipovic, Zlata. 2006. *Zlata’s Diary: A Child’s Life in Wartime Sarajevo*. Penguin.
  - Gantos, Jack. 2004. *Hole in My Life*. Farrar, Straus and Giroux.
  - Ross, Stewart. 2011. *Into the Unknown: How Great Explorers Found Their Way by Land, Sea and Air*. Candlewick
- Science Fiction/Fantasy
  - Shusterman, Neal. 2009. *Unwind*. Simon and Schuster.
  - Bacigalupi, Paolo. 2011. *Ship Breaker*. Little/Brown.
  - Anderson, M. T. 2004. *Feed*. Candlewick.
  - Farmer, Nancy. 2002. *The House of the Scorpion*. Atheneum/Richard Jackson Books.
  - Pearson, Mary. 2008. *The Adoration of Jenna Fox*. Henry Holt and Company.
  - Revis, Beth. 2011. *Across the Universe*. Razorbill.

- Verse Novel
  - Woodson, Jacqueline. 2003. *Locomotion*. Putnam Juvenile.
  - Burg, Ann. 2009. *All The Broken Pieces*. Scholastic Press.
  - Hemphill, Stephanie. 2007. *Your Own, Sylvia*. Knopf Books for Young Readers.
  - Hesse, Karen. 2001. *Witness*. Scholastic Press.
  - Hopkins, Ellen. 2004. *Crank*. Margaret McElderry
  - Wolff, Virginia Euwer. 2006. *Make Lemonade*. Square Fish.
- Graphic/Multi-Modal Form Novel
  - Spiegelman, Art. 1986. *Maus: A Survivor's Tale: My Father Bleeds History*. Pantheon.
  - Yang, Gene Luen. 2006. *American Born Chinese*. First Second, First Edition.
  - Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. Pantheon.
  - Sturm, James. 2007. *Satchel Paige: Striking Out Jim Crow*. Hyperion Books.
  - Myers, Walter Dean. 1999. *Monster*. Amistad.

**Note: Students will be responsible for reading a minimum total of 11 YA Literature Books over the course of the semester.**

*Additional readings will be assigned in class.*

Students are also required to obtain a student membership in either the National Council of Teachers of English or the International Reading Association and to subscribe to one of the following journals:

- *English Journal*
- *Voices from the Middle*
- *Journal of Adolescent and Adult Literacy*

## Course Assignments

**Attendance and Participation.** Attendance is *critical*; class time will provide opportunities for (1) participation in hands-on activities, (2) demonstration of effective teaching strategies, and (3) reflection on course readings, class activities and assignments, and observations from the field experience. (If *unavoidable* circumstances prevent attendance at a class, please call the instructor *in advance*; contact a classmate to discuss missed assignments). Students are expected to be on time and consistently well prepared to participate in class as active, thoughtful discussants. Good teachers are lifelong learners, open to new developments in both theory and practice.

**Reading Autobiography.** Using the reading survey from the first class session as a “leaping off point” to write a brief reading autobiography. What are your earliest memories of books, of reading? Describe your reading interests and habits during your elementary school years, your middle/junior high school years, your high school years. Did you read? Did you enjoy reading? If so, why? If not, why not? What was easy? What was hard? Describe any school experiences that improved or reduced your interest in reading. How would you describe yourself as a reader?

**Reader's Notebook.** Learning reflections and assignments, some completed in class and others as homework, will enable students to explore and/or practice the ideas presented in class sessions and in the required readings; these assignments should reflect a careful consideration of the course content. The format of assignments will be varied and designed to reflect the range of possibilities recommended for use in today's secondary classrooms. Reader's Notebooks should be brought to all class sessions; they will be used as the basis of class discussions and activities will be shared periodically with classmates and the instructor.

**Response to *Eleanor and Park*.** Students will prepare either a Book Globe or a Story Grammar and accompanying Storyboard as a response to our class YA Novel, *Eleanor and Park*. Details of these choices will be made available in class.

**Literature Circle Participation and Responses.** Students will prepare for and participate in seven different Literature Circles on seven different types of young adult books. Students will self-select books from books presented in class, and discussion groups will be formed based on book selections for each cycle. These books and our common readings (course texts, Rowell's novel and various articles) will also be the focus of weekly Blackboard discussions. During each round of Literature Circle participation each person will play a different role in these groups. Details of Literature Circles will be shared in class and through our class texts.

As a culmination to each Lit Circle Discussion round, each student will be asked to create a response to the book discussed during that round (seven total responses). These book responses will take various forms and **may not be repeated** during the semester. Further details will be discussed in class.

**Book Talk and Prezi.** Each student will be responsible for conducting one book talk on a young adult novel of their choice over the course of the semester. **You MUST select a *separate book from any selections listed in this syllabus for this assignment*.** Book Talk sign-ups will happen in class to avoid duplications. Students will create a Prezi to briefly describe and sell the book to young adults. Your Prezi should include key information about the book, who might be interested in reading it, key reviews and relevant visuals.

