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Welcome to the second course in a three-part sequence on teaching English Language Arts in secondary school. These three courses focus on how to “make thinking visible” for students as they learn to read and interpret both fiction and non-fiction texts, and communicate their ideas in discussion, writing, and other media, in order to better understand texts, themselves, and the world.

Our ultimate goal is to help you, the teacher, learn to build on the resources your students bring to the classroom, and design lessons and units that will help your students become independent readers and writers who can fully engage the world of texts that surrounds them.

In the fall course, we will focus on the teaching of argument—both discussion and writing—and introduce backward design, task analysis, and lesson design.

At the end of this course, we hope you will:

- Interrogate and expand your knowledge, beliefs, and assumptions about ELA
- Engage in task analysis of interpretation and interpretive writing
- Make visible and build on students’ everyday interpretive skills and practices
- Design a “learning segment,” or sequence of 3 - 5 lessons that
 - helps students learn a particular transferable skill and/or explore a particular concept
 - teaches an interpretive reading strategy, rhetorical writing strategy, or narrative writing skill
 - assesses students’ progress

Final assignment

Your final assignment for the fall will take up some of these learning goals in the form of a 3 -5 lesson “learning segment,” a.k.a. sequence of lessons.

Guiding Questions

In this fall quarter, we explore:

- How do I figure out what my students need and what’s worth teaching?
- How do you design tasks that have meaning in school and beyond?
- How do you ask authentic questions?
- How do you design a sequence of related lessons?
- How do you teach textual interpretation?

Core Practices

We will also continue to explore some of the core practices for the teaching of ELA that will be developed across the 3-quarter sequence, and that you will practice in C&I and in your placements. These practices include:

- Justifying your teaching choices in relation to equity and anti-racism
- Task analysis and backward design
- Cultural modeling and making thinking visible
- Strategy instruction
- Sharing feedback

Class Goals

This course is also designed to achieve concrete goals. By the end of our work together, you will:

- Interrogate and expand your knowledge, beliefs, and assumptions about ELA
- Use student work to understand student learning needs
- Choose ambiguous texts
- Design an authentic task
- Engage in a task-analysis of that authentic task
- Use task analysis to backward design
- Design lessons to teach students textual interpretation

Participation

Learning and building community online is a challenge. We will lean on each other to create a supportive culture in which we can all learn from one another. To facilitate this culture, we will all need to:

- Be focused on each other and our work when we're online together
- Complete readings for each class; be prepared to participate in activities and discussions.
- Listen actively and respectfully to each other, following norms you develop in STEP.
- If you have to miss a class, let us know in advance, and arrange to meet with a colleague or instructor to support your learning.

Grading

Ultimately, this course will be graded A, B, C, I (incomplete), or NC (no credit). We hope and expect that every student in this class will earn an A at the end of the course. During the course, however, our primary goal in responding to your assignments is to provide feedback and engage in conversation about your thinking and planning. Thus, we provide comments but not letter grades on your work. Instead, we mark your work as either "complete" or "incomplete."

- "Complete" means that you have met the goals for that assignment.
- "Incomplete" means that you need to revise and resubmit your work in order to gain more practice or grasp a concept. When you do so, you will earn a "complete" and, more importantly, learn more about instructional design. Revision is an organic part of the learning process. Every student revises many times.
- You should revise assignments within the week after we give you feedback.

You may earn a B or lower if you miss more than one class session and/or you miss more than one assignment.

Because we believe that an A grade in this course is generally attainable through rigorous effort, we consider a B grade to be of some concern. We may share those concerns with the STEP director so we can help you secure the support and resources you may need in order to complete the rest of your time in STEP successfully. Should you have any questions about your progress in the course, please do not hesitate to talk with your professors.

Submitting Assignments

- If an assignment has multiple parts, please submit all parts in a single word .docx. (This helps me when reading and downloading)
- Save all assignments with name, assignment and date; write name on doc

- On revisions, please always use “track changes.”

Absences, Tardiness, Late Work

- If you are going to be absent or late, please let us know. We want to see you in class and we worry about you when you’re not there.
- If you think you need an extension on a deadline, again, please let us know in advance. We will try to accommodate you.

