SOCIAL
JUSTICE

RESEARCH-BASED
PRACTICE

CORE
VALUES

INNOVATION

ETHICAL
LEADERSHIP

COLLABORATION

Promoting Learning & Development Across the Lifespan

George Mason University
College of Education & Human Development/Graduate School of Education
Secondary Education Program
SEED 502 (Section A02), "Young Adult Literature in Multicultural Settings" (3 credits)

Key Information
Instructor: Kristien Zenkov, PhD, Professor
Office/Hours: Thompson Hall 1808/Face-to-face or Zoom, M-Th, 4:00-4:30 (through June 21st)
Also via Zoom: https://docs.google.com/spreadsheets/d/1ycxTxYoV7Hm-FynD-ecq5tjLyMMHb4jdEqU_XbigbTU/edit?usp=sharing
Phone: 703.993.5413 (O); 216.470.2384 (M)/Email: kzenkov@gmu.edu
Zoom Room: https://gmu.zoom.us/my/kzenkov

Class Meetings
May 22nd-June 23rd, 4:30-7:10 pm, Mon/Wed, face-to-face (Peterson 1111/Fairfax Campus); Fri, virtual asynch
Our class will meet for eight face-to-face sessions on Mondays and Wednesdays, five reading groups scheduled on your own time (two F2F, two virtual synch, one virtual asynch), weekly paired "Way Forward" discussion/planning sessions scheduled on your own time, and five asynchronous "Fridays" (AKA Thursdays/Fridays/Saturdays—your choice). Students may request a virtual (via Zoom) or face-to-face conference at any time. I am happy to clarify and lend assistance on assignments, but please contact me within a reasonable timeframe. I look forward to collaborating with each of you as you work toward your goals.

Prerequisites/Corequisites
None

Course Description
SEED 502, "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 culturally diverse public schools; and requires the reading/review of young adult literature in a variety of genres.

Course Delivery
The course will be delivered through a variety of face-to-face and virtual instructional approaches. During class meetings there will be large group, small group, pair, and individual activities. Zoom, GMU's Blackboard course framework, and Google Slides (plus Google Classroom, for sharing of resources) will be used 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. You must also have a Gmail account to allow you to access the course Google Classroom site, where all resources will be shared. Please inform me of any accessibility problems the first day of class. In general, we will engage in four activities during our time together:
1. Whole group: Mini-lectures, activities, and discussions related to English instruction methods led by the instructor, course participants, and special guests, and supported by course texts/readings

2. Small group: Meetings in which students concentrate on selected activities and readings, providing feedback and support for each other's lesson plans and projects
3. Pairs: Meetings in which students concentrate further on selected readings and lesson planning
4. Advising/Advice/Geek Out/Freak Out (AAGOFO) Conferences: We will meet for optional advising (about your courses and program), advice (about all things teaching and life), geeking out (you just have to talk about that book), and freaking out (about a book, about your professional plans, you name it) meetings before each class

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. As noted above, we will meet in class face-to-face on Mondays and Wednesdays. We will also meet in your "Reading Groups," your "Way Forward" pairs, and on asynchronous reading days at later points each week. While we will use Zoom for any virtual meetings, you will meet in your small groups and with your partner via electronic means that you believe would be effective for your future/current students' virtual discussions of literature.

Note: All SEED classes have designated delivery modes and specific modes for each class session (e.g., face-to-face, virtual synchronous, virtual asynchronous). The majority of SEED classes are held in a face-to-face mode. Students are expected to attend every class session in the mode 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."

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 (e.g., 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)

Course Overview

Not applicable

Professional Standards

Not applicable

Course Readings

Lo, Malinda. (2021). *Last Night at the Telegraph Club.*
Reynolds, Jason. (2015). *Long Way Down.*
Sepetys, Ruta. (2022). *I Must Betray You.*
Thomas, Angie. (2017). *The Hate U Give*.
Takei, George. (2019) *They Called Us Enemy*.
Note: Additional required readings will be assigned during the course of our class and provided electronically.

In addition, each student will read one example of five of the types of young adult literature listed below; we will identify which specific books you will read based on a class survey and these will be read using reading group, literature circle, and other small group structures. Reading groups will be formed around each type for the purposes of discussion and other work. These books will NOT be shelved with the course texts, but you can find them in any bookstore or on Amazon or other bookselling Websites. Note: The list below is neither exhaustive nor complete.