**Reading Online Mentorship Project (ROMP) and Reflective Paper.** Each student enrolled in EDCI 570 will be paired with at least one (and possibly two) secondary student(s) to interact with during the reading of a YA Novel. Secondary students will make the book selections and students in EDCI 570 will be expected to read along with their partners, correspond with each their mentees in online dialogue via email, apply strategies to help their younger student partners engage with the text in meaningful and thoughtful ways, participate in a separate EDCI 570-only discussion board to share tips and strategies with each other on mentoring a secondary reader, and write a culminating reflective paper about these interactions. More information will be provided in class as available.

**Mini-Unit Plan.** Each student will use the "backwards design" process to develop a plan for teaching a mini-unit which actively involves students in meaningful learning; carefully individualizes to accommodate the diverse strengths and needs of students; and provides authentic assessment. The mini-unit must center on a self-selected Young Adult book (different from the Lit Circle, ROMP and Book

Talk selections) paired with a classic core title commonly taught in secondary schools, and focus on an essential question or key understanding which the books address. Long-range plans will include: a narrative overview of the unit, its overall goals and objectives, the basic time frame, general procedures, a description of the intended learners, planned assessment techniques, and a unit calendar. Specific daily lesson plans, including support materials should be included for any three lessons from the unit; each of the three daily lesson plans should make clear connections between stated objectives and planned assessment. The unit's organization and methodological approaches should reflect current research and best practice in the teaching of English/language arts. More instruction will be provided in class.

### **Current Issues in Young Adult Literature Seminars**

Based on research conducted through readings (inside and outside of course) and interviews conducted with teachers and students, we will identify four different current issues in young adult literature – issues teachers and students face when teaching and reading young adult books. We will then form four groups – one per issue- and each group will be responsible for identifying a professional journal article (something accessible and published within the past five years) that describes the issue and offers solutions to dealing with it. Each group will provide the class with electronic access to the article, create and post a Prezi summarizing the article and issue on Blackboard, and craft Socratic seminar questions (minimum of five) to lead a Seminar session.

These groups will also serve as your Peer Response Group – for response and revision support throughout the semester.

### **The Graduate School of Education (GSE) expects that all students abide by the following:**

Students are expected to exhibit professional behavior and dispositions. See [gse.gmu.edu](http://gse.gmu.edu) for a listing of these dispositions. The Virginia Department of Education and the National Council of Accreditation of Teacher Education promote standards of professional ethics that influence behaviors toward students, families, colleagues and all members of the learning community. The GSE expects students, faculty and staff to exhibit professional dispositions through:

- Commitment to the profession
- Commitment to honoring professional ethical standards
- Commitment to key elements of professional practice
- Commitment to being a member of the learning community
- Commitment to democratic values and social justice

Students must also follow the guidelines of the University Honor Code which states in part; “To promote a stronger sense of mutual responsibility, respect, trust and fairness among all of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members have set forth this Honor Code: *Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.*”

## Schedule of Topics and Assignments

Date	Topic	Assignments Due by NEXT Class
1/22	<b>Introductions/Course Overview, definition and historical perspectives of YA Literature, introduction to Reading Online Mentorship Project (ROMP), Reader's Notebook, Book Tasting for rounds 1, 2 Lit Circles (sign ups)</b>	<ul style="list-style-type: none"> <li>• Read Part I of Teri Lesesne's book.</li> <li>• Read Chapters 1-3 of Daniels' book.</li> <li>• Read the O'Donnell-Allen &amp; Hunt article</li> <li>• Reflect in writing in your Reader's Journal on the assigned readings.</li> <li>• Begin drafting your own reader's autobiography</li> </ul> Reminders: <ul style="list-style-type: none"> <li>• Join NCTE or IRA; subscribe to one of their journals</li> <li>• Check out the Blackboard site</li> </ul>
1/29	<b>Adolescent development, reading surveys, pre-reading strategies with <i>Eleanor and Park</i> (predictions) Lit Circles, Book Talk/Prezi Assignment (sign ups)</b>	<ul style="list-style-type: none"> <li>• Create a reader's survey and give it to your ROMP partner. Reflect on your partner's responses to your survey on the Bb discussion board.</li> <li>• Read the articles by Meixner and Dong handed out in class.</li> <li>• Read Chapters 4-6 of Daniels' book.</li> <li>• Read first half of <i>Eleanor and Park</i></li> <li>• Reflect on the assigned readings in your Reader's Journal</li> <li>• Revise your Reader's Autobiography email it to me no later than midnight 2/1.</li> <li>• Read Lit Circle 1 Book and prepare role sheet</li> </ul>
2/5	<b>Independent and Sustained Silent Reading programs, intro to Unit Plan, Lit Circle 1 (Classics), more pre-reading strategies (KWL)</b>	<ul style="list-style-type: none"> <li>• Read Chapters 7, 9 and 10 of Daniels' book</li> <li>• Read the article by Crowe entitled "The Problem with YA Literature."</li> <li>• Reflect on the assigned readings in your Reader's Journal</li> <li>• Select an activity from the Think-Tac-Toe to complete a Lit Circle 1 Response</li> <li>• Respond to your ROMP partner(s).</li> </ul>
2/12	<b>Book Talk/Prezi, during reading strategies with <i>Eleanor and Park</i> (chat room), Current Issues Discussion, Book Tastings (or Book Pass) for rounds 3, 4 Lit Circles</b>	<ul style="list-style-type: none"> <li>• Read Chapters 12-14 of Daniels' book</li> <li>• Read the Sullivan article</li> <li>• Reflect on assigned readings in your Reader's Journal</li> <li>• Respond to your ROMP partner(s).</li> </ul>
2/19	<b>Book Talk/Prezi, Lit Circle 2 (Adolescent Lives and Adventures), More During Reading Strategies (Open Mind, Body Bio, Mandala), Current Issues Discussion and Sign Up</b>	<ul style="list-style-type: none"> <li>• Read Part II of Teri Lesesne's book.</li> <li>• Read the articles by Clausen-Grace &amp; Kelley, and DeBenedictis</li> <li>• Reflect on assigned readings in your Reader's Journal.</li> <li>• Finish reading <i>Eleanor and Park</i></li> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 2 Response</li> <li>• Bring a draft of your Unit Plan to class for PRG</li> <li>• Respond to your ROMP partner(s).</li> </ul>

