



**ED 262C: CURRICULUM & INSTRUCTION IN ENGLISH
WINTER 2020**

Tuesdays 3:00–5:50 PM
CERAS 300

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Office Hours: Tuesdays 2-3pm (CERAS 300) *and/or* by appointment—please email all instructors to request an appointment.

Course Overview

Welcome to the third and final course in a three-part sequence on teaching English Language Arts in secondary schools. 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 candidate, 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 Winter course, we will focus on designing a conceptual unit plan using the tenets of backward design and constructivism.

Course Goals

By the end of the course, we hope you will:

- Interrogate and expand your knowledge, beliefs, and assumptions about ELA, specifically around text choices, essential questions, and assessments
- Practice flexible strategies that you can adapt for a variety of lessons; incorporate some of these strategies into your planning
- Rehearse lessons in order to hone your instructional practice and engage in feedback and revision with your peers
- Engage in social and emotional learning (SEL) practices to build classroom community; consider how you might incorporate these practices into your own teaching
- Design a conceptual unit plan based on an anchor text that
 - helps students learn a set of transferable skills and/or explores a particular concept
 - makes visible and builds on students’ everyday interpretive skills and practices
 - is equitable and culturally sustaining for your students

Final Assignment

Your final assignment will take up some of these learning goals in the form of a conceptual unit plan of approximately 3-4 weeks. The instructors will model the unit design process in class, and you will draft part of your unit plan for homework each week. Detailed instructions for this assignment will be distributed and discussed in Week 1.

Course Expectations

In the final course of our 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 will:

- Strive to be well prepared, responsive, and reflective teachers
- Build criteria based on our knowledge, as well as your ideas, questions, and requests
- Respond to your work and emails/phone calls in a timely way
- Help build connections between your Stanford and placement learning

We expect that you will:

- Attend class every week and arrive on time
- Be open-minded to new ideas and practices
- Closely read and annotate class articles (please bring accessible copies to class—if you read on a screen, please use an annotation app)
- Use devices for class-related work only
- Engage in rigorous, open-minded, and respectful class participation
- Share all assignments with us on time and complete all parts of the assignments
- Communicate with both instructors via email if you need additional support or an extension

Grading

Because we believe you can and will do these things, we expect 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 a letter or numerical grade on your assignments. Instead, along with comments, you will see either a “complete” or “incomplete” on your work. A “complete” means that you have met the goals for that assignment and are ready to build on your understandings. An “incomplete” means that you will need to do some revision or addition. Responding to feedback will lead to a “complete” grade and, more importantly, 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

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. *If you must be late or absent, please inform the instructors prior to class via text or email and arrange for a colleague to take notes and gather materials for you. If you think you need an extension on a deadline, you must let us know in advance.*

Course Readings & Materials

All course readings and materials will be available digitally on Canvas. If possible, we recommend purchasing a copy of [Understanding by Design \(2nd Expanded Edition\)](#) by Grant Wiggins and Jay McTighe, as it is a resource you might want to return to. [Here is a list](#) of the other books we will use in the course if you are interested in purchasing them.

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: 650-723-1066).

Preferred Name & Preferred Gender Pronouns

Class rosters are provided to the instructors with the student's legal name and gender designation; these records might not correspond to the name and gender pronouns you use. We will gladly honor your request to address you by your preferred name and pronouns. Please advise us of these preferences so we can make appropriate changes to our records. Please also let us know if these change at any point.

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.

Course topics and assignments are listed on the next pages.

Course Topics and Assignments

Note: This is a living document that is subject to change based on how the course is going and students' needs. We will make adjustments accordingly. All assignments will be posted on Canvas each week with a memo to guide your reading and unit work. All course readings will be made available on Canvas.

