Welcome to the second half of 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 critically interpret both fiction and non-fiction texts, and communicate their ideas in discussion, writing, and other media. The goal here is to help you, the teacher, learn to leverage 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.

We will build on last quarter’s work on question-building, task analysis, visible thinking texts, and the constructivist approaches to the teaching and learning of writing.

In the coming weeks, we will focus on the teaching of argument—both discussion and writing—and instructional unit design. We will then build on our unit design skills and practices by focusing on discussion and writing about literary texts in relevant and engaging ways.

We hope to help you learn how to:

- Interrogate goals for your students’ learning
- Engage in task analysis of different aspects of reading and argument writing goals
- Recruit and make visible students’ everyday skills and practices that relate to those goals
- Teach approaches, strategies, and heuristics that students can use on their own
- Ask difficult questions
- Choose texts that ask difficult questions, and help students do the work you think is valuable
- Teach grammar as an integrated part of a unit
- Develop your students’ speaking and listening skills

**Final assignment**

Your final assignment will take up some of these learning goals in the form of an outline of a literature-based thematic unit. We will work on one together, and then you will design one on your own, but with support.

**Course Expectations**

In this second course in your C&I sequence, we hope to continue to build a collegial culture in which we can learn from one another.

**To facilitate this culture, we expect that we, your instructors:**

1. Are well-prepared, responsive, and reflective teachers
2. Build curricula based on your ideas, questions, and requests, and our own knowledge.
3. Respond to your work on time
4. Model teaching for equity
5. Help build connections between your Stanford and placement learning

**We expect the following from you:**
1. Attend class every week and arrive on time.
2. Be open-minded to new ideas and practices.
3. Closely read and annotate class articles. Please bring accessible copies to class.
   a. If you read on a screen, you must have an annotation app. Please do not use a smart phone to
      read assigned texts.
4. Engage in rigorous, open-minded, and respectful class participation;
   a. Please use tech for class-related work only. Otherwise, tech be gone.
5. Share all your assignments with us on time, and do all parts of the assignments.
6. Revise work in response to feedback. Revisions due within a week of receiving feedback.

**Grading**
Because we believe you can and will do all of these things, we expect that every student in this class will
earn an A.

Our primary goal in responding to your assignments is to provide feedback and engage in conversation
about the work you have done. Thus, we will provide comments but not any letter or numerical grade on
your assignments. **Responding to that feedback in revision of your work is one of the requirements of this course.** Revising is one of the best ways to learn about instructional design.

Except in unusual circumstances, you will earn a B or lower if you:

- Miss more than one class in a quarter
- Arrive late two or more times in a quarter
- Miss more than one assignment in a quarter
- If you must be late or absent, please inform the instructors prior to class (Sarah’s phone: 773 251 3684) and arrange for a colleague to take notes and gather materials for you.
- If you think you need an extension on a deadline, again, you must let us know in advance.
  Extensions aren’t really a big deal – everyone needs extra time at one point or another – but
  communicating about the need for extensions is required.

Because we believe that an A grade in this course is generally attainable, we consider a B grade to be of
some concern. If we are concerned about your progress, we share those concerns with you and the STEP
directors to help you get the support you need. We want you to become a capable and fulfilled teacher.
You should also share any concerns about your progress with us so we can help 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
you have any questions about how it applies to a particular assignment, please ask.

**Submitting Assignments**
• If an assignment has multiple parts, please **submit all parts in a single word .docx** - not a .pdf, but a .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.”

**Submitting assignments**

• If an assignment has multiple parts, please **submit all parts in a single word doc** (that helps me, because then I don’t have to open or download a whole bunch of docs)
• Save all assignments, including revisions, with name, assignment and date
• Include heading (name, date, and name of assignment) on actual document
• 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.
**TEXTS:**
- *The Absolutely True Diary of a Part Time Indian* — Sherman Alexie
- *Buddha in the Attic* — Julie Otsuka
- *Teaching English By Design: How to Create and Carry Out Instructional Units* — Peter Smagorinsky

Additional course readings are available online in Canvas.