Support

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Student Disability Resource Center (SDRC) located within the Office of Accessible Education (OAE). SDRC staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the SDRC as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066)

Stanford Honor Code

You are expected to follow the Stanford Honor Code. For an explanation of the Honor Code, please go to <http://www.stanford.edu/dept/vpsa/judicialaffairs/guiding/honorcode.htm>.

If you have any questions about how it applies to a particular assignment, please ask.

Stanford C&I Syllabus for Fall 2020

Course readings are available in hard copies and online in Canvas.

Class 1, September 22: “Authentic” Tasks for School and Beyond

How do you design authentic tasks?

What is task analysis again?

Introducing your final assignment: a sequence of 3 or more lessons

Toolkit: Book, Head, Heart

For Class 2

1. Jigsaw Chapter 1 “English: What to Teach” ; and Chapter 9 “Writing that Supports Readers’ Meaning Making” (Bomer, 2011)
2. Read literary texts about families

Class 2, September 29: Interpretive reading and writing

How do you design an authentic culminating task?

How do you select ambiguous texts that invite authentic questions?

How do you teach students to build meaningful interpretations of literary texts?

Toolkit: Up/down/both/why and “funds of knowledge” activities

For Class 3

1. Read Up/down/both/why one-pager and come with questions
2. Do the model culminating task and do task analysis

Class 3, October 6: Interpretive reading and writing

How do you design lessons to teach students to build meaningful interpretation of literary texts?

Toolkit: UDBW, TRICEPS, funds of knowledge activities

For Class 4:

1. Read “Trumpets, Please! Rules of Notice” (Peter Rabinowitz, 2007) possible jigsaw with Beers/If Anything is Unusual...
2. Ask authentic questions that arise from 3 texts you are currently reading in your placement
3. Looking ahead to class 5: Prepare for lesson rehearsal using up/down/why to teach students approaches to meaningful interpretation

Class 4, October 13: Interpretive reading and writing

How do you design lessons to teach students to build meaningful interpretation of literary texts?

How do you teach students to use critical lenses?

Toolkit: Critical lenses, contrasting cases and Funds of Knowledge Activities

For Class 5

1. Read about “Teaching With Critical Lenses” Chapters 1 & 2 (Appleman)
2. Read “Using Critical Pedagogy in an Urban School,” Chapter 1 (Duncan-Andrade and Morrell)
3. Prepare for rehearsal

Class 5, October 20: Rehearsal and differentiating

Rehearsal

How do you differentiate a lesson or unit through text, task, people, and/or homework

How do you support learning if your students aren't reading?

For Class 6

1. Jigsaw differentiation articles (TBD)

Class 6, October 27: Planning a Lesson Segment and Reading Comprehension

How do you use task analysis in support of backward design?

How do you help your secondary students with literal comprehension?

How do you teach grammar so it's integrated with authentic tasks?

Toolkit: Meta-cognitive tools for reading

For Class 7

1. Jigsaw: Reading for Understanding, Chapter 7 (Schoenbach & Greenleaf, 2012); Beers; or Tovani
2. Jigsaw: “Grammar, Comma: A New Beginning” or Kolln piece (TBD)
3. Work on your learning segment

Class 7, November 3: Still Teaching on Election Day

How do you use cognitive approaches to support learning?

How do you sequence a set of lessons?

For Class 8

1. Read and rank college essays
2. Exploring teacher resources through constructivist lens
3. Continue work on your learning segment

Class 8, November 10: Teaching writing of a particular genre

What's the general approach for teaching a particular genre of writing?

Toolkit: Contrasting cases and funds of knowledge activities

For Class 9

1. Read "Teaching Narrative With Radio"
2. Exploring teacher resources through constructivist lens
3. Continue work on your learning segment

Class 9, November 17: Designing a lesson sequence

Planning with backward design

TBD

For Class 10

1. Continue work on your learning segment
2. Exploring teacher resources through constructivist lens

Class 10, November 24: Rehearsal and Designing a lesson sequence

Rehearsal

Reflection