"Classics"/Canonical
Anderson, Laurie Halse. (1999). *Speak.*
Bloom, Judy. (1970). *Are You There, God? It's Me, Margaret.*
Cisneros, S. (1983). *The House on Mango Street.*
Hinton, S.E. (1967). *The Outsiders.*
L'Engle, M. (1962). *A Wrinkle in Time.*
Lowry, Lois. (1993). *The Giver.*
Paulsen, Gary. (1987). *The Hatchet.*
Pullman, Phillip. (1995). *His Dark Materials: The Golden Compass* (Book 1).
Taylor, Mildred. (1976). *Roll of Thunder, Hear My Cry.*
Wiesel, E. (1956). *Night.*

Relationships, Gender, & Sexuality
Albertalli, Becky. (2015). *Simon vs. The Homo Sapiens Agenda*.
Callender, Cacen. (2020). *Felix Ever After*.
Menon, Sandhya. (2017). *When Dimple Met Rishi.*
Nelson, Jandy. (2011). *The Sky is Everywhere.*
Rivera, Gabby. (2021). *Juliet Takes a Breath*.
Rowell, Rainbow. (2012). *Eleanor & Park*.
Sáenz, Benjamin Alire. (2014). *Aristotle and Dante Discover the Secrets of the Universe.*
Silvera, Adam. (2017). *They Both Die at the End.*
Tahir, Saba. (2022). *All My Rage.*
Vasquez Gilliland, Raquel. (2021). *How Moon Fuentez Fell in Love with the Universe.*
Wang, Jen. (2018). *The Prince and the Dressmaker*.

Family & Mental Health
Alkaf, Hanna (2019). *The Weight of Our Sky*.
Braden, Ann. (2021). *The Benefits of Being an Octopus.*
Caletti, Deb (2018). *A Heart in a Body in the World*.
Fox, Helena. (2020). *How it Feels to Float*.
Khorram, Adib. (2018). *Darius the Great is Not Okay*.
Mahoney, Rebecca. (2021). *The Valley and the Flood*.
McBride, Amber. (2021). *Me (Moth).*
Sánchez, Erika L. (2017). *I Am Not Your Perfect Mexican Daughter.*
Small, David. (2010). *Stitches: A Memoir*.
Zentner, Jeff. (2016). *The Serpent King.*

Stories of Resilience
Acevedo, Elizabeth. (2019). *With the Fire on High*.
Becker, Harmony (2021). *Himawari House*.
Boulley, Angeline (2021). *Firekeeper's Daughter*.
Jaramillo, Ann (2008). *La Linea*.
Nayeri, Daniel. (2021). *Everything Sad Is Untrue.*
Palacio, R.J. (2012). *Wonder.*
Reynolds, Jason (2016). *The Boy in the Black Suit.*
Reynolds, Jason and Griffin, Jason. (2022). *Ain't Burned All the Bright.*
Warga, Jasmine (2019). *Other Words for Home*.
Woodson, Jacqueline. (2014). *Brown Girl Dreaming.*
Zoboi, Ibi. (2017). *American Street*.

Historical/Memoir/Nonfiction

Ahmed, Samira. (2021). *Internment.*
Beah, Ishmael. (2008). *A Long Way Gone: Memoirs of a Boy Soldier.*
Dumas, Firoozeh. (2004). *Funny in Farsi: A Memoir of Growing Up Iranian in America.*
Gharib, Malaka. (2019). *I Was Their American Dream.*
Hesse, Karen. (1999). *Out of the Dust.*
Lerner, Sarah. (2019). *Parkland Speaks: Survivors from Marjory Stoneman Douglas Share Their Stories.*
Lewis, John. (2015). *March.*
Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood.*
Slater, Dashka. (2017). *The 57 Bus.*
Spiegelman, Art. (1986). *Maus: A Survivor's Tale: My Father Bleeds History.* (Volume 1)
Walker, David. (2021). *The Black Panther Party: A Graphic Novel History.*
Yoo, Paula. (2021). *From a Whisper to a Rallying Cry: The Killing of Vincent Chin and the Trial that Galvanized the Asian American Movement.*

Popular/Recent Award Winners

Adeyemi, Tomi. (2018). *Children of Blood and Bone.*
Alexander, Kwame. (2022). *The Door of No Return.*
Blum, Isaac. (2022). *The Life and Crimes of Hoodie Rosen.*
Browne, Mahogany. (2021). *Chlorine Sky.*
Ferguson, Jen. (2022). *The Summer of Bitter and Sweet.*
Giles, Lamar. (2022). *The Getaway.*
Henry, Katie. (2022). *Gideon Green in Black and White.*
Oh, Axie. (2022). *The Girl Who Fell Beneath the Sea.*
Onome, Louisa. (2021). *Like Home.*
Rogers, Andrea and Edwards, Jeff. (2022). *Man Made Monsters.*
Thomas, Aiden. (2022). *The Sunbearer Trials.*
Zaunder, Michelle. (2023). *Crying in H Mart: A Memoir.*

