



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

**SEED 569 (Section 002), "Teaching English in the Secondary School" (3 credits)**

**Key Information**

Instructor: Kristien Zenkov, PhD, Professor

Office hours: By appointment, face to face, via phone, or virtually; office hours sign-up: [Sign-Up Here](#)

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**Class Meetings**

Mondays, 4:30-7:10, Horizon Hall 5001/Fairfax Campus

Please note that our class will meet face-to-face for thirteen sessions (as noted in below) and asynchronously for two sessions. Individual and peer conferences will be held six times—once in the week before class starts and five times across the semester (to focus on the four writing projects you will complete, which are part of the Multi-Genre Project, and on the MeMo Sketchbook). I am happy to lend assistance on assignments, but please contact me within a reasonable timeframe. I look forward to collaborating with you as you work toward your goals.

**Instructor Introduction**

The best teachers know themselves as readers, writers, speakers, listeners, presenters, and creators. I will ask you also to know yourselves as photographers, artists, designers, community constituents, and researchers. Teachers must be resilient individuals who are willing to take risks to let a broad range of literacies matter to themselves, their students, and the larger community. Let's actively learn about our own literacies as we study how we might best engage our students and theirs. I will expect you to be your best, brightest, most thoughtful, and most creative selves in this course. I intend that this class will be one you remember, and that you'll care passionately about the work we do here. I will have uncompromising standards for your behavior, participation, and openness, and I will work diligently to ensure that you meet these standards.

As the instructor for this course, I bring the perspectives of a teacher and teacher educator with considerable experience working with diverse adolescents and professionals, as well as the points of view of a community activist and artist. I approach all educational experiences with the goal of helping students to learn to be active, creative, "real world" members of a just society. I believe it is important for us as educators to approach our teaching with a simultaneously critical and creative perspective: when we assess current teaching practices, we also begin to develop new ones. I offer an explicit critique of schooling: as a classroom teacher with more than thirty years' experience 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.

### **Prerequisites/Corequisites**

Pre-requisites: None; Co-requisite: Students are strongly encouraged to take SEED 422/522 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 and composition 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 SEED 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 Overview**

Not applicable.

### **Course Delivery**

The course will be delivered through face-to-face and online instructional approaches. During class meetings there will be large group, small group, and individual activities. GMU’s Blackboard course framework, Zoom, and Google Classroom will be used regularly throughout the course. Your GMU email address is required for communication with the course instructor and must be active by the first week of class, and you must have a Gmail account to access the Google Classroom site. Please inform me of any accessibility problems on 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 instructor and course participants and supported by the course texts and other selected readings
2. Discussions of the week’s readings led by the course instructor 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

Students must have access to a computer and the internet in order to access the web-based elements of the course and to participate in any sessions that occur via virtual meetings. 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.

*Note: 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 the course.*

### **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. A comprehensive “crosswalk” between the historical and the most recent versions of Virginia English SOLs can be found here:

[https://www.doe.virginia.gov/testing/sol/standards\\_docs/english/index.shtml](https://www.doe.virginia.gov/testing/sol/standards_docs/english/index.shtml)

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

- Read research and theory representative of current thinking in the teaching of English/language arts (Research-Based Practice; NCTE Standards II, III, V)
- Explore and report on one specific area of interest in the teaching of English/language arts (Research-Based Practice; NCTE Standards II, III)
- Practice planning and implementing process-based writing experiences, which facilitate students’ understanding of and reflections on their readings, their lives, and their communities (Innovation; NCTE Standards II, IV, VI)
- Practice planning and implementing lessons on English language instruction that are taught within the context of language arts (Innovation; NCTE Standards III, V)
- Practice planning and implementing activities and discussions, which involve students in active, reflective responses to literature within a diverse community of learners (Collaboration; NCTE Standards I, III, IV, V)
- Observe and analyze teaching practices in light of course readings and discussions (Research-Based Practice; NCTE Standards V)
- Describe national, state, and local standards for English and use them as the underlying basis of classroom curriculum and instruction (Research-Based Practice; NCTE Standard IV)
- Design a coherent unit of instruction and effective daily lessons, which reflect current research, theory and practice in English/language arts (Research-Based Practice, Innovation; NCTE Standards II, III, IV, V, VI)
- Utilize knowledge of adolescence, language, learning, teaching, and diversity to plan and adapt instruction, which maximizes learning for all students in today’s diverse schools (Research-Based Practice, Social Justice; NCTE Standard I, II, III, V, VI, VII)
- Develop assessments appropriate for identified curricular objectives and related to national, state, and local standards (Research-Based Practice; NCTE Standard III, IV)
- Incorporate media/technology into the curriculum to enhance the teaching and learning of English (Innovation; NCTE Standard I)
- Reflect upon and critically analyze one’s own and observed teaching practices in light of related theory and research in English education (Research-Based Practice; NCTE Standard VII)
- Articulate a developing personal theory of English education (Ethical Leadership; NCTE Standard VI, VII)

### **NCTE/NCATE Standards for Initial Preparation of Teachers of Secondary English Language Arts, Grades 7-12**

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

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

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

- Element 1: Candidates can compose a range of formal and informal texts taking into consideration the interrelationships among form, audience, context, and purpose; candidates understand that writing is a recursive process; candidates can use contemporary technologies and/or digital media to compose multimodal discourse.

- Element 2: Candidates know the conventions of English language as they relate to various rhetorical situations (grammar, usage, and mechanics); they understand the concept of dialect and are familiar with relevant grammar systems (e.g., descriptive and prescriptive); they understand principles of language acquisition; they recognize the influence of English language history on ELA content; and they understand the impact of language on society.
- Element 3: Candidates are knowledgeable about how adolescents compose texts and make meaning through interaction with media environments.

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

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

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

- Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant composing experiences that utilize individual and collaborative approaches and contemporary technologies and reflect an understanding of writing processes and strategies in different genres for a variety of purposes and audiences.
- Element 2: Candidates design a range of assessments for students that promote their development as writers, are appropriate to the writing task, and are consistent with current research and theory. Candidates are able to respond to student writing in process and to finished texts in ways that engage students’ ideas and encourage their growth as writers over time.
- Element 3: Candidates design instruction related to the strategic use of language conventions (grammar, usage, and mechanics) in the context of students’ writing for different audiences, purposes, and modalities.
- Element 4: Candidates design instruction that incorporates students’ home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes.