Date	Topic	Assignments Due by NEXT Class
2/26	<b>Book Talk/Prezi, After Reading with <i>Eleanor and Park</i> (Book Globe, Story Grammar and Storyboards), Unit Plan PRG</b>	<ul style="list-style-type: none"> <li>• Read the Gorlewski article</li> <li>• Read the article by Crowe entitled “Can Reading Help?”</li> <li>• Reflect on assigned readings in your Reader’s</li> <li>• Read Lit Circle 3 Book and prepare role sheet Respond to your ROMP partner(s).</li> <li>• Complete a response (Book Globe or Story Grammar + Storyboard) on <i>Eleanor and Park</i></li> </ul>
3/5	<b>Book Talk/Prezi, metacognitive strategies for reading, Lit Circle 3 (Nonfiction/Memoir) , more after reading strategies (Socratic Seminar)</b>	<ul style="list-style-type: none"> <li>• Read Part III of Teri Lesesne’s book.</li> <li>• Reflect on assigned reading in your Reader’s Journal.</li> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 3 Response</li> <li>• Bring a draft of your Unit Plan to class for PRG</li> <li>• Respond to your ROMP partner(s).</li> <li>• Rank Choices for Lit Circle Books 5, 6 and 7 and email these rankings to me no later than midnight 3/17.</li> <li>• Read Lit Circle 4 Book and prepare Role Sheet</li> </ul>
3/12	<b>SPRING BREAK</b>	
3/19	<b>Book Talk/Prezi, , Lit Circle 4 (Science Fiction/Fantasy), Conversational Roundtable, Tea Parties, Unit Plan PRG</b>	<ul style="list-style-type: none"> <li>• Read the article by George.</li> <li>• Write a response to this reading in your Reader’s Journal.</li> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 4 Response</li> <li>• Respond to your ROMP partner(s).</li> </ul>
3/26	<b>Book Talk/Prezi , Panel Discussions, Hot Seats and Role Plays, Unit Plan PRG</b>	<ul style="list-style-type: none"> <li>• Read the article by Bushman.</li> <li>• Write a response to the article in your Reader’s Journal.</li> <li>• Read Lit Circle 5 Book and prepare role sheet</li> <li>• Bring a draft of your Unit Plan to class for PRG</li> <li>• Respond to your ROMP partner(s).</li> </ul>
4/2	<b>Book Talk/Prezi, pairing texts with YA Lit, Lit Circle 5 (Verse Novels), Unit Plan PRG</b>	<ul style="list-style-type: none"> <li>• Read the articles by Mahar and Gomes &amp; Carter.</li> <li>• Respond to these readings in your Reader’s Journal.</li> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 5 Response</li> <li>• Work on Unit Plan</li> <li>• Respond to your ROMP partner(s).</li> </ul>
4/9	<b>Book Talk/Prezi, Invitations to Learn: Graphic Novels (pre-reading strategy), Current Issues Seminar 1</b>	<ul style="list-style-type: none"> <li>• Read the articles Jacobs and Frey &amp; Fisher.</li> <li>• Respond to the readings in your Reader’s Journal.</li> <li>• Read Lit Circle 6 book and prepare role sheet.</li> <li>• Bring a draft of your Unit Plan to class for PRG</li> <li>• Respond to your ROMP partner(s).</li> </ul>
4/16	<b>Class Cancelled: FCPS Spring Break</b>	
4/23	<b>Book Talk Prezi, Lit Circle 6 (Graphic/Multi-Modal), Unit Plan PRG</b>	<ul style="list-style-type: none"> <li>• Read the Nilsen article.</li> <li>• Reflect on this reading in your Reader’s Journal.</li> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 6 Response</li> <li>• Work on your Unit Plan .</li> <li>• Respond to your ROMP partner(s).</li> </ul>

