



ED 262D | Spring 2025 Elective CURRICULUM & INSTRUCTION IN ENGLISH

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We meet from 3:15-6:00 pm every Tuesday from April 1 to June 3, in CERAS 300.



Art by [Bart Cooper](#)

Course Overview

This course will focus on bringing critical and engaged pedagogy into the classroom. Too often, English is seen as a series of skills students must learn, as opposed to an opportunity for students to build together, be critical and creative, and work toward transformative thinking. We will look at the ELA domains of reading, discussion, and writing, and more through the lens of critical pedagogy. In each session, we will be hands-on and explore, engage with, and unpack strategies and structures to help develop our educator toolbox so that we can confidently design lessons that increase literacy and community.

Course Expectations

We will meet as a class from **3:15-6:00 pm every Tuesday from April 1 to June 3, in CERAS 300**. This course is designed for us to learn in community. To that end, please come to class having completed the prework for that session and be prepared to participate in activities and discussions. To stay rooted in our collective learning, class attendance and engagement with the prework is crucial. Please lean into your IST skills with regard to time management, communication, and integrity. In the case of absence (for illness or a family emergency or a job interview), contact me at least 24 hours before class, and we can strategize ways to make up for missed work and class time.

Collective Learning:

Learning is a social activity.

Learning, growing, interrogating, and meaning-making are key elements of how we build community together. Thus, **attendance, preparedness, presence, and participation** are critical to our community-based knowledge. This course is driven by rigorous discussion, community engagement, critical questions, and various presentations of knowledge. We will have a combination of whole class and small group discussions where we will engage in a healthy and robust interrogation (*affirmative, disruptive, and action-based contributions*) of ideas relevant to ELA. We will also partake in several ELA activities together to increase our understanding and application of different classroom strategies.

Breakdown of Coursework:

<u>Clapback Groups</u>

The chief object of education is not to learn things but to unlearn things. –Gilbert Chesterton

Clapback (Collective Loving And Powerful pedagogical groups)

Too often we work in isolation, without a community to help digest, challenge, and understand information. The term “clapback” is known colloquially as a quick response to criticism or unfair treatment. In this class, the Clapback Groups should be exactly that, a group of students who will have authentic conversations that seek to challenge, respond to, and address concepts, theories, practices, and ideas brought up in the course material. Clapback groups are encouraged to participate in collective reading where folks can split the readings, share reading notes, unpack the readings/materials, and prepare for [two class facilitations](#). Together, we will work to exist authentically, grow intellectually, apply our learnings to our practice, and clapback against the systemic imbalance that continues to debilitate the educational institution.

Each Clapback Group should meet synchronously or asynchronously to work on assigned facilitation and establish a set of norms to ground the content and serve the community. As a group, the meeting could be a Walk and Talk, a Dine and Discuss, or Zoom and Bloom. On most occasions will also have at least 15-20 minutes of class time for clapback meetings. Here are some community norm examples:

- Be aware of your positionality
- Create space for every voice
- Be open to new ideas and perspectives
- Create goals and have accountability partners
- Give space for individual and collective processing
- Stay present
- Do the work
- Normalize different viewpoints

Clapback Teach-in Guide

During assigned class sessions, a Clapback Group will work together to create a mini-lesson that pertains to the session's assigned readings/materials and overarching topics. Please include the following:

- Presentations should be between 20-30 minutes
- Include an essential question or hook
- Build in critical discussion of the material
- Engage the class in one activity/discussion

Key Elements:

- Element 1**→ A thoughtful and coherent mini-lesson that addresses the readings/materials for the overarching topics. You should include ways that the information can be applied to teaching.
- Element 2**→ Multimedia presentation. The presentation should include audio/visual materials that connect reading/material analysis to the focus of the session.
- Element 3**→ Facilitate a discussion/activity about the readings/materials with the class. Clapback Groups are required to facilitate a conversation that engages their peers in critical analysis of the session's readings/materials and topics.

Readings & Things

We will interact with academic texts, poetry, art, video, audio, and music. The combination of materials will be the terrain of how we know and understand curriculum and instruction, and engage with multimodal learning that can be applied in the classroom.

Reading, viewing, and listening for comprehension allows you to pull meaning, make connections to the themes of the course, and draw personal meaning. ***I would love it if we all came to class with:***

1. A new understanding
2. A quote from the text that resonated or needs unpacking
3. A question that will help us wrestle with the meaning of the materials and/or the implications

1. Zine or Observation (Assignment 1)

Option 1 (Zine)→ Work solo or work in pairs with someone in the same content area to observe an English class for inspiration (you can use [this observation guide](#)), then (individually) create a zine that

represents the valued classroom and pedagogical approaches you'd like to embody. Think about this as something you could share with parents on back-to-school night or with students during the first week of school. What is the ethos and culture of your classroom, and what are the benefits of your cross-curricula knowledge? How might you envision your ELA classroom, and how will you support students engaging in each domain? How might you incorporate learnings from our course material around literacy, reading, discussion, and writing throughout your zine?