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

- Element 1: Candidates plan and implement instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about students’ linguistic and cultural backgrounds.
- Element 2: Candidates use data about their students’ individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA.

- Element 3: Candidates differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts; candidates communicate with students about their performance in ways that actively involve them in their own learning.
- Element 4: Candidates select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in English Language Arts.

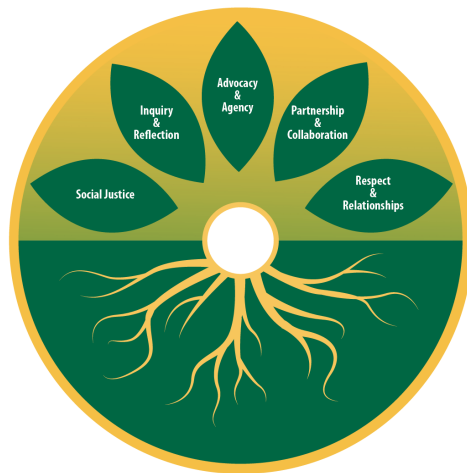
**VI/Professional Knowledge and Skills.** Candidates demonstrate knowledge of how theories and research about social justice, diversity, equity, student identities, and schools as institutions can enhance students' opportunities to learn in English Language Arts.

- Element 1: Candidates plan and implement English language arts and literacy instruction that promotes social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.
- Element 2: Candidates use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.

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

- Element 1: Candidates model literate and ethical practices in ELA teaching, and engage in/reflect on a variety of experiences related to ELA.
- Element 2: Candidates engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement.

### The Secondary Education (SEED) Program “Seeds”



As illustrated by the model above, the SEED program is guided by five “Seeds” or principles that students are expected to understand and learn to apply in their teaching and professional lives: Social Justice, Inquiry and Reflection, Advocacy and Agency, Partnership and Collaboration, and Respect and Relationship. SEED students address each Seed in a developmental fashion, twice during their licensure program and once again during the master’s teacher research capstone experience:

- Each Seed is introduced and students demonstrate initial understandings and consider initial applications to teaching of the Seeds (as determined by the program and course instructor) during one of the five pre-licensure courses (“Foundations,” Methods I, Human Development, Methods II, Content Literacy)
- All Seeds are revisited and students demonstrate deeper conceptual understandings of and identify applications to their teaching of the Seeds (in a manner they determine) during internship and internship seminar

- All five Seeds are explored more deeply, and students demonstrate mastery understandings of, applications to their teaching and teaching inquiries (via their teacher research Methodologies), and future integrations of the Seeds into their teaching and teaching inquiries (via their teacher research Discussions)

Course	Seed/Definition	Key Assignment Description
<b>“Foundations of Secondary Education”</b>	<p><b>“Advocacy and Agency”</b> The SEED program educates teachers to develop a commitment to advocating for and developing agency in every young person. Teachers’ advocacy activities begin with pedagogical interactions and extend into school and community contexts. Similarly, teachers’ consideration of youths’ agency begins with enabling them to act independently and make choices in their own best interests—in the classroom and beyond.</p>	<p><b>Teacher Candidate Digital Portfolio</b> This digital portfolio is a website the teacher candidate creates to begin assembling products and artifacts that illustrate their emerging philosophy of teaching, experiences designing instructional materials, interviews and reflections from clinical experiences, and professional documents such as resumes and work experience. Pieces that teacher candidates add to the digital portfolio demonstrate their agency as educators inside and outside of classrooms, candidates’ advocacy of critical issues relevant to secondary education, and candidates’ thinking on how educators, their learners, policy makers, and community members all have different agency in making choices related to secondary education.</p>
<b>Methods I</b>	<p><b>“Social Justice”</b> The SEED program educates teachers to develop a commitment to social justice. Such a commitment encompasses the belief that all members of our school, university, and broader communities can contribute to disrupting inequitable interactions, practices, and structures, with a focus on enhancing each individual’s opportunity to learn and succeed. Social justice is also closely aligned with “equity,” which involves the implementation of anti-oppressive and antiracist interactions, practices, and structures that ensure that every individual has an unbiased, impartial, responsive, and appropriately-scaffolded opportunity for academic and professional success.</p>	<p><b>Lesson Plan</b> Using a provided format, the lesson plan must include objectives, standards, instructional plans, assessments, classroom layout(s), a teacher script, and all materials that would be given to students as part of the lesson. The lesson must demonstrate the teacher candidate’s ability integrate justice concepts/content into their instruction.</p>
<b>“Human Development and Learning”</b>	<p><b>“Relationships with and Respect for Youth”</b> The SEED program educates teachers to develop relationships with and respect for youths. When a school culture promotes respect, support for students’ identities, senses of belonging, and tolerance, students are able to work as active participants in the classroom and the community. Secondary teachers who create a welcoming environment in their classrooms; who strive to know and honor students’ backgrounds, preferences, and perspectives; who build relationships with young people based on trust and mutual understanding; and who connect curriculum to students’ cultures hold key to effective instruction. Their instruction will contribute to developing unique individuals who will be able to connect their life experiences to learning.</p>	<p><b>Case Study/Student Application Project</b> The case study/student application project is a summative assessment of the teacher candidate’s ability to use psychological theory to analyze problems in a classroom and practice approaches a thoughtful, ethically principled teacher would use to solve problems. The case study/student applicant project must demonstrate the teacher candidate’s understanding of how and why teachers can use psychological theories and principles to develop relationships with and demonstrate respect for youths, with an ultimate goal of enhancing adolescents’ school and life success.</p>