Date	Topic	Assignments Due by NEXT Class
4/30	<b>Book Talk/Prezi, Fan Fiction and Student Publishing Sites, Current Issues Seminar 2</b>	<ul style="list-style-type: none"> <li>• Read Lit Circle 7 book and prepare role sheet</li> <li>• Finish Final drafts of Unit Plans</li> <li>• Respond to your ROMP partner(s).</li> </ul>
5/7	<b>Current Issues Seminar 3, Lit Circle 7 (Historical Novel)</b>	<ul style="list-style-type: none"> <li>• Select a <i>new</i> activity from the Think-Tac-Toe to complete a Lit Circle 7 Response</li> <li>• Respond to your ROMP partner(s).</li> </ul>
5/14	<b>Current Issues Seminar 4, Wrapping Up</b>	

#### Course Evaluation

All assignments will be graded using a system developed by Lisa Green, English department chair at Robinson Senior Secondary School. Eligible, *complete* assignments (with the exception of oral exams, the “Theory of Teaching English” paper, and the Field Experiences Report) may be revised and/or edited and resubmitted for a “higher grade” up until the final deadline of . Each *complete* assignment handed in will receive either (1) R/E (needs to be revised, edited and resubmitted), (2) R (needs to be revised and resubmitted), (3) E (needs editing before resubmission), or (4) A (accepted – no revision required). ***Incomplete assignments handed in on the initial due date or late will not be eligible for revision and resubmission.*** Eligible assignments may be revised and resubmitted as many times as you wish until the final deadline. At that point of “final deadline” ( ), codes become letter grades (A = A, E = B, R = C, and R/E = D) and no more resubmissions will be considered.

The grading system for graduate courses at GMU is as follows: A+, A, A-, B+, B, B-, C+, C, F. In this course, the following system will be used:

A+ = 97 – 100

B+ = 87 – 89

C = 70 – 79

F = -70

A = 94 -96

B = 84 – 86

A- = 90 – 93

B- = 80 – 83

All assignments must be turned in on time. ***Late and/or incomplete assignments will not be given full credit;*** in the case of extenuating circumstances, approval must be granted ***in advance*** by the instructor.

Grades of “A” in the course are earned by students who do exemplary, distinguished work. The A+, A, A- student participates actively and thoughtfully in class; completes all required reading assignments and related assignments in a timely and professional way; shows coherence and thoroughness in lesson and unit planning; completes well-organized, well-written papers; and consistently demonstrates the ability to make connections between theory and practice.

### **College of Education and Human Development Expectations**

The College of Education and Human Development (CEHD) expects that all students abide by the following:

Students must follow the guidelines of the University Honor Code. See the website for the full text of the honor code. Additionally, students agree to abide by the university policy for Responsible Use of Computing. Students with disabilities who seek accommodations in a course must be registered with the GMU Disability Resource Center (DRC) and inform the instructor, in writing, at the beginning of the semester. Call 703-993-2474 to access the DRC.

#### Emergency Notification

The university utilizes a communication system to reach all students, faculty and staff with emergency information (e.g., in case of severe weather). You can be sure that you are registered with the Mason Alert system by visiting <http://alert.gmu.edu>. An emergency response plans can be found at <http://cert.gmu.edu/>.

### Reader's Notebook Questions and Suggestions

It is expected that you will keep track of your responses to all texts encountered in this course through the use of a Reader's Notebook (RNB). You are encouraged to make your RNB your own by including anything helpful to you as you reflect on readings and activities in this course. Your RNB will be marked by an informality of style and will reflect your personal needs and interests as a prospective or practicing teacher. There are many ways to respond to literature, those listed here are merely suggested tools that may help you frame a response to readings and/or activities:

- For whom would this book be appropriate? Does it have universal appeal? If not, what kind of student would find this book of interest, and why?
- What benefits might students derive from reading this book? What are the important ideas and/or concepts to be gained from reading this selection?
- Are there facets of the text that might need explanation if students are to understand and interpret them? How might you build knowledge in these areas before reading?
- With which characters are students most/least likely to identify? Why? Will they need help in understanding any of the characters' motives or actions? How might you assist students in this regard?
- Are there any aspects of language, structure, or style that need to be understood in order to facilitate comprehension and interpretation?
- How can this selection be related to students' experiences, interests and concerns?
- To what particular curricular goals and objectives does the book lend itself? How might the book be used to meet these goals and objectives?
- Are there any aspects of the book that are potentially objectionable (e.g., language, tone, theme)? If so, what provisions might be made for handling these concerns?
- In case of school constituent or administrative concerns, can you recommend other texts that might serve as suitable alternatives to this book that still meet the curricular goals you might have for this book?
- How would you recommend this book be used in your school? For common reading, or independent reading? Why? In what content area/grade levels would you recommend this book, and why?