Incorporate elements learned in this course throughout.

You can use a template (e.g., [example 1](#); [example 2](#)) or create your own. Here is an example:

- [Zine Burn Book](#)
- **Optional reading:** [Why zines?](#)

Option 2 (Observation Reflection) → Cross-Content Observation (you can use [this observation guide](#)).

One of the common practices of in-service teachers is to observe their teaching colleagues. Sometimes, these observations occur within one's content area, but there is also great value in observing colleagues from other content areas. The purpose of the Cross-Content Observation is to provide opportunities for you to:

- Observe the teaching and cultural context of a classroom in a different content area, and use your developing instructional lens to compare and contrast teaching in a different subject from your own.
- Identify the cultural context of the students and how the teacher integrates and celebrates intersectional identities to address the needs of all students.
- Enrich your curricular and pedagogical repertoire through observation.

2. [Final Assignment Options](#) (Assignment 2)

Choose one of the three listed options and complete your assignment by June 9th. *If you have another idea for an option that is not listed, please let me know!* 😊

Grading Vibes

Oftentimes, traditional systems of grading are rooted in a history of oppressive practices that often reproduce antiblackness, tracking, and hierarchies based on socially constructed categories such as race, class, and ability. These systems tend to reinforce existing power dynamics and limit opportunities for historically excluded communities. For this course, we will use the Humanizing A grading structure. That is, upon completion of the requirements for the course (ELA Zine/Observation, Final Assignment, Clapback Groups), you will earn an A for the course. If you are unable to complete course requirements, you will have the choice to receive an incomplete or a lowered grade. The “intention in using this grading structure is to detach notions of intellectual rigor from letter grades and instead to allow you to be accountable for your learning in more humanizing ways” (Canlas, Cann, Fuentes, Jones-Walker, Koirala-Azad, Tróchez, 2022¹).

Students with Documented Disabilities

Students who may need academic accommodation based on the impact of a disability must initiate the request with the [Office of Accessible Education \(OAE\)](#). Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations.

¹ From “Invoking bell hooks: Revolutionary praxis for the moment and beyond” summer course

Stanford Honor Code

1. The Honor Code is an undertaking of the students, individually and collectively:
 - a. that they will not give or receive aid in examinations; that they will not give or receive unpermitted aid in class work, in the preparation of reports, or in any other work that is to be used by the instructor as the basis of grading;
 - b. that they will do their share and take an active part in seeing to it that others as well as themselves uphold the spirit and letter of the Honor Code.
2. The faculty on its part manifests its confidence in the honor of its students by refraining from proctoring examinations and from taking unusual and unreasonable precautions to prevent the forms of dishonesty mentioned above. The faculty will also avoid, as far as practicable, academic procedures that create temptations to violate the Honor Code.
3. While the faculty alone has the right and obligation to set academic requirements, the students and faculty will work together to establish optimal conditions for honorable academic work.

Violations of the Honor Code

Examples of conduct that have been regarded as being in violation of the Honor Code include:

- Copying from another's examination paper or allowing another to copy from one's own paper
- Unpermitted collaboration
- Plagiarism
- Revising and resubmitting a quiz or exam for regrading, without the instructor's knowledge and consent
- Giving or receiving unpermitted aid on a take-home examination
- Representing as one's own work the work of another
- Giving or receiving aid on an academic assignment under circumstances in which a reasonable person should have known that such aid was not permitted