Materials and Recommendations

Students will need access to art, craft, and drawing materials, and a digital camera (or a smartphone). You are also recommended to obtain a student membership in either the National Council of Teachers of English and/or the International Literacy Association and to subscribe to one of the following journals:
English Journal
Voices from the Middle
Journal of Adolescent and Adult Literacy
English Education

Course Expectations and Projects

Across this course we will complete a number of projects. All written work must be typed, double-spaced, in 11-12 point font, with 1-inch margins, and must be submitted electronically as Google documents. ***Save all electronic files with your last name, the assignment title, the version name, and the date you are submitting (ex: Smith Professional Development Proposal Draft 5-25-23.docx).*** 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 my 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. ***Please note that we will use Google Classroom to share resources and for you to submit drafts and revisions of course projects; final assignments need to be uploaded to Blackboard and all grades will be posted there.***

Attendance and Participation in Class and Small Group Sessions (50 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. **Attendance in this class is *critical*.** Our class times 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. Students are expected to be on time and well prepared to participate in class as active, thoughtful discussants.

My goal is to develop a comfortable classroom community where risk-taking is encouraged; we can only grow through such open-heartedness. You are expected to complete assignments for each class day and contribute as both a listener and speaker in large, small group, pair, and individual activities and discussions. One of the most important commitments I make is to engage with students individually so that I can best understand your needs and goals and best support your growth. In line with the above expectations, absences and tardies will impact your grade. Two tardies or early departures are equal to one absence, and missing 30% or more of class sessions will result in automatic failure of the course. *If you must be late to or miss a class, you must contact the instructor ahead of time.* Please note that this policy makes no distinction between "excused" or "unexcused" absences or tardies. In an effort to scaffold your work and learning in our course, I have identified assessment details (including points) for each element of this assignment.

We will explore young adult literature in five ways this term: a) through reading five common texts; b) through participating in focused choice readings with small reading groups; c) through paired reading of "Way Forward" books related to a theme and co-planning of a lesson plan that incorporates both "Way Forward" books; d) through 1:1 and small group "Home Team" conferences; e) through engaging with current teachers around their best practices for engaging young people with literature.

Whole Class Book Study and "Home Teams" (5 points per week or a total of 25 points)
We will engage in discussions and activities around the five common texts through a range of methods, including literature circle structures. Our goal is that during each round of these book studies, each person will play a different role in the small groups we form in class. Details of Home Team groups will be shared in class and we will illustrate concepts and strategies found in our class readings via these groups.

Reading Groups (5 points per group or a total of 25 points)
Students will engage with peers in focused study around young adult books from the categories listed above. There are three main elements of these groups' interactions:
- Prior to beginning class, students will (a) review the lists and (b) select your top three book choices from each category. Based on these selections I will assign you to small groups—five across the five weeks of our class. Each week you will meet with a new group to read the selected title from a particular category.
- Each week your group will be given time during class to meet and design a plan for:
  - reading and discussing your book, in a way that you might call on your future/current students to employ
    - Week #1: Face-to-face meeting/discussion mode #1
    - Week #2: Face-to-face meeting/discussion mode #2
    - Week #3: Virtual synchronous meeting/discussion mode #1
    - Week #4: Virtual synchronous meeting/discussion mode #2
    - Week #5: Virtual asynchronous meeting/discussion mode
  - presenting the text to your peers via a product that showcases the book you read and the possibilities for its use in the classroom.
- Each week your group will also present your discussion method and your product (in a format described in the separate Reading Group project handout), modeling and highlighting the *alternatives* to literature circle discussions through which you engaged. This product must include a reference to a research-based article related to your group's discussion method or use of your book with students.

Perspectives on Reading (POR) Project (10 points)

This assignment will ask you to think about, explore, and document your own and one student's relationships to and experiences with reading. You will have to identify and connect with a young person of approximately the same age and demographics as the students you are teaching or you hope to teach. Your primary selection criteria is the relevance of your "informant": is this individual someone who you think could give you insight into why we read and how you might better teach young people to engage with reading?