As well, please use the following "close reading" guidelines as you read texts and complete entries in your RNB:

- Read with a pen: Mark up your books, circle characters' names when you first meet them, and use the margins, and blank pages at the start and end of chapters and book to write down ideas.
- If you use an eReader, utilize the notetaking capabilities of your device.
- Connect previous concepts with new readings; as we discuss concepts, look for it in the next texts. When you see examples, note this in the margins of the text.
- Come ready with questions about concepts: think back over concepts that may be a fuzzy to you and ask about them in regards to current readings, remembering that concepts build upon one another.
- Locate "golden lines" and passages that you especially admire, and be prepared to talk about them in class. Reflect in writing and in discussion on why these lines and passages resonate.
- Be critical. One of the most important skills of strong readers is the ability to go beyond whether or you simply liked or disliked a text. Think about why the author portrays characters the way she does, how you can articulate things that may bother you about a text, or what interests or excites you.

- Pay attention to everything you read and watch – even outside of our course. Look for concepts discussed in class as you read, watch TV/movies, talk to friends. Examine whether these concepts make sense in everyday life and lend to class experiences.
- Take risks – difficult concepts will change the way you think; try to be vulnerable, open-minded and willing to stretch outside your comfort level.
- Find a famous quotation that applies to your book. Write it out and explain its connection.
- Pretend you're the author and explain the part of the book that was most difficult/challenging to write.
- As a psychiatrist, prepare a case study in which you analyze a character from your book.
- Write a letter to a character in the book, giving him/her advice.
- Rewrite a scene from the book from another point of view.
- What was the author trying to say about life in this book; what are the "big take-aways?"
- Write a new ending to the story.
- Write a response in the same voice or style of the author.
- Write a letter to the author, sharing your response and asking any questions you may have about the book. Consider actually sending this letter.
- Respond to the text visually rather than in writing.
- How does this novel advance or change your understanding of the events mentioned?

## Mini - Unit Plan

**Unit Plan.** As a culminating project for this course, each student will use the "backwards design" process to develop a mini unit plan (2-3 weeks) for teaching a literature-based unit which revolves around a theme, actively involves students in meaningful learning; carefully individualizes to accommodate the diverse strengths and needs of students; effectively integrates reading, writing, oral language, and language study; and provides for authentic assessment. The unit must pair a YA title with more "conventional" texts, build on the strengths and meets the needs of a diverse student population. Long-range plans will include: a narrative overview of the unit, its overall goals and objectives, the basic time frame, general procedures, a description of the intended learners, planned assessment techniques, the backwards planning chart, and a unit calendar. Specific daily lesson plans, including all support materials, should be included for any three lessons from the unit; each lesson plan should make clear connections between stated objectives and planned assessment. The unit's organization and methodological approaches should reflect current research and practice in the teaching of English/language arts.

### *Unit Plan Format:*

- **Overview of Unit** (an posted on blackboard)
- **Unit Plan Pre-Organizer/Backwards Planning Chart** (handwritten notes are fine)
- **Unit Calendar** (word-processed, with enough detail that a substitute teacher could understand purposes, daily plans, and connections; three daily plans highlighted in some way)
- **Three lesson plans from the unit**
  - connection of daily lesson plan with larger unit
  - instructional objective(s) in learner terms
  - inclusion of specific SOL and NCTE benchmarks
  - planned assessment(s), both informal (formative) and formal (summative)
  - lesson procedures, detailed enough for a substitute teacher to teach from
  - follow-up plans (homework or summary of next day's plan)
  - list of lesson materials, resources, and equipment
  - all support materials attached

### *Suggestions for Planning the Unit:*

Follow these suggested steps:

- **Select a focus.** Begin by selecting a focus for your unit plan, which must revolve in some way around the teaching of literature. Consider your own knowledge of and passions for literature; select a YA title and take a look at the literature curriculum for local-area public schools to create a thoughtful pairing. A thematic unit includes multiple works of literature with similar themes. Examples of thematic units: Surviving Against the Odds, The Search for Self, or The Power of Place (which could be used with *The House on Mango Street*, combined with short stories, personal narratives, and poetry in which place, home, and/or setting are key elements).
- **Select a target student population.** Browse the Virginia SOLs, and select what you believe to be an appropriate grade level for your unit. Example: Your unit focuses texts from American literature, so you select a grade level which specifically has SOLs for American literature; or, your unit focuses on metaphor, and you find metaphor on the list of SOL's for a specific grade level. *Note: In "real-life" teaching, you would, of course, **begin** with this step, as you would want to base your instructional planning on your knowledge of actual students and the required curriculum/SOLs for those students.*
- **Develop a set of essential questions and enduring understandings, knowledge, and skills for the unit.** What are the major learnings to be gained from your unit? What will you expect your students to know and be able to do at the end of the unit? How will your unit create a learning environment in which all students can engage in the learning? In what ways will you use the pieces of your unit to help students become familiar with their own and others' cultures, and understand the role of arts and the humanities on their lives? Examples that could be used in connection with units revolving in some way around *The House on Mango Street*: What is the role of "place" in our lives? Why is it that humans often experience the conflicting desires to escape their pasts and yet also be drawn back home? Who is Esperanza? What are her key experiences, feelings, and goals as she moves through her early adolescence? How does her development parallel the development of adolescents in general? What is a vignette? Who is Sandra Cisneros, and how would you describe her writing style? What is imagery? How does Cisneros use imagery in *The House on Mango Street*, and how can I incorporate imagery in my own writing?
- **Consider possible ways to assess student learning.** Once you have identified essential questions/enduring understandings and key knowledge and skills for your unit, try to generate possible ways of assessing what your students have learned. Examples, based on the suggested understandings listed above in #3: a literary analysis essay on the writing style of Sandra Cisneros, a final project that asks small groups of students to discuss the role of place in literature and life, the writing of a personal narrative containing strong imagery.
- **Work with the backwards planning unit pre-organizer chart.** Now, begin to get more detailed in your thinking. Try filling out the unit plan pre-organizer chart with possible essential questions, enduring knowledge and skills, instructional goals in multiple strands of the language arts, SOL's, benchmarks, and assessments that might become the basis of the unit. List more than you will need/use in the end. Remember that once you identify planned assessments, you will need to do some *task analysis* to

consider what knowledge and skills students will need in order to successfully complete your assessments. *Note: The term “benchmarks” refers to the bulleted lists that appear under the larger, more holistic SOL statements.*

- 6. Generate a long list of possible teaching ideas that will support your students’ learning of your unit’s key goals and their successful achievement on your unit’s major assessments.** Here’s where you can begin to really think about the details of instruction. Get online for some lesson plan ideas. Look back on course notes for activities we’ve talked about or actually done during class sessions. Remember your own best experiences from school. Be creative! List all sorts of possible ideas for instructional activities, ways to adapt instruction to meet the needs of your targeted age group and ability level, methods for incorporating media and technology, etc. etc. You’ll probably end up with many more ideas and possibilities on this pre-planning chart than you will ever be able to use in your unit.
  
- 7. Create a mini unit calendar.** Once you’ve done lots of idea generation, it’s time to try and see how it can all fit together in an organized way. Here’s a hint for an approach to preliminary calendar planning: (a) create a generic Monday through Friday monthly calendar on a large piece of paper, (b) write possible ideas for daily activities and assessments on small “stickies”, (c) move your stickies around on your calendar until you begin to get a sense of a workable plan. You will almost certainly end up abandoning some of the ideas on your stickies; remember that it is far more important to teach for understanding than to teach for coverage.
  
- 8. Write the required Overview of the Unit (format available on Blackboard).** Once your calendar is done, follow the steps below to write a brief overview of the unit. *Note: No section below needs to be longer than five sentences, and you can just list elements and examples where appropriate.*
  - **Mini-Unit Focus.**  
Identify the broad thematic focus of your unit.
  - **Intended Grade Level.**  
Identify the grade level or course for which you have geared your mini- unit.
  - **Narrative Overview of Mini-Unit.**  
Provide a 3-5 sentence overview describing your unit plan. Assume that your reader is another teacher who needs a quick summary of the key components of your unit.
  - **Essential Questions/Enduring Understandings.**  
List your mini-unit’s essential question(s) and enduring knowledge and skills. What are the most important learnings your students will gain from this mini-unit? Provide a picture of why this mini-unit is important. See #3 above.
  - **Major Goals and Objectives.**  
List the major instructional goals/objectives; include the key Standards of Learning addressed in your mini-unit.
  - **Major Mini-Unit Assessments.**  
List the major assessments planned for your mini-unit. These major assessments should provide a way of assessing whether your students met the mini-unit’s major instructional objectives.
  - **Task Analysis for Major Assessments.**

Think carefully about the knowledge and skills your students will need in order to perform satisfactorily on your major assessments. List the knowledge/skills required here; and then keep in mind that the identified knowledge/skills must be *taught* as part of the mini-unit or have been previously taught and learned.