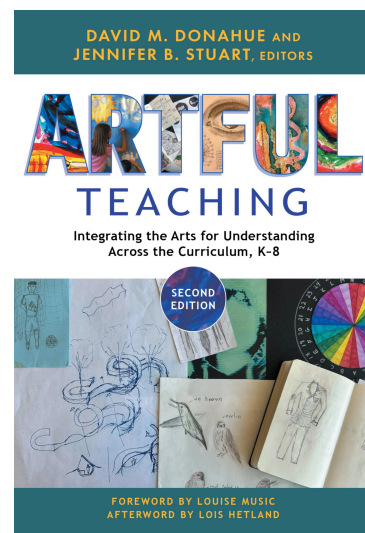
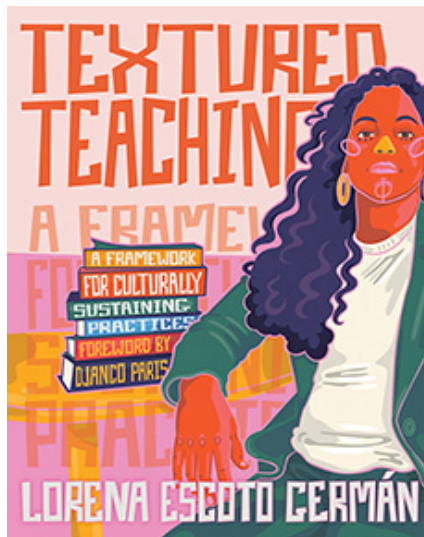
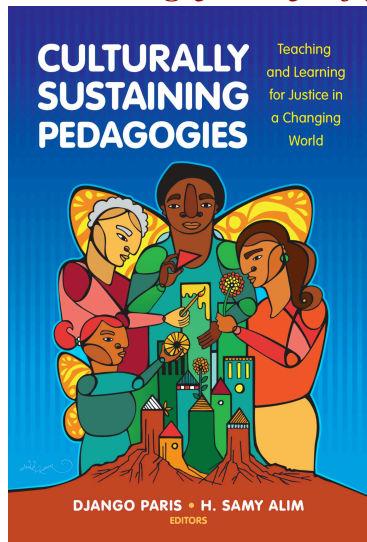
COURSE CALENDAR *(I did my best to balance the prework for each clapback group)*

Date	Topic	Prework for class <i>(complete before class)</i>
<p>Class 1: April 1</p>	<p>Critical Pedagogy (how we teach and for what purpose)</p> <hr/> <ul style="list-style-type: none"> <input type="checkbox"/> What does an authentic and curious ELA classroom look/feel like? <input type="checkbox"/> What are the ELA Content Standards? What are the anti-bias frameworks? How can we merge both in ELA classrooms? <input type="checkbox"/> Visual Analysis + writing standards 	<p>Watch/Listen: Gholdy Muhammad RILE Talk (4:48 - 48:28)</p> <p>Color & Connect: What is the purpose of an English classroom?</p> <p>-----</p> <p>Optional (but recommended!): Camangian, P. R. (2015). Teach like lives depend on it: Agitate, arouse, and inspire. Urban Education, 50(4), 424-453.</p>
<p>Class 2: April 8</p>	<p>Literacy According to Who?</p> <hr/> <ul style="list-style-type: none"> <input type="checkbox"/> What are Textured Teaching Traits, and what role does/can it have in an ELA classroom? What might it look like? <input type="checkbox"/> <i>Clapback Group Share on the read and watch materials.</i> <input type="checkbox"/> How do we cultivate engagement and criticality in reading? <input type="checkbox"/> How do we use language to disrupt and how is language policed in classrooms? 	<p><i>(Clapback Group 1)</i></p> <p>Read: Muhammad, G. (2020). Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy. pg. 145 - 168.</p> <p>Watch: Why English Class is Silencing Students of Color Jamila Lyiscott TEDxTheBenjaminSchool</p> <p>Listen or/and Read: Cult of Pedagogy “How to Stop Killing the Love of Reading” (2017)</p>
<p>Class 3: April 15</p>	<p>Who is deemed “canon” in literature, and how do we cultivate a love or appreciation for a variety of literary voices?</p> <hr/> <ul style="list-style-type: none"> <input type="checkbox"/> What is Historically Responsive Literacy, and what role does/can it have in an ELA classroom? <input type="checkbox"/> <i>Clapback Group Share on the reading materials.</i> <input type="checkbox"/> How do we teach reading through a culturally sustaining approach when we have 	<p><i>(Clapback Group 2)</i></p> <p>Read: Christensen, Linda (2011). Finding Voice. Voices from the Middle, 18 (3), 9-17.</p> <p>Read: Ervin, J. (2022). Critically Reading the Canon: Culturally Sustaining Approaches to a Prescribed Literature</p> <p>-----</p> <p>Optional (but highly recommended!): Germán, L. E. (2021). Textured teaching: A framework for culturally sustaining practices. Heinemann USA Imprint. (Chapter 1)</p>