<b>Methods II</b>	<p style="text-align: center;"><b>Inquiry and Reflection</b></p> <p>The SEED program educates teachers who appreciate and know how to ask questions about their practices and who are critically reflective of their pedagogies, empowered by evidence. The ability to inquire and reflect on one’s teaching practice is foundational to educators’ ongoing and self-directed professional growth across their professional lifespans. Educators who can inquire into and consistently implement effective instructional practices—and who can critically reflect on and evaluate their pedagogies—will be the most responsive teachers and will best inspire students to learn.</p>	<p style="text-align: center;"><b>Unit Plan/Lesson Implementation</b></p> <p>Teacher candidates will use the “backwards design” process to develop a plan for teaching a unit which actively involves students in meaningful learning; individualizes learning to accommodate the strengths and needs of students; and provides authentic assessments. Unit plans will include objectives, a calendar, and an outline of each day in the unit. One lesson of the unit must be taught/co-taught in the teacher candidate’s clinical experience classroom, and the unit plan and lesson implementation must demonstrate the candidate’s understanding of how and why teachers use inquiry and reflection to improve their pedagogical practices and enhance student learning.</p>
<b>Content Literacy</b>	<p style="text-align: center;"><b>“Collaboration and Partnership”</b></p> <p>The SEED program educates teachers who value collaborative engagement in learning and teaching and supporting collaboration through different forms of partnership. Collaboration takes on many forms, including collaboration amongst teacher candidates and their peers, course instructors and faculty advisors, mentor teachers in schools, their students and their students’ families and caregivers, and amongst experts in their fields of teaching. These collaborations occur through a shared understanding of partnership. By spanning multiple boundaries, the SEED program supports partnerships with local schools and their divisions, with state and national professional associations, and with international experiences in other countries.</p>	<p style="text-align: center;"><b>Disciplinary Literacy Inquiry Project</b></p> <p>Teacher candidates complete an inquiry into methods of supporting students’ comprehension in their respective content areas. Using resources from class and peer-reviewed articles, candidates develop an understanding of how to guide and deepen students’ comprehension, addressing questions including “Why is it important to be literate in our respective subject areas?”. The inquiry project must demonstrate the candidate’s understanding of how why teachers collaborate with other education professionals, students, families and caregivers and others to support students’ subject area comprehension and literacy learning.</p>
<b>Internship and Internship Seminar</b>	<p style="text-align: center;"><b>All SEED Seeds: Applications to Teaching</b></p> <p>All five Seeds are revisited and students demonstrate deeper conceptual understandings of and identify applications to their teaching of the Seeds during internship and internship seminar.</p>	
<b>Teacher Research (for Master’s students only)</b>	<p style="text-align: center;"><b>All SEED Seeds: Applications to Teaching and Teaching Inquiries</b></p> <p>All five Seeds are explored more deeply, and students demonstrate mastery understandings of, applications to their teaching and teaching inquiries (via their teacher research Methodologies), and future integrations of the Seeds into their teaching and teaching inquiries (via their teacher research Discussions)</p>	



### Required Texts and Course Readings

*\*Note: These books may be used in both SEED 469/569 and SEED 479/669*

- \*Christensen, L. (2009). *Teaching for joy and justice: Re-imagining the language arts classroom*. Rethinking Schools. (abbreviated as “Joy”)
- Marchetti, A. & O’Dell, R. (2015). *Writing with mentors: How to reach every writer using current, engaging mentor texts*. Heinemann. (abbreviated as “Mentor”)
- \*Smagorinsky, P. (2018). *Teaching English by design: How to create and carry out instructional units*. Heinemann. (abbreviated as “TED”)
- \*Spandel, V. (2012; 6<sup>th</sup> 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 and provided electronically. These include chapters from Joe Feldman’s book Grading for Equity (2018) and a number of research and practical writing instruction articles.*

### Materials and Recommendations

Students will need access to purchase a blank scrapbook (details TBA) and other art/craft materials for their MeMo Sketchbook, you will also need to bring a smart phone/digital camera to class each day. 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 (also available via the Mason library):

- *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; 4<sup>th</sup> 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.
- Gallagher, K. (2011). *Write like this: Teaching real-world writing through modeling & mentor texts*. Stenhouse Publishers.
- 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.

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. (2015). *Rhythm and resistance: Teaching poetry for social justice*. Milwaukee, WI: Rethinking Schools.
- Christensen, L. (2017). *Reading, writing, and rising up: Teaching about social justice and the power of the written word*. Milwaukee, WI: Rethinking Schools.

### Course Expectations and Required Assignments

Across this course we will complete a number of projects. All written work must be typed, double-spaced, in 12 pt font, with 1-inch margins, and must be submitted electronically as a Google Document (in their draft forms) and to Blackboard (in their final forms). All projects are due by midnight (Eastern time) on the day of the given course session; projects late due to unsatisfactory tardies or absences will be accepted at the instructor’s discretion. In recognition that we are all human, you will be allowed one late assignment without penalty; after this initial allowance, no ensuing late work will be accepted. You will also be assessed on your writing proficiency (grammar, spelling, coherence, etc.) in addition to the requirements of each assignment. Incompletes will only be an option for students who have consistently attended and participated in class and have completed and turned in all required work except the final projects.

*Notes: 1) Please title each assignment with your last name, the name of the project/assignment, the version of the assignment, and the date you are submitting it (e.g., Zenkaela\_Lesson\_Plan\_Draft\_9-1-22); 2) You will need a laptop/computer and smartphone (with a camera option) 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. For each class you are expected to complete assignments and contribute as both a listener and speaker in large and small group activities and discussions.

*Community and Risk-Taking*

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 I make is to engage with students individually and in small groups, so that I can best understand your needs and goals and best support your growth. These individual interactions will happen through our daily interactions as we craft our MeMo Sketchbooks, via conferences at various points across our class, via regular individual feedback that I (and your peers) provide on your discussion postings and assignments, and via Blackboard meetings.

*Attendance*

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. Each class missed can result in a 10% reduction in participation points, and missing 30% or more of class sessions will result in automatic failure of the course. Please note that this policy makes no distinction between “excused” or “unexcused” absences or tardies.

All SEED classes have designated delivery modes and specific modes for each class session (e.g., face-to-face, virtual synchronous, virtual asynchronous). The vast majority of SEED classes will be held in a face-to-face mode this fall on the Fairfax campus. Students are expected to attend every class session in the mode that it is offered. If you must miss a class session for illness or another valid reason, you are expected to proactively communicate (ahead of the class session) with your instructor about your expected absence. Missing a class without approval the instructor can result in zero credit for any assignments/activities due on that class day.