- **List of Planned Instructional Procedures.**  
List the major instructional procedures and activities planned for your mini-unit. Check to make sure that your list represents multiple strands of the language arts and various teaching methodologies.
- **Description of Intended (or Imagined) Students.**  
Here, describe your target students for the mini-unit. Again, grade level and/or course? Characteristics of your learners? Background knowledge of your learners?
- **Possible Mini-Unit Adaptations to Meet Strengths and Needs of Learners.**  
In this section, describe some ways in which you could adapt your mini-unit to meet the needs of your students. Consider factors related to motivation, culture, language, special needs, literacy issues, etc.

9. **Write lesson plans.** By now, you've got a good overall sense of your mini-unit represented in both your Mini-Unit Overview and your Mini-Unit Calendar. Now it's time to begin working on more detailed plans for daily lessons. Peruse your mini-unit calendar, and select days for which you will now develop detailed plans. Plan for a teaching schedule based on 90-120 minute block periods that meet every other day, then please write up 3 lesson plans. *Please put an asterisk on each day of your unit calendar for which you develop a specific daily lesson plan.* Of the required lesson plans, at least one fully articulated plan must include activities designed to help students with language-related knowledge and/or skills integrated in such a way as to demonstrate your understanding of best practice methodology.

**GEORGE MASON UNIVERSITY**  
**College of Education and Human Development**

**Secondary Education Program**

**UNIT PLAN NCTE Evaluation Rubric English**

Name of candidate \_\_\_\_\_

Date \_\_\_\_\_

This English rubric is supplemental to the Secondary Education Program's Pre-Service—General Evaluation Rubric. These guidelines and rubric describe the planning performance standards in the College of Education and Human Development at George Mason University that secondary school pre-service teachers need to meet before proceeding to their internship/student teaching. During the methods course for Teaching English in the Secondary School (EDCI 569), each pre-service teacher will design a two-to four-week unit plan for teaching. Two rubrics will be used to assess planning: a general rubric and subject specific rubric (for English, this is the NCTE rubric). If the average score for any standard is less than a one (1), materials must be re-submitted per instructions from your instructor.

Rating		Description
0	Unacceptable	The candidate exhibits little, or irrelevant, evidence of meeting the standard for planning, teaching, and student learning. <b>Specifically, a score of zero (0) is given when there is no evidence of the pre-service teacher's attempt to meet a particular NCTE standard, OR the attempt is Unacceptable, as defined by NCTE.</b>
1	Marginal	The candidate exhibits insufficient evidence of performance in relation to essential knowledge, skills, dispositions required by the standard. Provides fundamental evidence of attainment but does not yet meet minimum expectations for planning, teaching, and student learning. <b>Specifically, a score of one (1) is given when the pre-service teacher <i>marginally</i> meets the Acceptable level of criteria for a NCTE standard.</b>
2	Meets Expectations	The candidate exhibits performance that meets the standard in essential knowledge, skills and dispositions. Provides evidence of sound work, usually with multiple examples of achievement which substantially meet basic expectations for planning, teaching, and student learning. <b>Specifically, a score of two (2) is given when the pre-service teacher <i>fully</i> meets the</b>

		<b>Acceptable level of criteria for a NCTE standard.</b>
3	Exceeds Expectations	The candidate exhibits mastery of the knowledge, skills and dispositions required by the standard. Achieves an exceptional level of performance in relation to expectations of the program and generally provides multiple examples of excellence in performance for planning, teaching, and student learning. <b>Specifically, a score of three (3) is given when the pre-service teacher fully meets the Target level of criteria for a NCTE standard.</b>

**NCTE/NCATE STANDARDS  
for  
Initial Preparation of Teachers of Secondary English Language Arts  
Grades 7–12**

**Through modeling, advisement, instruction, field experiences, assessment of performance, and involvement in professional organizations, candidates adopt and strengthen professional attitudes needed by English language arts teachers. AS A RESULT, CANDIDATES**

**Standard 1: Attitudes for the English/Language Arts**

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
Show a lack of understanding of how the English language arts curriculum, teachers, students, and education in general are influenced by culture, social events, and issues.	Make meaningful connections between the ELA curriculum and developments in culture, society, and education	<b>Make meaningful and creative connections between the ELA curriculum and developments in culture, society, and education.</b>

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
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**Score (Circle One):**    0        1        2        3  
**Evidence:**

**Standard 2: Knowledge of the English Language**

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
Demonstrate little knowledge of how to recognize the impact of cultural, economic, political, and social environments on language.	Demonstrate an awareness in their teaching of the impact of cultural, economic, political, and social environments on language.	<b>Use both theory and practice in helping students understand the impact of cultural, economic, political, and social environments on language.</b>
Demonstrate little knowledge of the evolution of the English language and the historical influences on its various forms.	Demonstrate knowledge of the evolution of the English language and the historical influences on its various forms and use this knowledge in their teaching.	<b>Demonstrate in-depth knowledge of the evolution of the English language and historical influences on its forms and how to integrate this knowledge into student learning.</b>