You will answer seven questions--each with writings, illustrative images, and representative texts:

1) <u>How</u> did you and this young adult learn to read and <u>who</u> and <u>what</u> influenced your relationship to reading, in and out of school?
2) What do you and this young adult believe are the <u>purposes</u> of reading, in and out school?
3) What <u>supports</u> your own and this young adult's ability to read and your own and this young person's interest in reading, in and out of school?
4) What <u>impedes</u> your own and this young person's ability to read and your own and this young adult's interest in reading, in and out of school?
5) What are the similarities and differences between this young person's experiences with reading and your own experiences?
6) What are some <u>conclusions</u> about this young person's experiences with reading that have given you insight into your own development as a reader and your approach to teaching reading?
7) How do these similarities, differences, and conclusions compare with specific research-based insights from materials we've read in our class?

I will ask you to reflect on these questions and connect them to topics discussed in class on an ongoing basis during our course. Take risks, be creative, and embrace the freedom that this project provides.

The Way Forward Book Talk Project and Lesson Plan (40 points)

I believe that young people are uniquely qualified to consider the challenges we face in the world and identify solutions, and literature and art have always offered opportunities for reflection on such issues and the guidance to overcome them. And some of the books that have given us the greatest insight into these challenges and solutions are those that have been challenged, banned, or censored. As teachers, it is our responsibility to give young people these tools of reflection and action, and we will ask you to consider literature--including those challenged, banned, and censored texts--that you believe addresses this need in The Way Forward Book Talk Project and Lesson Plan.

For this project and plan you will choose a topic that you believe absolutely must be taught, that you have a personal, moral, professional obligation to teach. Based on these topics we will form pairs, who will then collaborate to identify two books that address this theme and that they think every young person should read. They will then develop one complete lesson plan that would be a part of a unit they could envision teaching in their classrooms in the future.

In an effort to scaffold your work and learning in our course, I have identified deadlines and assessment details (including points) for each element of this project. For our second day in class, please respond to the following queries (due on Weds, May 23rd: 5 points):

1) What is the history, the present and the future of our world?
2) What books give us the best and most accurate view of our past? Including banned, challenged, and censored texts?
3) What books give us the most accurate and hopeful view of our present and future? Including banned, challenged, and censored texts?
4) What books offer guiding principles for how young people and you will live your lives and learn and teach? Including banned, challenged, and censored texts?
5) What is the type of community you hope to create in your classroom--and what book best illustrates this dynamic?
6) Finally, what should be the evidence of your students' learning and their and your consideration of these questions and identification of these answers?

Informed by your responses to these questions you and your partner will identify a "big idea": one of the richest and most effective ways to teach--anything, but especially literature--is by identifying a concept (a big idea, a theme) that matters to students and the world and that raises a question that human beings and our societies have been trying to answer for a long time. Based on this concept, you and your partner will choose two books (book choices due on Weds, May 31st/5 points):

1) A contemporary young adult book: This book must be one that answers at least one—ideally all—of the questions above. This book cannot be one that we have considered as a class or in our small groups or pairs, and it must be one that you would be willing to share with your future/current students. It cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.).
2) A "classic"/canonical book: This book must also be one that answers at least one--ideally all--of the questions above. This book cannot be one that we have considered as a class or in our small groups or pairs, and it must be one that you would be willing to share with your future/current students. This book should be canonical or "classic" in nature, perhaps something commonly taught in middle or high schools. It cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.)

Note: At least one of these texts must be one that has been challenged, banned, or censored--and you must describe the contexts and rationale where this challenging, banning, or censoring occurred.

With these two books, you will complete two elements of this assignment, submitting the concept, books, question, and draft lesson plans on Google Classroom under Major Assignments:

A Book Talk (proposal due on Weds, June 7th and final due on Wed, June 21st: 10 points)
You must create an authentic product—one that matters beyond you, outside of your classroom—to represent how these books address the concept you've identified, answer at least one of the questions above, and how they "talk" to each other about this concept and this answer. The product of this assignment is intended to be creative in nature and can take a variety of forms. We will discuss possibilities and examples in class. We will check-in regularly as we choose books and craft our projects, and we will hope to share these during our last class session. Take risks, be creative, and embrace the freedom that this project provides.