*“Write In,” “Write Out,” and BDA*

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 activities and begin to think about their relevance to our work. Ahead of each class day you will be required to use a “Before-During-After” (BDA) tool or strategy—provided by your instructor—focused on one of the day’s readings. All of these activities—the “Write In,” the “Write Out,” and the BDA—will be considered when determining your participation grade. Please consider your “Write Ins” and “Write Outs” as entries for your “MeMo Sketchbook” (see below).

*Clinical Experience*

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 may 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 clinical 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. I will provide you with a “Clinical Experience Observation Protocol” (to be completed but not submitted for each classroom you observe) and “Critical Incidents Reflection Form” (to be completed but not submitted for each class session you observe).

Note: While you will be matched with a mentor via your Methods I instructors, you must also register for this clinical experience at <https://cehd.gmu.edu/endorse/ferf>. We track all clinical experience site information for accreditation and reporting purposes. 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 Amanda Davis, 703.993.9777, [fieldep@gmu.edu](mailto:fieldep@gmu.edu).

### “Perspectives on Writing” (POW) Project (5 points)

1<sup>st</sup> check-in on Aug 29<sup>th</sup>; 2<sup>nd</sup> check-in on Oct 3<sup>rd</sup>; draft due on Oct 31<sup>st</sup>; final due on Nov 14<sup>th</sup>

One of the grandest notions with which we will operate in this class—one with both curricular and pedagogical implications—is that our students are some of the best experts on teaching. One of the other realities we will challenge and one of the gaps we will try to bridge is the fact that many of us have had very different experiences with school and writing than our students. One of the “truisms” about teaching with which we will function is that teaching is always about building relationships between us, young people, and content. Guided by these ideas/acknowledgments, you will first explore your own perspectives on writing, answering these questions with images, words, and other media of your choosing, in a Google Slides presentation (as indicated by the mention of “slides” below) or another mode of your choosing:

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

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

- 1) How did this young person learn to write and who and what influenced their relationship to writing, in and out of school? (slide 10-11)
- 2) What does this young person believe are the purposes of writing, in and out of school? (slides 12-13)
- 3) What supports this young person’s ability to write and their interest in writing, in and out of school? (slides 14-15)
- 4) What impedes this young person’s ability to write their 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. Finally, you will 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, I 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 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 instructor!). Take risks, be creative, and embrace the freedom that this project provides. Check out <http://www.pechakucha.org/> to learn more about this compelling text genre. **Note: 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.**

**Core Practices Facilitation (10 points total; 5 points for each round of facilitation)**

*Round #1 completed in trios/quads and round #2 completed in pairs on dates noted in schedule below*

Each week every student should come to class ready to discuss ideas and engage with and model teaching strategies from the day's readings. Each student should be ready to discuss at least two referenced ideas or strategies—one each from two of the day's required readings. In addition, for the "Core Practices Facilitation," small groups or pairs of students will lead two rounds of tightly-timed 20-minute lessons focused on one of the readings for the day. Each group or pair of facilitators must use a **different** "high leverage/core practice" (keeping track of the practices modeled by previous groups) which are summarized in the syllabus below. Facilitators should provide copies of a maximum 2-page handout summarizing/illustrating the high leverage/core practice strategy they have planned/implemented.

The "Core Practices Facilitation" and "10 Minutes of Wonder" (described under "Mini-Unit Project") are scaffolded teaching opportunities through which you will practice the pedagogical skills you are learning and that you might implement with your future middle/high school students. The "Core Practices Facilitation" structures are co-teaching opportunities and intended to help prepare you for your own independent teaching opportunity—the "10 Minutes of Wonder"—at the end our semester. All 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, five-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 "Core Practices Facilitation" and "10 Minutes of Wonder."

**Multi-Genre Project (MGP) (25 points)**

*Draft/revised elements of the MGP are due across semester; full MGP draft due Nov 7<sup>th</sup>; final MGP due Nov 14<sup>th</sup>*

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 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 three more types of text (a poem, a research essay, and a political action argument) that answer and/or 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 TEN different genres of writing/composition—at least four of which you will compose yourself and/or are required, noted with an asterisk (\*) below:

- 1) \*"Story of Injustice" you have authored
- 2) \*Poem you have authored
- 3) \*Research essay you have authored
- 4) \*Political action argument you have authored

- |   |   |
|---|---|
| 5) “Classic” and contemporary novels, young adult literature, short stories, or poems | 8) Website                                    |
| 6) Visual element   | 9) Research/news report                       |
| 7) Social media   | 10) Repetend (ask—I will explain...it’s cool) |
| 12) Essay   | 11) Picture book                              |
| 13) Textbook  | 18) Play or dramatic presentation             |
| 14) Journal article   | 19) Letter                                    |
| 15) Powerpoint, Prezi, or similar presentation  | 20) Photo essay                               |
| 16) Autobiography   | 21) Interview                                 |
| 17) Personal vignette   | 22) Infographic                               |
|   | 23) Tactile/physical art                      |

...And/or other genres of your making or choosing

### Mini-Unit Plan and “10 Minutes of Wonder” (25 points)

*Draft Mini-Unit due Oct 17<sup>th</sup>, 1<sup>st</sup> revision #1 due Oct 31<sup>st</sup>, 2<sup>nd</sup> revision due Nov 14<sup>th</sup>, final due on Dec 12<sup>th</sup>*

One of the grandest hopes I have for this class is that you will walk away with a much clearer sense of who you are as a teacher—and particularly as a *writing* teacher. As well, 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. This plan would be one of two that are part of this assignment for this course:

- one would be a complete, detailed lesson plan drafted in Google Slides that would include objectives, standards, instructional plan, and a daily assessment
- the second would be a skeletal or outline lesson plan

Across the two 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 your “script” (what you will say to students at each point in the lesson), 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.