	<p>prescribed texts? How do we disrupt texts?</p> <p><input type="checkbox"/> The Case for Graphic Novels</p>	
<p>Class 4: April 22</p>	<p>How do we connect students' lives, experiences, and the real world to their reading and writing?</p> <hr/> <p><input type="checkbox"/> How can we build an authentic relationship to writing?</p> <p><input type="checkbox"/> <i>Clapback Group Share on the reading materials.</i></p> <p><input type="checkbox"/> Introduction to contrasting cases for persuasive writing.</p> <p><input type="checkbox"/> How can teachers and peers provide meaningful feedback on student writing?</p>	<p><i>(Clapback Group 3)</i></p> <p>Read: Graff & Birkstein (2006). They Say, I Say: The Moves That Matter in Academic Writing</p> <p>Read: Gainer, J. S., & Lapp, D. (2010). Remixing Old and New Literacies = Motivated Students. The English Journal, 100(1), 58–64.</p> <p>-----</p> <p>Optional (but recommended!): Kris Gutiérrez: "A Comparison of Instructional Contexts in Writing Process Classrooms with Latino Children" (p. 251-259)</p>
<p>Class 5: April 29</p>	<p>Why is synthesis key to an ELA classroom?</p> <hr/> <p><input type="checkbox"/> <i>Clapback Group Share on the reading materials.</i></p> <p><input type="checkbox"/> Synthesis practice</p> <p><input type="checkbox"/> Synthesis group stations</p> <p><input type="checkbox"/> How do we enhance a lesson with cross-content synthesis in mind?</p>	<p><i>(Clapback Group 1)</i></p> <p>Listen and Read: Germán, L. E. (2021). Textured teaching: A framework for culturally sustaining practices. Heinemann USA Imprint. (Chapter 3)</p> <p>Color & Connect: Cross-Content</p>
<p>Class 6: May 6</p>	<p>What are the possibilities for discussion in an ELA classroom?</p> <p><input type="checkbox"/> How do we set up a productive and engaging discussion?</p> <p><input type="checkbox"/> <i>Clapback Group Share on the read and listen materials.</i></p> <p><input type="checkbox"/> What are some ways we can structure meaningful student discussion (increasing equity of voice)?</p>	<p><i>(Clapback Group 2)</i></p> <p>Read: Metz, Mike. Amplifying Academic Talk: High-Quality Discussions in the Language of Comfort. English Journal. 109.4 (2020): 55–61</p> <p>Listen: Hooks, B. (2010). Teaching critical thinking: Practical wisdom. (Chapter 8: Conversations)</p>

<p>Class 7: May 13</p>	<p>How do we facilitate students' uptake of complex texts?</p> <ul style="list-style-type: none"> <input type="checkbox"/> <i>Share zine or observation notes</i> <input type="checkbox"/> Curiosity-driven questions <input type="checkbox"/> Unpacking and exploring facilitation options with Bloodchild by Octavia Butler and The Yellow Wallpaper by Charlotte Perkins Gilman 	<p><u>ASSIGNMENT #1 DUE</u></p> <p><i>Read Critically, Write Consciously, Speak Clearly, Tell Your Truth</i></p> <p>-----</p> <p>Optional (but recommended!): Watch: The Danger of Silence by Clint Smith</p>
<p>Class 8: May 20</p>	<p>How do we challenge traditional methods of literary analysis and interpretation?</p> <ul style="list-style-type: none"> <input type="checkbox"/> How might an affective reading approach move students from comprehension to interpretation? <input type="checkbox"/> <i>Clapback Group Share on the read and listen materials.</i> <input type="checkbox"/> How can a critical lens be used to engage students in reading interpretatively? <ul style="list-style-type: none"> ● Campfire Read 	<p><i>(Clapback Group 3)</i></p> <p>Explore: UDBW Teacher Guide</p> <p>Read: Levine, S. (2021) Up-Down-Both-Why: A Funds of Feeling Approach to Literature. <i>Cult of Pedagogy</i>.</p> <p>Read: Levine, S. (2014) Making Interpretation Visible with an Affect-based Strategy. <i>Reading Research Quarterly</i>. International Reading Association. (pages 1-3) only</p>
<p>Class 9: May 27</p>	<p><i>Cross-content in practice.</i></p> <p>Guided Gallery Class Visit Meet @ the Cantor Arts Center 2:55 pm - 4:00 pm (will end class 15 min early to make up for arriving early) 😊</p>	<p>Read: Marshall, J., & Donahue, D. M. (2014). Art-centered learning across the curriculum: Integrating contemporary art in the secondary school classroom. Teachers College Press.</p>
<p>Class 10: June 3</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Sharing of the final assignment. <input type="checkbox"/> Celebrations and appreciations! 	<p><u>ASSIGNMENT #2 DUE</u></p> <p>-----</p> <p>Optional (but recommended!): Mazura, C, Rapant, J., & Sawyer, M. Teaching Revision As an Act of Voice and Agency. <i>English Journal</i>. 107.3 (2018) 81-86</p>

Other readings you may enjoy:



Other resources:

1. [Exploring Human Rights Through Books](#)
2. [The Big List of Class Discussion Strategies](#)
3. [Spider Web Discussion Strategy](#)
4. [Active Strategies](#)
5. [Annotated Playlist \(writing with music\)](#)
6. [VanDeWeghe, R. \(2004\). "Awesome Dude!" Responding Helpfully to Peer Writing. English Journal, 94\(1\), 95-99. NCTE.](#)
7. [Ehrenworth, M. Grammar--Comma--A New Beginning. The English Journal. 92.3 \(2003\) 90-96.](#)