Week / Date	Topic
Week 1 1/7/20	<p align="center"><u>Conceptual Unit Plans & Authentic Questions</u></p> <p>What is a conceptual unit plan? How might our own text choices and questions inform the texts and questions we include in our unit plans? How can we be intentional about bringing humanizing pedagogy into our unit plans?</p>
Assignments DUE	<ul style="list-style-type: none"> • Read 2 texts over the Winter break: <ol style="list-style-type: none"> 1. The Poet X by Elizabeth Acevedo (this will be the anchor text we will use to model building a conceptual unit plan) 2. Any text of your choice that you would like to practice building a unit plan around. It can be one that you will teach in your placement in the winter/spring OR one that you'd like to teach one day. • For the text you chose, write 3-5 questions that came up for you while reading (consider what you can't stop thinking about after reading) → Post on Canvas discussion thread by class time • Complete the Rings of Culture Survey
Week 2 1/14/20	<p align="center"><u>Final Tasks & Authentic Audiences</u></p> <p>What kinds of knowledge do schools and assessments typically value? How can we expand our ideas of knowledge to include students' ways of knowing?</p>
Assignments DUE	<ul style="list-style-type: none"> • <u>Required Readings:</u> <ol style="list-style-type: none"> 1. <i>UbD</i> Chapter 1, "Backward Design" 2. <i>UbD Guide to Creating High-Quality Units</i> Module F, "Essential Questions and Understandings" 3. Camangian, "Teach Like Lives Depend on It: Agitate, Arouse, and Inspire" • <u>Supplemental Readings (Optional):</u> <ol style="list-style-type: none"> 4. <i>UbD</i> Chapter 5, "Essential Questions: Doorways to



	<p>Understanding”</p> <ol style="list-style-type: none"> 5. <i>Essential Questions</i> Chapter 1, “What Makes a Question Essential?” 6. Tatum, “Choosing, Creating, and Mediating Enabling Texts” <ul style="list-style-type: none"> ● Unit plan: <ul style="list-style-type: none"> ○ #2 - Authentic + Text-specific questions ○ #9 - List of texts
<p>Week 3 1/21/20</p>	<p style="text-align: center;"><u>Unit Goals & Rationale</u></p> <p>How do we determine a set of worthwhile unit goals that will help students produce culminating texts and activities? How do we justify that our goals, essential questions, texts, and final tasks work together in meaningful ways to honor and build on students’ ZPDs and ways of knowing?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● <u>Required Readings:</u> <ol style="list-style-type: none"> 1. <i>Teaching English by Design</i> Chapters 4 & 5, “Goals for Conventional Assessments” & “Goals for Unconventional Assessments” 2. Zone of Proximal Development video 3. Smagorinsky, “Deconflating the ZPD and Instructional Scaffolding” ● <u>Supplemental Readings (Optional):</u> <ol style="list-style-type: none"> 4. <i>UbD Guide to Creating High-Quality Units</i> Module D, “Developing an Initial Sketch” ● <u>Unit plan:</u> <ul style="list-style-type: none"> ○ #5 - Final task ○ #6 - Enactment of final task
<p>Week 4 1/28/20</p>	<p style="text-align: center;"><u>Designing Rubrics</u></p> <p>What makes an “effective” rubric or scoring guide? What are the affordances and limitations of rubrics? How might we co-construct rubrics with students throughout a unit?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● <u>Required Readings:</u> <ol style="list-style-type: none"> 1. <i>UbD</i> Chapter 3, “Gaining Clarity on Our Goals” 2. <i>Teaching English by Design</i> Chapter 9, “Your Unit Rationale” 3. Ferguson, “Helping Students of Color to Meet High Standards” ● <u>Supplemental Readings (Optional):</u> <ol style="list-style-type: none"> 4. <i>UbD Guide to Advanced Concepts</i> Module J, Identifying Evaluative Criteria for Assessments”



	<ul style="list-style-type: none"> • Bring a hard copy of a rubric from your CT’s classroom • Unit plan: <ul style="list-style-type: none"> ○ #3 - Goals ○ #4 - Rationale
<p>Week 5 2/4/20</p>	<p style="text-align: center;"><u>Outlining Units & Sequencing Lessons: Discussion</u></p> <p>How do we sequence a whole unit plan? How can we build opportunities for meaningful discussion into our unit plans?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> • Required Readings: <ol style="list-style-type: none"> 1. <i>UbD Guide to Creating High-Quality Units</i> Module G, “Determining Evidence of Understanding and Development Assessment Tasks” 2. Jigsaw: choose one reading/podcast from <i>Cult of Pedagogy</i> <ol style="list-style-type: none"> a. “Rubric Repair: 5 Changes that Get Results” b. “Know Your Terms: Holistic, Analytic, and Single-Point Rubrics” c. “Episode 117: Rubric Repair” • Supplemental Readings (Optional): <ol style="list-style-type: none"> 3. Gonzalez, “How to Turn Rubric Scores Into Grades” 4. “Delaying the Grade: How to Get Students to Read Feedback” • Unit plan: <ul style="list-style-type: none"> ○ #8 - Final task rubric/scoring guide
<p>Week 6 2/11/20</p>	<p style="text-align: center;"><u>Outlining Units & Sequencing Lessons: Literary Interpretation</u></p> <p>How do we sequence our unit plans in ways that build toward deeper and meaningful literary interpretation? How might reading strategies like affective evaluation (“Up/down/both/why”) be useful for our students? Where can we build in opportunities for formative assessment throughout our unit plans?</p> <p>Guest Instructor: Dr. Sarah Levine</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> • Required Readings: <ol style="list-style-type: none"> 1. <i>Teaching English by Design</i> Chapter 15, “Down and Dirty 2” 2. Levine, “Making Interpretation Visible with an Affect-based Strategy” • Unit plan: <ul style="list-style-type: none"> ○ #10 - Calendar, part 1 - All goals and major activities for each day