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 SOLs, the NCTE standards, a minimum two “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 VIA at the end of our course—please note that your final grade for our course cannot be submitted until you have uploaded this PBA. If students do not pass this assessment, they cannot pass the initial methods course.

Your Mini-Unit must include the following elements:

- 1) Skeletal descriptions of one lesson plan (including daily assessments) that follows the complete plan;
- 2) A complete, detailed lesson plan including objectives, standards, instructional plan, assessment, classroom layout(s); include, in particular, details about what students will do during the lesson as well as plans for the teachers' role;
- 3) The complete, detailed lesson plan must be submitted in a Google slide deck and include a teacher script, anticipated student responses, and details of what the teacher and students will be doing at all times in the speakers' notes
- 4) 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;
- 5) An assessment and accompanying rubric to be used for the "Story of Injustice" assignment and the full lesson, including student feedback and self-assessment.

*Note: Please see the summary below of the "Social Justice Unit Plan" that you will develop across SEED 569 and SEED 669.*

### **"MeMo Sketchbook" (10 points)**

*Weekly crafting and check-ins in class; sharing of final Sketchbook in class on Dec 12<sup>th</sup>*

The "Sketchbook" project is intended to serve as a culminating and comprehensive endeavor that allows you to best depict who you have become as a writing teacher and the instructional practices you anticipate implementing in your future classroom. This project will call on you to draft a weekly portfolio of reflections, pictures, postcards, vignettes, illustrations, examples, models, cases, stories, anecdotes, practices, quotes, notes, handouts, and tools from our class, our readings, your clinical experience, your course assignments (e.g., "Write Ins" and "Write Outs"), your previous teaching/learning experiences, your other courses, your mentors, and your life.

Each week we will spend the last 30-40 minutes of class crafting, discussing, and sharing our Sketchbook entries. You can return to previous "sketches" of your teaching—adding notes, edits, other ideas, etc. The goal is for you to describe and illustrate a range of teaching and writing instruction and assessment ideas, activities, and their sources. Ultimately, each of these entries should address 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 might also describe how this big idea or best practice might be modified and implemented for face-to-face and virtual instructional modes.

Our "way in" to each Sketchbook crafting time will be our daily "Write Out" activity. In support of this documenting, sketching, and reflecting practice, we will ask one member of our class to document our daily activities with photographs (shared with us all), and we will spend time in a "critique" (or "crit") reviewing each other's Sketchbooks.

**Course Assessment: Assignment (Points)**

Class Attendance/Participation = 25 points  
 “Perspectives on Writing”/POW Project = 5 points  
 Discussion Facilitation = 10 points  
 Multi-Genre Composition = 25 points  
 Mini-Unit Project = 25 points  
MeMo Sketchbook = 10 points  
 Total = 100 points

**Grading Criteria and Mastery Grading**

All assignments will be evaluated holistically using a mastery grading system, the general rubric described below, and a specific rubric provided with each assignment. A student must demonstrate “mastery” of each requirement of an assignment; doing so will result in a “B” level score. Only if a student additionally exceeds the expectations for that requirement—through quality, quantity, or the creativity of her/his work—will she/he be assessed with an “A” level score. With a mastery grading system, students must *choose* to “go above and beyond” in order to earn “A” level scores.

- “A” level score = Student work is well-organized, exceptionally thorough and thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines, as well as including additional relevant components. Student supports assertions with multiple concrete examples and/or explanations. Significance and/or implications of observations are fully specified and extended to other contexts. Student work is exceptionally creative, includes additional artifacts, and/or intentionally supports peers’ efforts.
- “B” level score = Student work is well organized, thorough, thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines. Student supports assertions with concrete examples and/or explanations. Significance and/or implications of observations are fully specified.
- “C” level score = Student provides cursory responses to assignment requirements. Student followed all format and component guidelines. Development of ideas is somewhat vague, incomplete, or rudimentary. Compelling support for assertions is typically not provided.
- “F” level score = Student work is so brief that any reasonably accurate assessment is impossible.

**Graduate (EDCI 569) Grading Scale**

A = 95-100%  
 A- = 90-94%  
 B+ = 87-89%  
 B = 83-86%  
 B- = 80-82%  
 C = 70-79%  
 F = Below 70%

**VIA Performance-Based Assessment Submission Requirement**

Every student registered for any Secondary Education course with a required VIA performance-based assessment(s) (designated as such in the syllabus) is required to submit this/these assessment(s) to VIA through ‘Assessments’ in Blackboard (regardless of whether a course is an elective, a one-time course or part of an undergraduate minor). For SEED 569, these assessments include the following items:

- Mini-Unit Project
- Self-Assessment of Dispositions

A student’s grade cannot be posted unless all of items have been completed/submitted.



**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*

- For information on student support resources on campus, see <https://ctfe.gmu.edu/teaching/student-support-resources-on-campus>
- Support for submission of assignments to VIA can be found at <https://cehd.gmu.edu/aero/assessments/>

**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](mailto:titleix@gmu.edu).

**GSE/CEHD Information**

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

### 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.  
Unshaded sessions are face-to-face; shaded sessions are virtual or no class session will be held*