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<th>CLASS 6</th>
<th>Designing non-fiction argument unit</th>
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<td>September 26</td>
<td>➞Designing an argument unit using task analysis, backward design</td>
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**Activities:**

**For next class (Class 7):**

**Read:**
1. *Understanding By Design*, Chapters 1 and 7
2. *They Say/I Say*, Chapter 1

**Create:**
1. Notes and questions about these readings – what resonates? What doesn’t? What confuses?
2. Find or create two texts (primary or secondary) that will offer students data to build arguments on our chosen question.

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<th>CLASS 7</th>
<th>Designing non-fiction argument unit</th>
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<td>October 3</td>
<td>Evaluating texts for a non-fiction argument unit, task analysis, backward design</td>
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**Activities:**

**For next class (Class 8):**

**Read:**
1. (Jigsaw) *Teaching Argument Writing*, Chapters 4, 5, 6
2. “A Step-by-Step Plan for Teaching Argumentative Writing” – Cult of Pedagogy blog (option to listen to podcast version)

**Create:**
1. Think-aloud with two students, using public shaming text or other of your choice.
2. Reflection on think-aloud.
**CLASS 8**  
October 10

**Designing non-fiction argument unit**

**Activities**  
→ Using text set to design writing lessons  
→ If time, rehearse your lesson with another group

**For next class (Class 9):**

**Read:**
1. *The Absolutely True Diary of a Part Time Indian* – Sherman Alexie  
2. *Buddha in the Attic* – Julie Otsuka  

**Create:**
1. As you read the two novels, please annotate a) as an individual reader, responding with ideas and emotions, and b) as a teacher, looking at sections that you think might be particularly interesting or important for your students.  
2. Please also annotate with honest questions you have about characters, events, language, authorial choices, and political, social, and cultural impact.

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**CLASS 9**  
October 17

**Thinking about and teaching literary reading**

**Activities:**  
→ Examine responses to and questions about novels; develop criteria for teachable texts; explore what literature is “for”; authentic guiding questions

**For next class (Class 10):**

**Read:**
1. Appleman, Ch. 1+2

**Create:**
1. Develop 2-3 authentic questions for your unit. For each question, write a brief rationale for why you think it would be worth exploring with your students.
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<tr>
<th>CLASS 10</th>
<th>Thinking about and teaching literary reading: Unit design</th>
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<tr>
<td>October 24</td>
<td>Activities: → Critical lenses; developing final, inquiry-based “interactive” tasks</td>
</tr>
<tr>
<td>For next class (Class 11):</td>
<td>Read: 1. <em>Teaching English by Design</em>, Ch. 8 (“Why Conceptual Units?”) + 9 (“The Basics of Unit Design”)</td>
</tr>
<tr>
<td>Create: 1. Create a final “interactive” task prompt for your unit. 2. Write the task with your students as your audience (in other words, write it in the way that you will present it to students) 3. Do a task analysis based on your completion of the task.</td>
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<tr>
<th>CLASS 11</th>
<th>Thinking about and teaching literary reading: Unit design</th>
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<tr>
<td>October 31</td>
<td>Activities: → Adding a “so what” to questions; workshopping final tasks; building a rationale for skills and questions; breaking down gateway activities → Creating gateway activities</td>
</tr>
<tr>
<td>For next class (Class 12):</td>
<td>Read: 1. <em>Teaching English by Design</em>, Ch. 5 and 6 (“Conventional and Unconventional Writing Assignments”) and Chapter 13 (“Introductory Activities”)</td>
</tr>
<tr>
<td>Create: 1. Design gateway activity for your unit and prepare to teach it in class next week (bring necessary materials) 2. Write 2 paragraph rationale for your unit: Why are these skills worth learning, and why are these questions worth exploring?</td>
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<th>CLASS 12</th>
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<td>November 7</td>
<td>Activities: → Workshopping final tasks and task analyses → Teaching and filming gateway activity</td>
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<td>For next class (Class 13):</td>
<td>Read: 1. <em>Teaching English by Design</em>, Ch. 2 (“Providing Scaffolds for Student Learning”) + Ch. 11 (“Outlining a Unit”)</td>
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<tr>
<td>Create: 1. Draft unit sequence/calendar 2. Reflect on your teaching – 2 paragraphs</td>
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### CLASS 13
November 14