<p>Week 7 2/18/20</p>	<p style="text-align: center;"><u>Designing Lessons: Visible Thinking Texts</u></p> <p>What makes an “effective” lesson plan? How do we design lesson plans that effectively use visible thinking texts to build on students’ ways of knowing?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● <u>Required Readings:</u> <ol style="list-style-type: none"> 1. Baecher, “Differentiated Instruction for English Language Learners: Strategies for the Secondary English Teacher” 2. Skim one of the following readings that would be most helpful depending on your student teaching context: <ol style="list-style-type: none"> a. General differentiation: <i>UbD Guide to Advanced Concepts</i> Module N, “Differentiating—Tailoring the Learning Plan to the Learners” b. Specific differentiation for language development: <i>UbD in the Culturally and Linguistically Diverse Classroom</i> Chapter 7, “Differentiating Daily Learning: Lesson Planning for Language Development” 3. Review strategy guides: UDBW, UDBW adaptation for ELLs, TRICEPSSS, TPCASTT ● <u>Supplementary Readings (Optional):</u> <ol style="list-style-type: none"> 4. Gonzalez, “A Starter Kit for Differentiated Instruction” 5. Tomlinson, “What Differentiated Instruction Is—and Isn’t” ● <u>Unit plan:</u> <ul style="list-style-type: none"> ○ #10 - Calendar, part 2 - Add materials, assessment, differentiation, and time
<p>Week 8 2/25/20</p>	<p style="text-align: center;"><u>Designing Lessons: Literary Interpretation</u></p> <p>How do we design lesson plans centered on literary interpretation?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● <u>Required Readings:</u> <ol style="list-style-type: none"> 1. Levine et al., “A Design Architecture for Engaging Middle and High School Students in Epistemic Practices of Literary Interpretation” ● <u>Unit plan:</u> <ul style="list-style-type: none"> ○ #11 - Lesson plan 1 - Visible thinking text ● Prepare for rehearsal & lesson workshop
<p>Week 9 3/3/20</p>	<p style="text-align: center;"><u>Designing Lessons: Writing</u></p> <p>How do we design lesson plans centered on a writing skill or concept that helps students move toward the final task?</p>



<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● Required Readings: <ol style="list-style-type: none"> 1. Pederson, “Revision as Dialogue: Exploring Question Posing in Writing Response” 2. Myhill et al., “Playful Explicitness with Grammar: A Pedagogy for Writing” ● Supplemental Readings (Optional): <ol style="list-style-type: none"> 1. Gonzalez, “How to Deal with Student Grammar Errors” ● Unit plan: <ul style="list-style-type: none"> ○ #11 - Lesson plan 2 - Literary interpretation ● Prepare for rehearsal & lesson workshop
<p>Week 10 3/10/20</p>	<p style="text-align: center;">Synthesizing & Celebrating Our Learning</p> <p>How has our thinking about English Language Arts developed over the course of the year? To what extent has engaging in the unit planning process developed our thinking?</p>
<p>Assignments DUE</p>	<ul style="list-style-type: none"> ● Supplemental Readings (Optional): <ol style="list-style-type: none"> 1. <i>UbD Guide to Advanced Concepts</i> Module K, “Refining the Learning Plan in Stage 3” 2. Teaching English by Design Chapter 3, “Planning the Whole Course” ● Unit plan: <ul style="list-style-type: none"> ○ #11 - Lesson plan 3 - Writing towards the final task ● Prepare for unit plan workshop
<p><i>Final Conceptual Unit Plan due Tuesday, March 17, 2020</i></p>	