Details	Topic	Readings Due	Assignments Due	Activities
<b>Week #1</b> <b>Session #1</b> Aug 22 <sup>nd</sup> F2F	<ul style="list-style-type: none"> <li>● Introductions/course overview</li> <li>● Teacher identity and reflection</li> </ul>	<ul style="list-style-type: none"> <li>● None!</li> </ul>	<ul style="list-style-type: none"> <li>● Nada!</li> </ul>	<ul style="list-style-type: none"> <li>● Introductions</li> <li>● Read aloud of <i>Seedfolks</i>, Ch. 1 and Zenkov's "Story of Injustice"</li> <li>● "Student Lens" from us</li> <li>● Guideline setting</li> <li>● "Write In" and "Write Out"</li> <li>● MeMo Sketchbook introduction</li> </ul>
<b>Week #2</b> <b>Session #2</b> Aug 29 <sup>th</sup> F2F	<ul style="list-style-type: none"> <li>● Knowing ourselves—and our students—as writers and teachers of writing</li> <li>● Students' ways of knowing and providing scaffolds for student learning</li> <li>● What we teach</li> <li>● Getting acquainted with the 6 Traits</li> <li>● Metacognitive learning and the genre approach</li> <li>● Clinical experience overview</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Foreword, Preface, and Ch. 1</li> <li>● <i>TED</i>, Ch. 1-2</li> <li>● <i>Joy</i>, Introduction</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● POW project check-In #1: <u>Our</u> points of view—as adults</li> <li>● SOI brainstorm (MGP Genre #1)</li> <li>● MeMo Sketchbook</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 2</li> <li>● "Student Lens" from <i>TSE</i></li> <li>● "Write In" and "Write Out"</li> <li>● Syllabus Review: Sample POW, Mini-Unit, MGP, MeMo Sketchbook</li> <li>● Core Practices Facilitation modeling</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #3</b> Sept 5 <sup>th</sup>	None!	Nada!	Zero!	It's Labor Day—let's honor the contributions of laborers to our nation!
<b>Week #4</b> <b>Session #3</b> Sept 12 <sup>th</sup> F2F <u>1:1</u> <u>Conferences.</u> <u>Round #1</u> 3:30-5:30 <u>Class</u> 5:45-7:10	<p style="text-align: center;"><b><u>Special Required Event This Week</u></b> <b>SEED Workshop</b> <b>Weds, Sept 14<sup>th</sup>, 4:30-7:00 pm</b> <b>Room TBA</b></p> <ul style="list-style-type: none"> <li>● 1:1 pedagogies and writing conference</li> <li>● What does school mean to us and our students?</li> <li>● Writing instruction focus: Narrative</li> <li>● The writing process, writing workshop, and foundational writing instruction practices</li> <li>● Planning the whole course</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 2</li> <li>● <i>TED</i>, Ch. 3</li> <li>● <i>Joy</i>, Ch. 2</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● SOI draft (MGP Genre #1)</li> <li>● Core Practices Facilitation, Small Group #1</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 3</li> <li>● "Student Lens" from <i>TSE</i></li> <li>● "Write In" and "Write Out"</li> <li>● Meth Lab(s)</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>

Details	Topic	Readings Due	Assignments Due	Activities
<b>Week #5 Session #4 Sept 19th F2F</b>	<ul style="list-style-type: none"> <li>Quarterly Report</li> <li>The foundations of our teaching practices</li> <li>Conventional/unconventional assessments and responding to student compositions</li> <li>6 Traits: “Ideas”</li> <li>21<sup>st</sup> century texts—digital and multimodal</li> <li>Online tools for responding to students’ writing and peer writing feedback and conferences</li> </ul>	<ul style="list-style-type: none"> <li><i>TSE</i>, Ch. 3</li> <li><i>6 Traits</i>, Ch. 1-2</li> <li><i>TED</i>, Ch. 4-6</li> <li>Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>Quarterly report: Checking in with your MeMo Sketchbook</li> <li>Core Practices Facilitation, Small Group #2</li> </ul>	<ul style="list-style-type: none"> <li>Read aloud of <i>Seedfolks</i>, Ch. 4 and Zenkov’s poem</li> <li>“Student Lens” from <i>TSE</i></li> <li>“Write In” and “Write Out”</li> <li>Core Practices Facilitation</li> <li>Meth Lab(s)</li> <li>MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #6 Session #5 Sept 26th F2F</b>	<ul style="list-style-type: none"> <li>“Picturing” a writing process</li> <li>Writing instruction focus: Poetry</li> <li>“Real time” feedback and a “flipped” classroom</li> <li>6 Traits: “Organization”</li> </ul>	<ul style="list-style-type: none"> <li><i>TSE</i>, Ch. 4</li> <li><i>TED</i>, Ch. 7-9</li> <li><i>6 Traits</i>, Ch. 3-4</li> <li>Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>SOI revision (MGP Genre #1)</li> <li>Poem draft (MGP Genre #2)</li> <li>Core Practices Facilitation, Small Group #3</li> </ul>	<ul style="list-style-type: none"> <li>Read aloud of <i>Seedfolks</i>, Ch. 5</li> <li>“Student Lens” from <i>TSE</i></li> <li>“Write In” and “Write Out”</li> <li>Core Practices Facilitation</li> <li>Meth Lab(s)</li> <li>MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #7 Session #6 Oct 3rd F2F</b>	<ul style="list-style-type: none"> <li>Writing instruction focus: Poetry</li> <li>Designing writing assignments and rubrics</li> <li>Youths’ and our perspectives on writing</li> <li>Writing the word/world</li> <li>6 Traits: “Voice”</li> </ul>	<ul style="list-style-type: none"> <li><i>Joy</i>, Ch. 1</li> <li><i>Mentor</i>, Ch. 1</li> <li><i>6 Traits</i>, Ch. 5</li> <li>Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>POW project check-in #2: Our points of view—as youths</li> <li>Core Practices Facilitation, Pairs #1</li> </ul>	<ul style="list-style-type: none"> <li>Read aloud of Zenkov’s Research Essay and <i>Seedfolks</i>, Ch. 6</li> <li>“Student Lens” from ourselves as youths</li> <li>“Write In” and “Write Out”</li> <li>Core Practices Facilitation</li> <li>Meth Lab(s)</li> <li>MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #8 Session 7 Oct 11<sup>th</sup> Virtual Asynchronous  (“Mason Shift” Mon classes meet on Tues)</b>	<ul style="list-style-type: none"> <li>Picturing ourselves</li> <li>Writing instruction focus: Research essay</li> <li>Politics of language and poetry</li> </ul>	<ul style="list-style-type: none"> <li><i>Joy</i>, Ch. 3</li> <li><i>Mentor</i>, Ch. 2-3</li> <li>Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>Poem Revision (MGP Genre #2)</li> <li>Research Essay Draft (MGP Genre #3)</li> </ul>	<ul style="list-style-type: none"> <li>Peer conferences to prepare for “Mock-Term” exam</li> <li>“Write In” and “Write Out”</li> <li>“Meth Lab(s)”</li> <li>MeMo Sketchbook crafting and check-in</li> </ul>

