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Welcome to the second course in a three-part sequence on teaching English Language Arts in secondary school.

## **Guiding Questions**

### **How do I...**

- Figure out what my students need and what's worth teaching?
- Design tasks that have meaning in school and beyond?
- Consider my teaching choices in relation to equity and anti-racism?
- Remember to ask authentic questions?
- Design a sequence of related lessons?
- Teach textual interpretation?

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

- Interrogate and expand your knowledge, beliefs, and assumptions about ELA
- Design lessons and address struggles by asking “How would I do this outside of school?”
- Practice bringing current events into the classroom in thoughtful ways
- 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.

### **Participation**

**We will lean on each other to create a supportive culture in which we can all learn from one another. To build this culture, we need to:**

- Come to class every week.
- Complete readings for each class; be prepared to participate in activities and discussions.
- Listen actively and respectfully to each other, following norms you’ve developed 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. A “complete” = an A.
- “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. You may also earn a B or lower if you miss more than one assignment. If you are missing sessions or assignments or feeling underwater, please reach out! No shame! We are here to help you. We will also reach out to you. We may also ask STEP directors to help. 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.

Course readings are available online in Canvas. If you'd like hard copies, let us know!

### **Class 1, September 23: “Authentic” Questions and Tasks for School and Beyond**

Chapter 1:

What is task analysis again?

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

*Toolkit: Book, Head, Heart*

*Somebody wanted...but...so*

Chapter 2: Why do kids often struggle with argument or discussion? Because often, we are not asking them to argue.

*Toolkit: [They say I say templates argument graff.doc](#)*

For Class 2

1. Thinking about writing: [Jigsaw](#) three chapters from Randy Bomer (2011):  
Chapter 1 “English: What to Teach”  
Chapter 9 “Writing that Supports Readers’ Meaning Making”; or  
Chapter 15 “Making Grammar Matter”
2. Use contrasting cases to develop criteria: [Read and evaluate college essays.](#)

### **Class 2, September 30: Constructivism & Contrasting Cases**

How do you use constructivism and contrasting cases to teach writing?

What is grammar again? How does it differ from punctuation? How do you decide which aspects of grammar to teach?

*Toolkit: Cut up sentences*

For Class 3

1. Read about [language](#), race, class, power, and teaching
2. Talk to your CT
3. Read about [teaching African American English](#)

### **Class 3, October 7: Lesson Planning**

How do you backwards design lessons using task analysis?

*Toolkit: Task analysis, constructivism, contrasting cases*

For Class 4:

1. Read about strategies for building reading fluency and comprehension
  - a. [Teaching with Radio](#)
  - b. [Using Chat-GPT to Develop Contrasting Cases](#)
  - c. [Task Analysis of Non-Fiction Piece](#)

d. [When Kids Can't Read--What Teachers Can Do](#)

**Class 4, October 14: Reading comprehension and interpretation**

How do you design lessons to help students comprehend complex texts?

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

*Toolkit: Funds of Knowledge, authorial read vs Individual Read*

For Class 5

1. Read, annotate and Summarize “Rules of Notes” or “Notice and Note” using hypothesis.is
2. Conduct an Enactment of the Final Task drawing from your conversations with your CT
3. Read about funds of feeling and “up/down/both/why,” a strategy for using emotions to guide interpretative reading

**Class 5, October 21: Assessments and UDBW**

How do you create valid and equitable grading systems and rubrics?

How can you use UDBW to help students use their emotions to interpret literary texts?

*Toolkit: Up Down Both Why, Authentic Questions and TRICEPS*

For Class 6:

1. Submit A Draft of Learning Segment Steps 1-6

**Class 6, October 28: Planning a Lesson Segment**

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

How do you backward design a lesson segment using UDBW?

*Toolkit: Why Worth Learning and Sequencing*

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

\*No class on November 5

**Class 7, November 11: Planning a Lesson Segment with authentic questions and discussion**

How do you design a lesson that poses authentic questions for discussion?

*Toolkit: Spill or Kill, Authentic Questions and They Say/I Say*

For Class 8

1. Read [They Say/I Say](#) and use the text to review your lesson segment
2. Draft your first Lesson using [this template](#)

**Class 8, November 18: More UDBW and discussion**

How do you use UDBW to promote discussion?

How do you use UDBW to teach critical lenses?

*Toolkit: Rehearsal Protocols and UDBW Prompts*

For Class 9:

1. Read Morrell and Andrade's piece on [Critical Pedagogy](#)
2. Read Deborah Appleman's [literary theory cards](#)
3. Use [our shared resource](#) to refine and/or revise an activity you would use in your own classroom.

No class on November 25

### **Class 9, December 2: Rehearsal of UDBW lesson**

How do you improve your lesson plans through rehearsal and feedback?

*Toolkit: Rehearsal Protocols and Reflection*

For Class 10:

1. Rewatch a video of your lesson and respond to the reflection prompts
2. Submit final learning segment

Class 10, December 9:

The iron triangle: funds of knowledge, funds of feeling, contrasting cases

How to modify commercial curricula

Reading The Poet X and one more commonly taught novel over the break:

Suggestions: Aristotle and Dante, Stories from the Tenants Downstairs, There, There