**Thinking about teaching literary reading: Unit design**

**Activities:**
- Teaching literary interpretation with affective evaluation (up/down/both/why with patterns and rules of notice) and contrasting cases; daily activities in unit sequence
- Texts to support units

**For next class (Class 14):**

*Read:*
1. *Rules of Notice* from *Before Reading* by Peter Rabinowitz

*Create:*
1. Choose (and/or modify, create) 5 texts (any genre) that you think could accompany your unit’s central text. These texts should help students to explore many angles of the authentic question and support them in completing the final task. Include a brief rationale for each text.
2. Use up/down/both to do an analysis of the language or other authorial craft of any of the five supplementary texts you have chosen

### CLASS 14
November 28

**Thinking about teaching literary reading: Unit design**

**Activities:**
- Teaching literary interpretation with affective evaluation (up/down/both/why with patterns, analysis, and rules of notice) and contrasting cases
- Rubrics for assessment; assessment from backward design
- Different kinds of lesson design templates

**For next class (Class 15):**

*Read:*
1. *Teaching English by Design*, Chapter 7 (“Responding to Student Writing”) and Ch. 14 (“Down and Dirty: Daily Planning”)

and two others about rubrics from Gonzalez’s site (or from links provided in her site)

*Create:*
1. Design one detailed lesson plan for unit using up/down/why or contrasting cases
2. Design basic rubric for final task
3. Prepare for rehearsal of your lesson plans (bring any copies and materials you need for your lesson).
### CLASS 15  
**Thinking about teaching literary reading: Unit design**  
**December 5**

**Activities:**  
- Lesson rehearsals  
- TBD

**For next class (Class 16, after Winter Break):**  
**Read:**  
1. *Jennifer Gonzalez’s Cult of Pedagogy* – 3 posts of interest to you, including one on English Learners  

**Create:**  
1. A ten minute video of your teaching  
2. Make appointment to meet with Karoline and Sarah to discuss video and individual units either before or after break.

### CLASS 16  
**Thinking about teaching literary reading: Unit design**  
**January 9**

**Activities:**  
- Problems of Practice  
- Workshop TBD

**For next class (Class 17):**  
**Read:**  
1. “Culturally Responsive Teaching and the Brain,” Chapters 3 and 4, Zaretta Hammond  
2. Reading comprehension strategies, Schoenbach Chapter 6

**Create:**  
1. Design one detailed lesson plan for unit using up/down/why or contrasting cases  
2. Prepare for rehearsal of your lesson plans (bring any copies and materials you need for your lesson).

### CLASS 17  
**Thinking about teaching literary reading: Unit design**  
**January 16**

**Activities:**  
- Problems of Practice, addressing writing issues by looking at student work; standards

**For next class (Class 18):**  
**Read:**  
1. “Listening to Echoes: Teaching Young Black Men Literacy and the Distraction of ELA Standards” David Kirkland

**Create:**  
1. Design detailed lesson plan that gives students practice in the type of writing they will do for final task.
CLASS 18
January 23

Unit Design, Problems of Practice

Activities:
→ Problems of Practice
→ Poetry
→ EdTPA

For next class (Class 19):

Read:
1. *Teaching English by Design*, Ch. 14 (“Planning the Whole Course”) Chapter 4
2. Jigsaw: Whole Novel Teaching, Individualized reading
   a. *Reading for Understanding, SSR* Chapter 6, Schoenbach
   b. *Whole Novel teaching*, Sacks
   c. *Whole Novel*, Beers

Create:
1. Design one detailed lesson plan for unit using up/down/why or contrasting cases
2. Prepare for rehearsal of your lesson plans (bring any copies and materials you need for your lesson).

CLASS 19
January 30

Sequencing a year, EdTPA

Activities:
→ Using backward design to sequence a year

For next class (Class 20):

Read: TBD

Create: TBD

CLASS 20
February 6

EdTPA, TBD

Activities:
→ Using backward design to sequence a year