Lesson Planning (draft due on Mon, June 5th; revision on Mon, June 12th; final on Weds, June 21st: 15 points)
Finally, each pair of students will use the "backwards design" process to develop one lesson plan--a basis for a unit that actively involves young adults in considering your chosen concept, answers at least one of those questions, and requires reading these two examples of literature and engaging in meaningful learning. These lesson plans must carefully individualize learning to accommodate the diverse strengths and needs of students and provide youths with opportunities to engage in authentic assessment activities. While you will plan just one lesson, your project must include a narrative overview of a unit in which this lesson might be included, the unit's overall goals and objectives (including one intentionally chosen NCTE standard and one Virginia Standard of Learning--a maximum of two standards), the basic timeframe over which the complete unit might be taught, general pedagogical procedures, a description of the intended learners, planned assessment techniques, and a unit calendar. The lesson plan should make clear connections between stated objectives and planned assessments.

Assignment	Due Date	Points
Attendance and Participation (50 points)		
Whole Class Book Study and "Home Teams"	Ongoing	25
Reading Groups	Ongoing	25
Perspectives on Reading (POR) Project (10 points)		
Draft responses (in class)	Ongoing	-
Final project	June 21st	10
The Way Forward Book Talk Project & Lesson Plan (40 points)		
Question responses	May 24th	5
Concept and books	May 31st	5
Draft lesson plan	June 5th	-
Book talk proposal/final	June 7th/June 21st	10
Lesson plan revision	June 12th	-
Book talk share (5 points) and final lesson plan (15 points)	June 21st	20

Grading Scale

A = 95-100%
A- = 90-94%
B+ = 87-89%

B = 83-86%
B- = 80-82%
C = 70-79%

F = Below 70

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. 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 manner. Student followed all format and component guidelines, as well as including additional relevant components. Student supports assertions with concrete examples or explanations. Significance/implications of observations are fully specified and extended to other contexts. Student work is exceptionally creative, includes additional artifacts, and 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.

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.

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/]

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 five 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
Foundations of Secondary Education	**Advocacy and Agency** 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.	**Teacher Candidate Digital Portfolio** 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.
Methods I	**Social Justice** 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.	**Lesson Plan** 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.
Human Development and Learning	**Relationships with and Respect for Youth** 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	**Case Study/Student Application Project** 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

	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.	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.
Methods II	**Inquiry and Reflection** 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.	**Unit Plan/Lesson Implementation** 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.
Content Literacy	**Collaboration and Partnership** 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.	**Disciplinary Literacy Inquiry Project** 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.
Internship and Internship Seminar	**All SEED Seeds: Applications to Teaching** 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.	
Teacher Research (for Master's students only)	**All SEED Seeds: Applications to Teaching and Teaching Inquiries** 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)	

Details	Topic	Readings Due	Assignments Due	Activities
Week #1, Session #1 Mon, May 22nd (AAGOFO Conferences, 4:00-4:30)	How/Why of YA Lit Reading "relationships" are rooted in relationships with people	• None	• None	• *They Called Us Enemy:* Day 1 • POR project overview • Course overview and key assignment check-in • Reading Group #1 check-in: Plan for F2F meeting mode #1 • Home Team meetings
Week #1, Session #2 Weds, May 24th (AAGOFO Conferences, 4:00-4:30)	How/Why of YA Lit What are our reading "relationships"?	• *They Called Us Enemy* • "Reframing Mirrors, Windows, and Doors" • "What...Whole Class Novel"	• POR project: Your draft answers (due by May 24th) • Way Forward project: Question responses	• POR project check-in • Way Forward project check-in • Reading Group #1 check-in: Confirm F2F meeting mode #1 • Home Team meetings
Week #1, Session #3 "Friday" (Thurs/Fri/Sat) *Reading Group & Asynchronous Meeting Days*	How/Why of YA Lit Why do we read and need YA lit? How do we help students to develop their own reading "relationships"?	• *They Called Us Enemy* • Reading Group #1 book	• None!	*Asynch: Read!* *Reading Group #1* • Meet F2F (in mode #1) and test discussion strategy • Plan sharing project *Way Forward Project Pairs* • Meet to plan concept selection
Week #2, Session #4 Mon, May 29th *No Class: Memorial Day*	Remembering and reading	• None	• None	• Remembering and reading
Week #2, Session #5 Weds, May 31st (AAGOFO Conferences, 4:00-4:30)	Critical Conversations, Politics, & YA How does YA lit help us to have hard conversations?	• *The Hate U Give* • "The Power of Protocols for Equity" • "Why We Need Diverse Characters"	• Way Forward project concept and books • POR project check-in • Reading Group #1 Presentations	• The Way Forward project check-in • Reading Group #1 presentations • Reading Group #2 check-in: Plan for F2F meeting mode #2 • Rockstar Teacher Guests! • Home Team meetings
Week #2, Session #6 "Friday" (Thurs/Fri/Sat) *Reading Group & Asynchronous Meeting Days*	Critical Conversations, Politics, & YA How do we teach YA lit to engage with challenging issues and have hard conversations?	• *The Hate U Give* • Reading Group #2 book	• None!	*Asynch: Read!* *Reading Group #2* • Meet F2F (in mode #2) and test discussion strategy • Plan sharing project *Way Forward Project Pairs* • Lesson planning preparation