Details	Topic	Readings Due	Assignments Due	Activities
<b>Session #9</b> <b>Session #8</b> <b>Oct 17<sup>th</sup></b> <b>F2F</b> <u>1:1</u> <u>Conferences.</u> <u>Round #2</u> 3:30-5:30 <u>Class</u> 5:45-7:10	<ul style="list-style-type: none"> <li>● 1:1 pedagogies and writing conferences</li> <li>● “Mock-Term” exam</li> <li>● Units, lesson plans, their design, and your rationale</li> <li>● Clinical experience check-in</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 5</li> <li>● <i>Joy</i>, Ch. 5</li> <li>● <i>Mentor</i>, Ch. 4-5</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● “Mock-Term” exam</li> <li>● Checking in with your MeMo Sketchbook</li> <li>● Mini-Unit draft</li> <li>● Clinical experience check-in</li> <li>● Core Practices Facilitation, Pairs #2</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 7 and Zenkov’s Political Action Argument</li> <li>● “Student Lens” from <i>TSE</i></li> <li>● “Write In” and “Write Out”</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #10</b> <b>Session #9</b> <b>Oct 24<sup>th</sup></b> <b>F2F</b>	<ul style="list-style-type: none"> <li>● Picturing teachers and school</li> <li>● Writing instruction focus: Political action argument</li> <li>● Language study—vocabulary, grammar, and style</li> <li>● Outlining a unit and introductory activities</li> <li>● 6 Traits: “Word Choice”</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 6</li> <li>● <i>TED</i>, Ch. 10-12</li> <li>● <i>6 Traits</i>: Ch. 6</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● Research Essay revision (MGP Genre #3)</li> <li>● Political Action Argument draft (MGP Genre #4)</li> <li>● Core Practices Facilitation, Pairs #3</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 8</li> <li>● “Student Lens” from <i>TSE</i></li> <li>● “Write In” and “Write Out”</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #11</b> <b>Session #10</b> <b>Oct 31<sup>st</sup></b> <b>F2F</b>	<ul style="list-style-type: none"> <li>● Picturing challenges and trauma</li> <li>● 6 Traits: “Sentence Fluency”</li> <li>● Clinical experience check-in</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 7</li> <li>● <i>6 Traits</i>: Ch. 7</li> <li>● <i>Joy</i>, Ch. 6</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● Mini-Unit revision #1</li> <li>● POW project draft: Youths’ points of view</li> <li>● Core Practices Facilitation, Pairs #4</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 9</li> <li>● “Student Lens” from <i>TSE</i></li> <li>● “Write In” and “Write Out”</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #12</b> <b>Session #11</b> <b>Nov 7<sup>th</sup></b> <b>F2F</b>	<ul style="list-style-type: none"> <li>● Picturing family and community</li> <li>● Assessing and grading student learning and work</li> <li>● Planning instruction for a range of settings, students, and stresses</li> <li>● 6 Traits: “Conventions” and “Presentation”</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 8</li> <li>● <i>6 Traits</i>, Ch. 8</li> <li>● <i>TED</i>: Ch. 13-14</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● MGP draft</li> <li>● Core Practices Facilitation, Pairs #5</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 10</li> <li>● “Student Lens” from <i>TSE</i></li> <li>● “Write In” and “Write Out”</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>

Details	Topic	Readings Due	Assignments Due	Activities
<b>Week #13</b> <b>Session #12</b> <b>Nov 14<sup>th</sup></b> <b>F2F</b> <u>1:1</u> <u>Conferences.</u> <u>Round #3</u> 3:30-5:30 pm <u>Class</u> 5:45-7:10 pm	<ul style="list-style-type: none"> <li>● 1:1 pedagogies and writing conferences</li> <li>● Picturing mentors and mentoring</li> <li>● Online tools for responding to students' writing</li> <li>● Peer feedback methods</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 9</li> <li>● <i>TED</i>, Ch. 15</li> <li>● <i>6 Traits</i>, Ch. 9</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● Quarterly report: Checking in with your MeMo Sketchbook</li> <li>● Mini-Unit revision #2</li> <li>● POW final</li> <li>● Core Practices Facilitation, Pairs #6</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 11</li> <li>● "Student Lens" from <i>TSE</i></li> <li>● "Write In" and "Write Out"</li> <li>● Core Practices Facilitation</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> </ul>
<b>Week #14</b> <b>Session #13</b> <b>Nov 21<sup>st</sup></b> <b>F2F</b> Tentative: Methods I Clinical Debrief 4:00-4:30 pm	<ul style="list-style-type: none"> <li>● Asynchronous</li> <li>● Peer conferences to discuss MeMo Sketchbook and Mini-Unit</li> <li>● Turning the corner toward the end of our good work...</li> </ul>	<ul style="list-style-type: none"> <li>● <i>Joy</i>, Ch. 7</li> <li>● <i>Mentor</i>, Ch. 6-7</li> </ul>	<ul style="list-style-type: none"> <li>● Nada!</li> </ul>	<ul style="list-style-type: none"> <li>● Peer conferences to discuss MeMo Sketchbook and Mini-Unit</li> </ul>
<b>Week #15</b> <b>Session #14</b> <b>Nov 28<sup>th</sup></b> <b>F2F</b>	<ul style="list-style-type: none"> <li>● Picturing success and failure</li> <li>● Writing instruction focus: The Multi-Genre Project</li> <li>● Reflective practice and teacher performance assessment</li> <li>● Assessing our students well</li> <li>● Communicating about and assessing students' writing</li> <li>● Mini-Unit Plan "10 Minutes of Wonder!" presentations</li> </ul>	<ul style="list-style-type: none"> <li>● <i>TSE</i>, Ch. 10</li> <li>● <i>TED</i>, Ch. 16</li> <li>● <i>6 Traits</i>: Ch. 11-12</li> <li>● Research/practice article TBA</li> </ul>	<ul style="list-style-type: none"> <li>● MGP final</li> <li>● Mini-Unit Plan "10 Minutes of Wonder!" presentations</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 12</li> <li>● "Student Lens" from <i>TSE</i></li> <li>● "Write In" and "Write Out"</li> <li>● Meth Lab(s)</li> <li>● MeMo Sketchbook crafting and check-in</li> <li>● Mini-Unit Plan "10 Minutes of Wonder!" presentations</li> </ul>
<b>Week #16</b> <b>Dec 5<sup>th</sup></b>	No Class -- University Reading Days	None!	Nothing!	Nada!
<b>Week #17</b> <b>Dec 12<sup>th</sup></b>	Course evaluations	None!	<ul style="list-style-type: none"> <li>● Mini-Unit final</li> <li>● MeMo Sketchbook Final</li> </ul>	<ul style="list-style-type: none"> <li>● Read aloud of <i>Seedfolks</i>, Ch. 13</li> <li>● Mini-Unit sharing</li> <li>● MeMo Sketchbook sharing</li> </ul>

### **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/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 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, 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.