**Score (Circle One):**    0        1        2        3  
**Evidence:**

**Standard 3: Knowledge of Literacy**

NOT ACCEPTABLE	ACCEPTABLE	TARGET
Exhibit infrequent use of the processes of composing to create various forms of oral, visual, and written literacy.	Use composing processes in creating various forms of oral, visual, and written literacy of their own and engage students in these processes.	<b>Demonstrate a variety of ways to teach students composing processes that result in their creating various forms of oral, visual, and written literacy.</b>

NOT ACCEPTABLE	ACCEPTABLE	TARGET
Show little knowledge of language structure and conventions in creating and critiquing print and nonprint texts.	Demonstrate their knowledge of language structure and conventions by creating and critiquing their own print and nonprint texts and by assisting their students in such activities.	<b>Use a variety of ways to assist students in creating and critiquing a wide range of print and nonprint texts for multiple purposes and help students understand the relationship between symbols and meaning.</b>

**Score (Circle One): 0    1    2    3**  
**Evidence:**

**Standard 4: Knowledge of Reading Processes**

NOT ACCEPTABLE	ACCEPTABLE	TARGET
Show limited ability to respond to and interpret what is read.	Respond to and interpret, in varied ways, what is read, teaching their students how to do this.	<b>Integrate into their teaching continuous use of carefully designed learning experiences.</b>

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
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Score (Circle One): 0 1 2 3

Evidence:

**Standard 5: Knowledge of Composing Processes**

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
Produce a very limited number of forms of written discourse and show little understanding of how written discourse can influence thought and action.	Produce different forms of written discourse and understand how written discourse can influence thought and action.	<b>Teach students to make appropriate selections from different forms of written discourse for a variety of audiences and purposes and to assess the effectiveness of their products in influencing thought and action.</b>

Score (Circle One): 0 1 2 3

Evidence:

**Standard 6: Knowledge of Literature**

NOT ACCEPTABLE	ACCEPTABLE	TARGET
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NOT ACCEPTABLE	ACCEPTABLE	TARGET
<p>Show little knowledge of, or use of, a variety of teaching applications for:</p> <p>Works from a wide variety of genres and cultures, works by female authors, and works by authors of color.</p>	<p>Know and use a variety of teaching applications for:</p> <p>Works from a wide variety of genres and cultures, works by female authors, and works by authors of color.</p>	<p><b>Demonstrate an in-depth knowledge of, and an ability to use, varied teaching applications for:</b></p> <p><b>Works from a wide variety of genres and cultures, works by female authors, and works by authors of color.</b></p>

Score (Circle One):    0       1       2       3  
Evidence:

**Standard 7: Knowledge of Media and Technology**

NOT ACCEPTABLE	ACCEPTABLE	TARGET
<p>Demonstrate limited knowledge of how to incorporate technology and print/nonprint media into instruction.</p>	<p>Incorporate technology and print/nonprint media into their own work and instruction.</p>	<p><b>Help students compose and respond to film, video, graphic, photographic, audio, and multimedia texts and use current technology to enhance their own learning and reflection on their learning.</b></p>

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
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Score (Circle One):    0       1       2       3  
Evidence:

**Standard 8: Knowledge of Research in ELA**

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
Show a lack of knowledge of the major sources of research and theory related to English language arts.	Use major sources of research and theory related to English language arts to support their teaching decisions.	<b>Reflect on their own teaching performances in light of research on, and theories of, how students compose and respond to text and make adjustments in their teaching as appropriate.</b>

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
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**Score (Circle One):**    **0**      **1**      **2**      **3**

**Evidence:**

**Standard 9: Pedagogy for the English Language Arts**

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
Demonstrate infrequent use of instruction that promotes understanding of varied uses and purposes for language in communication.	Engage students in learning experiences that consistently emphasize varied uses and purposes for language in communication.	<b>Integrate throughout the ELA curriculum learning opportunities in which students demonstrate their abilities to use language for a variety of purposes in communication.</b>

<b>NOT ACCEPTABLE</b>	<b>ACCEPTABLE</b>	<b>TARGET</b>
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**Score (Circle One): 0 1 2 3**  
**Evidence**

<b>STANDARD</b>	<b>SCORE</b>
1. Attitudes for English Language Arts	
2. Knowledge of the English language	
3. Knowledge of literacy	
4. Knowledge of reading processes	
5. Knowledge of composing processes	
6. Knowledge of literature	
7. Knowledge of the media & technology	
8. Knowledge of research in ELA	
9. Pedagogy for English Language Arts	
<b>Mean Rating</b>	

**NOTE: Minimum mean rating of 2.0 (with at least a rating of 1.0 for each standard) required for licensure.**