Details	Topic	Readings Due	Assignments Due	Activities
Week #3, Session #7 Mon, June 5th (AAGOFO Conferences, 4:00-4:30)	Engagement & YA Lit How can we use YA lit to help students engage in our classes and school?	• *Long Way Down* • "Igniting a Passion for Reading" • "Your Words Matter"	• Way Forward lesson plan draft • POR project check-in	• Reading Group #3 check-in: Plan for virtual synch meeting mode #1 • Way Forward project sharing • Home Team meetings
Week #3, Session #8 Weds, June 7th (AAGOFO Conferences, 4:00-4:30)	Engagement & YA Lit How can we use YA lit to help students engage in our classes and school?	• *Long Way Down* • "Reality Pedagogy" • "Conscious Students" • "Assessing Discussions"	• Way Forward project book talk proposal • POR project check-in • Reading Group #2 Presentations	• The Way Forward project check-in • Reading Group #2 presentations • Reading Group #3 check-in: Confirm virtual synch meeting mode #1 • Rockstar Teacher Guests! • Home Team meetings
Week #3, Session #9 "Friday" (Thurs/Fri/Sat) *Reading Group & Asynchronous Meeting Days*	Engagement & YA Lit Why do we want young people to engage beyond school? With what, whom, what issues, activities, ends?	• *Long Way Down* • Reading Group #3 book	• None	*Asynch: Read!* *Reading Group #3* • Meet virtual synch (mode #1) and test discussion strategy • Plan sharing project *Way Forward Pairs* • Book talk and lesson planning preparation
Week #4, Session #10 Mon, Jun 12th (AAGOFO Conferences, 4:00-4:30)	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of ourselves?	• *The Last Night at the Telegraph Room* • "If Fiction Changes the World" • "Debbie Reese...Banned Books"	• Way Forward lesson plan revision • POR project check-in	• Reading Group #4 check-in: Plan for virtual synch meeting mode #2 • Way Forward project sharing • Home Team meetings
Week #4, Session #11 Weds, Jun 14th (AAGOFO Conferences, 4:00-4:30)	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of others?	• *The Last Night at the Telegraph Room* • "Carpe Librum: Seize the (YA) Book" • "Why Our Future"	• POR project check-in • Reading Group #3 Presentations	• The Way Forward project check-in • Reading Group #3 presentations • Reading Group #4 check-in: Confirm plan for virtual synch meeting mode #2 • Rockstar Teacher Guests! • Home Team meetings
Week #4, Session #12 "Friday" (Thurs/Fri/Sat) *Reading Group & Asynchronous Meeting Days*	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of everything?	• *The Last Night at the Telegraph Room* • Reading Group #4 book	• None	*Asynch: Read!* *Reading Group #4* • Meet virtual synch (mode #2) and test discussion strategy • Plan sharing project *Way Forward Pairs* • Book talk and lesson planning preparation

Details	Topic	Readings Due	Assignments Due	Activities
Week #5, Session #13 Mon, June 19th *No Class: Juneteenth*	Remembering and reading	• None	• None	• Remembering and reading
Week #5, Session #14 Weds, Jun 21st (AAGOFO Conferences, 4:00-4:30)	<u>Social Responsibility</u> & <u>YA Lit</u> What is the evidence that reading/literature matter—in school? What should be the evidence that reading/literature matter—beyond school?	• *I Must Betray You* • "Teaching Empathy and Promoting Global Citizenship…" • "Under Discussion: Teaching Speaking and Listening"	• The Way Forward book talk and lesson plan sharing • POR project final • Reading Groups #4 presentations	• Way Forward project sharing • Reading Group #5 check-in: Plan for virtual asynch meeting mode #1 • Reading Group #4 presentations • Review all books read this semester: Which are most likely to be banned/challenged?
Week #5, Session #15 "Friday" (Thurs/Fri/Sat) *Reading Group & Asynchronous Meeting Days*	• None!	• *I Must Betray You*	*All final assignments due by Sunday, June 25th*	• Zilch!