### The Social Justice Unit Plan

#### ***A Joint Project of SEED 569, “Teaching English in the Secondary School,” and - SEED 669, “Advanced Methods of Teaching English in the Secondary School”***

A primary objective of any teacher preparation program is to aid future teachers in their development as instructional planners. And, as evidenced by the “Social Justice” Seed (primarily in SEED 569, English Methods I) and the “Inquiry and Reflection” Seed (primarily in SEED 669, English Methods II) and their application in our Methods courses, the Secondary Education (SEED) program also has an explicit focus on students' consideration of social justice issues as education professionals, the integration of these issues into their teaching, and the need for intentional and thoughtful inquiry and reflection on instructional practices. These objectives are best addressed in the SEED English track through the cross-course development of the five-lesson “Social Justice Unit Plan.”

As outlined below, **SEED English students will begin developing their “Social Justice Unit Plan” during SEED 569, “Teaching English in the Secondary School,” and complete the development of this unit during SEED 669, “Advanced Methods of Teaching English in the Secondary School.”** As a culminating project for both courses, you will use the “backwards design” process to develop a plan for teaching a four to five-week long, multi-genre, literature-based unit which actively involves students in meaningful learning; carefully individualizes to accommodate the diverse strengths and needs of students; effectively integrates reading, writing, and oral language; and provides authentic assessment.

Your mini-unit will be comprised of **FIVE lesson plans** (3 full lesson plans and 2 skeletal ones). The unit must center on a particular social justice topic or theme, include at least one literary work(s), at least one “paired text”, and it must explicitly appeal to and build on the strengths and needs of diverse student populations. Specific daily lesson plans, including all support materials, should be included for any full-length lessons from the unit; each lesson plan should also make clear connections between stated Virginia Standards of Learning (SOLs), relevant lesson objectives, and planned assessments. To evaluate how well these unit plans meet the NCTE standards for effective planning, the unit will be scored using an evaluation rubric based on those standards. **Below, we outline the specific requirements for each course.**

#### **Methods I**

In English Methods I (SEED 569), students will begin by creating a social injustice-focused “Multi-Genre Project” (MGP), which begins with their own “Stories of Injustice” and includes their Forgiveness/Unforgiveness/I Am From poetry (or another genre of poem chosen by the SEED student and approved by the instructor), a Research Essay, and a Political Action Argument compositions. Note: They will then use this “Story of Injustice” and MGP social justice topic or theme as the basis of their Social Justice Unit Plan, that is completed across the Methods I and Methods II courses.

Relying on a “backwards” or assessment-driven instructional planning process, the culminating assessment of the unit will be the “Stories of Injustice” that SEED English students’ own **future** students will write. Relying on this composition as the unit’s formal, summative assessment, students will work in Methods I to draft and revise the following:

- An overview of the entire 4-5-week,-10-12-lesson unit, outlining specific texts, standards, objectives, and daily and formative assessments (Note: Middle/high school students’ own “Stories of Injustice” are the unit’s formal summative assessment).
- Focus on identifying appropriate Virginia reading and writing Standards of Learning (SOLs—from the Virginia Department of Education, design objectives and essential questions aligned to these standards, and ensure that students are engaging in the writing processes in order to maximize success on the final summative writing assessment (i.e., the Story of Injustice).
- Develop TWO lesson plans – one will be a skeletal lesson plan that will serve as the introductory lesson to the unit’s theme and **MUST** be the first lesson in the unit; the other will be a full-length lesson plan that focuses on writing strategies and is positioned towards the latter half of the 5-week, 10-12-lesson unit in order to support students with the development of their final summative assessment (i.e., the Story of Injustice).

Although the objective across both Methods courses is to design an integrated reading and writing unit plan focused on a social injustice theme/concept, **the primary focus in Methods I will be on effective writing instruction and on students beginning to develop their writing instructor identities and their writing instruction models.** Lesson plans developed in Methods I will receive at least three rounds of feedback from the instructor and students' peers in the course.

### Methods II

In Methods II, students will build on and extend this 4-5 week, 10-12 lesson unit plan by primarily focusing on reading instruction strategies, integrated literary analysis of texts, instructional scaffolding, and differentiation of instruction. During Methods I, students will **identify** a number of texts that address the injustice topic or theme that is the focus of their "Story of Injustice" and unit plan. During Methods II, students might choose to use any of these texts as the basis of reading-focused instruction that will be included in three additional lesson plans – one lesson will be skeletal while the other two are required to be full lesson plans.

#### Mini-Unit Plan (5 Lessons)

(4-5 week, 10-12 lesson unit; only 5 lessons will be designed across Methods I and II)

SEED 569	SEED 669
Lesson #1 (Skeletal) Lesson #5 (Full)	Lesson #2 (Skeletal) Lesson #3 (Full) Lesson #4 (Full)

In Methods II, eligible, complete unit plans may be revised and/or edited and resubmitted until the final deadline. Each complete unit plan handed in will receive feedback from the professor and peers through at least three rounds of review. Feedback will require students to revise, edit, and resubmit for another round of review prior to final submission at the end of the semester. **Incomplete unit plans handed in on the initial due date or late will not be eligible for revision and resubmission.** Eligible unit plans may be revised and resubmitted as many times as you wish until the final deadline. At that point of "final deadline," letter grades will be assigned and no more resubmissions will be considered.